

The Juilliard Journal

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March 2004

Great Works by Master Choreographers Challenge Juilliard Dancers

By LAURA CARELESS

I never manage to sleep on airplanes. It was a year ago that I sat in the Starbucks on 61st Street very much regretting that fact, pumping myself with sugar and caffeine in a desperate attempt to stay awake for the Juilliard Dance Division Spring Concert. It would be my only chance to see it before my audition here the following week—but I had been awake for 20 hours already, and my eyelids were unmistakably droopy. Once the performance started, however, there was no question of falling asleep; the Juilliard Theater was filled with more energy than all the frappuccinos in New York City.

This year's concerts, running from March 24-28, promise to be just as full of great choreography, immaculately rehearsed dancers, and inspiring performances. They differ from the December concerts in that the pieces that will be performed are taken from established repertoire, as opposed to new pieces choreographed specifically for Juilliard dancers. This requires a very different rehearsal process, and Lawrence Rhodes, director of the Dance Division, is keen that students experience both. "It is important for our dancers to be challenged at every level," says Rhodes. "Working in great dances is challenging in its own way, in terms of technique, stamina, and performance quality—the demands are different. You learn so much about understanding your part, how it



Photo by Lois Greenfield

The Paul Taylor Dance Company performing *Esplanade*: Lisa Viola jumping over Richard Chen See, Silvia Nevjinsky, Takehiro Ueyama, Kristi Egtvedt, James Samson, and Amy Young.

moves, what it means."

For many dance companies nowadays, it is a rare luxury to work with live music. In order to make the most of the Juilliard musicians, Mr. Rhodes' original idea was to build the program around the music of the three great Bs of classical music: Bach, Beethoven, and Brahms. We lost out on the

Beethoven to the San Francisco Ballet Company, who will be dancing Hans van Manen's *Grosse Fugue* in New York in October (and were not enthusiastic about Juilliard performing the same piece here so close to their visit). Instead, contemporary European choreography will be represented by Nacho Duato's *Duende*, set to music

of Debussy. Duato is the current director of the Spanish Compañía Nacional de Danza, and a previous member of Nederlands Dans Theater. The director of N.D.T. is Jirí Kylián, whose choreography was performed and enjoyed here at last year's spring concerts. His work is one of the strongest influences

Continued on Page 17

Arnhold Concert Highlights Quartet's Spirit of Exploration

By ED KLORMAN

AROUND 10 o'clock on a Thursday morning, the Chiara String Quartet—currently in its first year as Juilliard's graduate quartet-in-residence—begins another busy day of rehearsing. As they unpack their instruments, cellist Gregory Beaver, a former computer science major, tells the others about some recent updates he has made to the quartet's Web site. "Did you see the color coding?" he asks, eagerly.

After warming up on two Bach chorales, the group gets to work on the variations movement from Schumann's A-Major Quartet, Op. 41, No. 3. Their playing exudes an energy and sense of purpose that belies the morning rehearsal time. As the quartet stops to rehearse a few spots, it is obvious how compatible the members are. When violist Jonah Sirota suggests that they vary their approaches to cadences, violinist Rebecca Fischer

immediately chimes in with several specific examples. Without a moment to spare, the quartet is playing again, putting these new ideas into practice.

The Chiara String Quartet dates back to 1993, when Beaver and Fischer met as students at the Musicorda Summer String Program on the Mount Holyoke College campus in South Hadley, Mass. Beaver says, "I still remember the first reading together. We read the first movement of Schubert's 'Death and the Maiden.' I had been looking for a group that could play the piece for about two years. Our first read-through had a real, electric, musical connection."

Sirota, a lifelong friend of Fischer's, joined the quartet shortly thereafter. During this time, the quartet studied at several prestigious festivals and seminars, most notably at the Aspen Music Festival's Center for Advanced Quartet Studies. While pursuing master's degrees at Juilliard from 1998-2000,

Continue on Page 19



**WOMEN WHO
INSPIRE US**

**A SPECIAL
FEATURE, ON
PAGE 12.**

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CONTENTS

Features

Great Works by Master Choreographers 1
Quartet's Spirit of Exploration 1
Meet Philip Gossett 3
Unique Sound World of a Wind Quintet 4
When the Twain *Did* Meet 5
N.J.E.'s Season Finale of Premieres. 6
A Playwright Finds It Comes Out in the Wash. . 7
A Lesson in History, Artistry, and Heroism. . . 7
Scholastic Projects Offer Opportunities 8
Cabaret Features 3rd-Year Drama Students . . 9
Finding Soul Where the Soulless Dwell. . . . 11
Benefit Explores Classical-Jazz Connection. . 11
Women Who Inspire Us 12
Juilliard Hosts Former Ambassador Murphy. . 14

Departments

Letters to the Editor 2
Voice Box 2
Words Without Songs 5
Discoveries 8
Career Beat 10
Time Capsule. 14
Shrink Rap. 15
In Memoriam 15
Juilliard Portraits. 16
Recent Events. 18
Focus on Art 20
Alumni News. 21
Spotlight. 22
Faculty and Student News. 23
Calendar of Events 24

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LETTERS TO THE EDITOR

JAMES JUDD'S blaming government for the travails of classical music ("James Judd on Music, Politics, and the Future of Orchestras," in the February issue) may be well grounded, but it's beside the point: Orchestras are failing to the extent that audiences don't like what they are being offered.

Compare ticket sales for programs of exclusively 17th- to 19th-century works with those that venture beyond. I am in a large population of music lovers ready and eager to attend more concerts, who are put off by recently composed works that are stuck into the program to—what? educate us?—in the middle of the program, so we'd have to walk out on Baroque, Classical, and Romantic works in order to avoid them. We are not (merely) antediluvian, we are not perverse, we are not cantankerous; we know our music, we have tried contemporary music, we have been rewarded with hours and hours of displeasure, and we won't take it any more.

And we are legion.

If young composers are writing what people cannot understand or love or bear, you can wait till the 22nd century in the hope that orchestras will still exist and that the enlightenment will dawn on the latest generation of unwashed mortals.

Or, before suggesting so corporate-

ly and cavalierly that musicians "re-examine" their meager salaries and that government is the main culprit, music directors—and Juilliard—might re-examine the discrepancy between what you're teaching and playing and what people want to hear.

AARON ALEXANDER
New York, N.Y.

Editor's Note: *Far from suggesting that orchestral musicians re-examine their "meager salaries," Judd's proposition was directed toward "[those] of us who are paid rather nicely—soloists and conductors." His intention was, in fact, to raise those meager salaries by eliminating the wide discrepancy.*

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CORRECTIONS

Wei-Yang Lin, the student pictured in the February issue playing the erhu at Juilliard's International Festival, is from Taiwan, not China.

The Rubinstein competition won by Alicia Gabriela Martinez mentioned in February's student news was the Anton Rubinstein International Piano Competition, held in Dresden, not the Arthur Rubinstein International Piano Master Competition, held in Tel Aviv.



VOICE BOX
by Sharon Bogas

The Saxophone Is Mightier Than the Sword

EVERYONE remembers the day last April when U.S. soldiers, helping to topple a statue of Saddam Hussein in Baghdad, momentarily draped the former dictator's head with an American flag. Although the flag was quickly



Sharon Bogas

replaced with an Iraqi one, the image was seized upon by critics and became a symbol of America's purportedly mixed motivations for the war in Iraq. This episode proved, not the existence of secret American imperialistic intent, but rather the difficulties which face the U.S. as we

attempt to prove that our new role as the world's policeman is a benevolent, disinterested one.

Sadly, in the arena of power politics, it is difficult to establish credibility for motivations that are less than completely self-serving. Our greatest battles will

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

not take place in the hills of Afghanistan or the suburbs of Baghdad. They will take place in the hearts and minds of ordinary citizens, both in this country and abroad, as we try to convince them of America's unselfish intentions. The power of democracy comes from the people, and if their support is absent, our power and the power of our ideology will diminish. Clearly our government believes in the universality and persuasiveness of that ideology. It must now convince an ambivalent world of its sincerity.

In order to accomplish this, we should rely both on traditional diplomacy, which takes place largely between the elites of a society, and on public and

You cannot tell people what to think. You can, however, increase their capacity to think for themselves and make them aware of their alternatives.

cultural diplomacy, which establishes bonds between sections of countries' general populations. If we are to be seen as friends, not enemies, understanding between our people and the people of foreign nations is vital, and misconceptions can be fatal.

During the Cold War, our government launched a concerted effort to combat the false propaganda being spread by the communist countries about America and the West. These programs were perceived by some to have been instrumental in the eventual fall of communism. The sending of jazz musicians overseas was particularly successful in creating goodwill toward this country. At the time, our

government's support of these programs was largely due to assumptions about their strategic relevancy. Since the end of the Cold War, however, programs and funding for public and cultural diplomacy have been pared down consistently, by presidents from both parties. This is unfortunate, because at no time since the fall of communism has the security of this country been as threatened by a rising ideology as at present. Radical religious fundamentalism, pinpointed over a decade ago by Francis Fukuyama as a possible challenge to Western liberal democracy, has begun to make its play for people's hearts and minds. The "War on Terror"—while of necessity partly a military operation, partly an economic one—must also include a significant diplomatic effort to engage directly the populations of affected countries.

Whether our goals in the Middle East and around the world be predominantly altruistic (as the administration now asserts) or strategic, or a combination of the two, it is clear that we must try to change global misconceptions about America. We must show the world that there is more to this country than its armed forces. If the world's impressions of America are confined to images of its military might, it will be difficult indeed to persuade them that our message is one of peace and freedom. You cannot tell people what to think. You can, however, increase their capacity to think for themselves and make them aware of their alternatives. We should revitalize exchange programs in the arts and sciences so that people in other nations do not maintain a negative view of the United States due to lack of information. Through these cultural exchanges, education, and by increasing access to information, America can clarify its intentions to the world. □

Sharon Bogas is a master's degree candidate in cello.

Meet Philip Gossett

By JUDITH CLURMAN

Philip Gossett is an acclaimed world expert on the music of Rossini and Verdi. He serves on the faculty of the University of Chicago, and as president of the American Musicological Society and of the Society for Textual Scholarship. In 1998, the President of Italy decorated him with the Cavaliere di Gran Croce, Italy’s highest civilian honor.

Years back, I was performing choral works by Rossini in a concert with my New York Concert Singers and consulted with Dr. Gossett, the editor of Rossini’s choral music. At that time, we discussed a performance of the composer’s *Petite Messe Solennelle*. I am pleased that he has provided the music for the U.S. premiere of the 1864 chamber version, which will be presented by members of the Juilliard Choral Union, under my direction, on March 19 in Alice Tully Hall. Dr. Gossett will be delivering the pre-concert lecture for the performance. Joining the chorus are soprano Hanan Alattar, tenor Javier Abreu, bass Daniel Gross, and mezzo-soprano Alison Tupay. The performance also features Christine McLeavey and Janet Hui-Chuan Kao, pianos, and Sean Jackson, harmonium.

This past fall, I went to Chicago to visit Dr. Gossett and discuss the upcoming performance. I asked him to share some thoughts about his career and work.

Judith Clurman: How did you become a musician?

Philip Gossett: I began studying piano when I was 5. While in high school, I studied piano at the Juilliard Prep [now the Pre-College Division], with Dora Bornstein, and theory and harmony with Frances Goldstein. After my classes at Juilliard on Saturdays, I went to the Metropolitan Opera and stood at the matinees. Upon graduation from high school, I went to Amherst College, where I studied physics and was the accompanist of the glee club. Then I “saw the light” and decided to go into music! I left Amherst, studied at Columbia University for one year, accompanied the glee club there, and returned to Amherst, where I finished my bachelor’s degree. I went to Princeton University for graduate work in musicology. I fell more in love with the music and wrote my doctoral dissertation on the music of Rossini, Bellini, Donizetti, and Verdi. Then I went to Paris on a Fulbright and studied Rossini’s operas.

JC: Then what happened?

PG: The University of Chicago offered me a job in 1968, where I teach undergraduates and graduate seminars.

JC: Can you tell me about the Rossini and Verdi editions for which you serve as editor?

PG: I direct the critical editions of the complete works of Rossini and Verdi. The Rossini editions began in 1971; the Verdi editions began in 1970. The University of Chicago publishes both. I am presently preparing an edition of *La Forza del Destino*, and transcribing 200 pages of Verdi’s music that no one has ever seen. What is most exciting is that the Verdi family has shared the composer’s manuscripts with me. Opera companies in Milan, St. Petersburg, and San Francisco will present the version in 2005. We are also in the midst of completing the critical edition of *Un Ballo in Maschera*. We have reconstructed the version of the opera that Verdi brought with him to Naples in 1858 that was never heard there for political reasons. We have performed it in Sweden and just performed it in Naples in January 2004. I was an advisor for that production.

JC: How many editions have you edited to date?

PG: We have published 27 volumes of Rossini, and we have six or seven more operas prepared but still

unpublished. We have 11 complete operas by Verdi and five are now being edited for publication.

JC: I know that there is a beautiful edition of the Verdi *Requiem*.

PG: Yes, and it is edited by David Rosen of Cornell University. There are some differences from the traditionally performed work, and I urge you to check it out.



Philip Gossett

JC: You work with many conductors and opera companies and mentioned that you will be advisor to a production of *Un Ballo in Maschera*. Please tell me about your involvement in such musical productions.

PG: I try to assist conductors and directors in an understanding of how the opera works, dramatically and musically. For instance, when I worked on Rossini’s *Ermione* at Santa Fe, I collaborated with the stage director, Jonathan Miller. This is complicated poetry and someone who really knows the work can be very helpful. I also prepare Rossini ornaments for the singers, teach them what is stylistically accurate, and adapt the ornaments to their voices and needs. Then they do their own thing! I learn from the singers and their coaches, as I have from mezzo-soprano Marilyn Horne and pianist Martin Katz. I also have worked closely with many conductors, among them Riccardo Muti, James Levine, Riccardo Chailly, James Conlon, and Roger Norrington. I often help them with appropriate cuts. I try to make suggestions that would have pleased Rossini and his audiences.

JC: Let’s get to the *Petite Messe Solennelle*. We spoke about collaborating on this project years back, and I am so pleased that we are working together on the U.S. premiere of the original version of the piece. Can you explain the history of this newly found music? Where did you find it?

PG: Rossini was commissioned to write this work by one of his bankers, Count Pillet-Wills. It was first performed for the dedication of a private chapel in the count’s home. After that performance, Rossini gave the count a copy of the entire score.

I had known for ages that this score existed for chorus, soloists, two pianos, and harmonium. I was unable to find the correct Pillet-Wills family because

the Parisian phonebook has 25 people listed with that name. However, a few years ago, when I was dean at the University of Chicago, I was invited to the president’s house. An important friend of the university was at my table. We began talking about her experiences in France. She mentioned (many times) her dear friends in France, but it was only after 15 minutes that she named them. After pulling myself up from under the table, I asked her for more information. She told me that they often come to Chicago and, in fact, they would be coming to visit in the near future. She would introduce the family to me.

True to her word, she arranged a luncheon. It became immediately clear that this was the right Pillet-Wills family. They invited me to their chateau in France, north of Paris, and in the next fall my wife and I made the time to visit. The count was a wonderful man and musician, and he produced the manuscript. He allowed me to spend three days working with it and then gave me a photocopy. On the basis of this trip I was able to restore the original version of the *Petite Messe Solennelle*. It was performed for the first time, in Pesaro, at the Rossini Opera Festival in 1997. The performance was dedicated to the memory of Count Jacques Pillet-Wills, who had died one year before. This performance at Juilliard will be the first performance in the United States of this chamber version. Rossini had orchestrated the *Petite Messe Solennelle* and all the versions that are published to date are based on a reduction of the orchestral version that is more heavily rhetorical. The Rossini Foundation of Pesaro intends to print both versions—the orchestral and this chamber version we are performing—in critical editions, so they will be available for performances.

JC: Last question. You and I have spoken numerous times about editions of music. Can you please offer some insight to the Juilliard students about what they need to look for while purchasing an edition of Rossini or Verdi?

PG: The scores of Italian operas available until recently were all prepared in the 19th century on the basis of whatever source Ricordi, in Milan, happened to have in its archive. In some cases, they had good sources. In others, the sources they had available could not have been further removed from what the composer wrote. Even when they had good sources, they did not know how to interpret them because they made no effort to seek out material that was not in Milan. Thus, to reconstruct Verdi’s *Macbeth*, for instance, we consulted autographed manuscripts in Milan, Paris, and Washington, D.C. To reconstruct Rossini’s *Il viaggio*

Rossini’s *Petite Messe Solennelle*
Juilliard Choral Union and Orchestra
Judith Clurman, conductor
Alice Tully Hall
Friday, March 19, 8 p.m.

Limited free tickets available in the Juilliard Box Office starting March 5.

a Reims, we used sources in Rome, Paris, Vienna, and New York. The scores reprinted cheaply today simply reproduce all the errors, all the faults of these 19th-century scores—most of which were produced very quickly and, in Verdi’s own words, “are filled with errors.” (Verdi said this about the edition of *Il Trovatore*.) The new critical editions have tried, for the first time, to return to authentic sources and they allow performers to have access to the various versions sanctioned by the composers.

JC: Thank you very much. See you at rehearsal in March! □

Judith Clurman, director of choral activities, is director of the Juilliard Choral Union.

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Unity Within Diversity: The Unique Sound World of a Wind Quintet

By CHARLES NEIDICH

WHEN asked if I would write about the New York Woodwind Quintet's upcoming concert in Paul Hall on March 18, I thought it would be nice to begin by giving an impression of what it is like to play in this uniquely challenging chamber ensemble.

Although thematic programs may have become popular nowadays, the N.Y.W.Q. (flutist Carol Wincenc, oboist Stephen Taylor, hornist William Purvis, bassoonist Donald MacCourt, and I) have always preferred to create programs with more subtle connections—programs that contain striking contrasts or find an organic unity within their diversity. It is, in fact, just this great diversity that characterizes a woodwind quintet, and creates the great challenge and satisfaction of playing in one.

The challenge comes from the chameleon-like role each of us must play in order to mold an ensemble of five diverse instruments with dramatically varying tonal characteristics into a unified group. As a clarinetist, I find myself at times playing softer than I ever have to do



The New York Woodwind Quintet

in other ensembles; other times, I find myself molding the clarinet into a flute or a French horn (or any of the other instruments), trying to mimic their articulation and tonal body. That is also the great satisfaction of playing in a quintet. We can create group sonorities that go beyond anything which we can produce individually. For composers, that is also the great challenge and satisfaction of writing for quintet; out of the inherent heterophony of the ensemble, they can create new sounds, new blends. They can use the naturally diverse personalities of the instruments, and can also force them into roles quite outside their "normal" ways of sounding. In fact, each of the works on our March program casts the quintet into a unique world of sound.

Paul Taffanel, whose life spanned much of the Romantic age, was one of the most influential musicians in France in the later half of the 19th century. The father of the modern French school of flute playing, he was also the seminal influence on American flute playing through his two most famous students, Georges Barrère and Marcel Moyse. He was a tireless champion of woodwinds, founding the Société des Instruments à Vent in 1879 to promote the playing of wind instruments and composing a quintet to show the world that the woodwind quintet was capable of the nobility and range of expression people usually associated with the orchestra. His Quintet in G Minor, the opening work on the program, has numerous references to great works of his time; two that you may very well recognize on first hearing are references to the Beethoven Ninth and Brahms Third Symphonies.

Following Taffanel, we turn to György Ligeti's 10 Pieces for Woodwind Quintet. Ligeti, one of the great composers living today, wrote the 10 Pieces in 1968, not long after he had written his seminal works *Atmospheres*, *Requiem*, and *Lux aeterna*, in which he created a distinctly new palette of orchestral and choral color. In the 10 Pieces, Ligeti composed 10 brilliant studies to highlight the coloristic and virtuosic possibilities of the woodwind quintet—much as Elliott Carter had done even earlier in his Eight Etudes and a Fantasy for Woodwind Quartet (though Ligeti's work goes even farther than Carter's in creating a new world of sound). Each of the 10 movements can be likened to a miniconcerto for one of the instruments or a different combination of the five, creating a constantly changing impression of what the quintet sound actually consists of.

The second half of our concert opens with two miniatures. The first is my own contribution: *Whirlwinds* for flute and clarinet. I wrote it to be performed at the Turku Festival in Finland, but only finished it on the plane trip to Helsinki. The flutist with whom I was to perform it declined apologetically, saying that it was too difficult to learn in such a short time, and the piece has sat on the shelf in my study until now, when we will present its premiere performance. I wrote the duet as a wistful memorial to Samuel Baron and Ronald Roseman, two wonderful musicians who were colleagues from the New York Woodwind Quintet. It is loosely based on the motive "*muss es sein?*" from Beethoven's last String Quartet, Op. 135, a motive that Ronald Roseman used as the basis of his Woodwind Quintet. The character of my short piece, however, is very different. While Ronnie's quintet is both intense and reflective, mine is flighty and light-hearted, an all-too-brief celebration of Sam's and Ronnie's positive natures and the joy and excitement they always felt when discovering new things in music.

The second of the miniatures is Oliver Knussen's *Three Little Fantasies*. Although Knussen—who has made as much of a name for himself as a conductor as a composer—wrote the *Three Little Fantasies* when he was 18, they can hardly be called juvenilia. Miniatures with character, they are wonderfully subtle and sophisticated, with bows to composers of the 20th century as diverse as Anton Webern, Elliott Carter, and György Ligeti. In a

Continued on Page 23

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When the Twain *Did* Meet

By **ŞAHAN ARZRUNI**

Oh, East is East, and West is West,
and never the twain shall meet,
Till Earth and Sky stand presently
at God's great Judgment Seat...
—**Rudyard Kipling,**
(“The Ballad of East and West”)

THE world stood on a razor's edge of rebirth and annihilation: of soaring achievements of the human spirit, and grotesque violence against human dignity. Such was the political and social scene of the 1940s, and the artistic currents of the day were no different. The Second World War period gave birth to nuclear power, computer technology and existentialist philosophy. The seeds of today's great advances—in medical treatment, industrial and agricultural production, transportation, and communications, for example—as well as our great global threats—pollution, overpopulation, famine, political disorder—were planted, side by side, in this period. Intellectuals and artists throughout the world saw ample reason for optimism as well as pessimism, and found the tension between these poles sharpened, in the years following the war. At such a fluid time—when old distinctions were being washed away,

and new ones had not yet solidified—it is perhaps not so remarkable that the United States and the Soviet Union found themselves as allies, waging a global battle against fascist militarism. The tensions of the Cold War still lay in the future, and so there was room in the public sphere for geniality, cooperation, and even mutual respect, between the world's stalwart symbols of capitalism and communism. This was the environment in which American concert audiences received their introduction to the works of Soviet composers. The primary intermediary for the exchange was Eugene Weintraub, head of the Am-Rus Music Corporation, who arranged the first American performances of works by Prokofiev, Shostakovich, Kabalevsky, and Myaskovsky, among others. Thumbing through the Am-Rus catalogue in 1942, Maro Ajemian, then a piano student at The Juilliard School of Music, happened upon a piano concerto by one Aram Khachaturian (1903-1978). Intrigued by the prospect of introducing New York audiences to a new work by a fellow Armenian, Miss Ajemian discussed the matter with her teacher, Carl Friedberg, who enthusiastically arranged to obtain the score from Mr. Weintraub for a student concert at Juilliard. (Weintraub was notorious for the fees he charged; the *New Grove Dictionary of American Music* cites the rental fee for the 1944 premiere of Shostakovich's Eighth Symphony as a whopping \$10,000!)

Ajemian premiered Khachaturian's Piano Concerto on March 14, 1942, as part of the Juilliard Graduate School's student concerto series. Albert Stoessel led The Juilliard School of Music orchestra in this vivid, iridescent, alluring new work. The same concert featured offerings by Chopin, Liszt, and Mozart, performed by Ajemian's fellow rising stars at Juilliard: Leonid Hambro, Mary Gorin, and Dorothy DeLay. But it was the Khachaturian Concerto that generated the most excitement. Writing in *The New York Herald Tribune*, Robert Lawrence observed: “Miss Ajemian played with such mastery that she lifted her performance completely out of the student category. She has an individual type of piano tone, rather wanting in roundness but pleasingly so. The quality of her work last night was pointed, precise, elegant, in addition to a substratum of fine poetic feeling. This is a young artist to be watched. Mr. Stoessel gave her admirable orchestral support.”

With such reviews, a reprise performance was inevitable, and took place two months later at New York's Cosmopolitan Opera House (now City

Center on West 55th Street), organized by the local Armenian community as a benefit for Russian War Relief. The Cosmopolitan Opera House concert—now adding violinist Rugiero Ricci, ballet dancer Leon Danielian, and theater director Benjamin Zemach to the winning combination of Ajemian and Stoessel—was received with even greater enthusiasm. The subheading of Louis Biancolli's *New York World-Telegram* review claimed, “Khachaturian May Displace Tchaikowsky”! Biancolli went on to observe: “On all points the concerto makes an immediate appeal. The material is fresh and exciting, deriving in part from Armenian folk motifs. Khachaturian works it into a throbbing symphonic scheme, hurtling repeatedly to gripping dramatic climaxes. The mixture of modern and exotic themes makes for sharp novelty ... In Khachaturian's smoothly hybrid score Kipling's twain meet in snug amity.” Of course, the story of the Khachaturian Piano Concerto did not end there. Present at the

standard 20th-century concerto repertoire. For the sake of historical completeness, it should be noted that the world premiere of the concerto was performed on July 12, 1937, by Soviet pianist Lev Oborin, to whom Khachaturian dedicated the piece. The Western premiere was given by the British pianist Moura Lympany in 1941, with Anatole Fistoulari at the helm of the London Symphony Orchestra. In her autobiography, Lympany explains that the concerto's manuscript was first offered to Clifford Curzon, who turned it down because of his many other commitments. “Give it to Moura,” Curzon recommended; “she learns so quickly.” After the Lympany performance, pianist Tobias Matthay wrote: “Best Concerto since Liszt.” A 1945 version of Lympany playing the concerto is available on the Dutton label. The West's estimation of Khachaturian would later suffer, as American-Soviet relations became strained, and as the Cold War intensified. But 18 years after its American premiere, the concerto would once again symbolize the possibility of cooperation, and even friendship, between East and West. In 1960, President Dwight Eisenhower announced his intention to meet with Soviet Premier Nikita Khrushchev. The “summit conference” was expected to mark a thaw in the Cold War, and in a gesture resonant with symbolism, Maro Ajemian was invited to perform the Khachaturian Concerto under the baton of the composer himself, in a concert before the two world leaders. But the concert, and the dramatic opportunity it prefigured, never came to pass. Shortly before the conference, an American U-2 spy plane was shot down over Russia, raising suspicion and distrust on both sides. The Cold War reasserted itself—and the window of cooperation that had briefly welcomed the American debut of a Soviet composer's work in the 1940s slammed shut once more. East and West withdrew again to their respective corners.

Maro Ajemian's historic premiere of the Khachaturian Piano Concerto is now available on compact disc, digitally remastered from the original acetate recording. (For information on obtaining a copy of the CD, inquiries may be addressed to presbel@earthlink.net.) As for the artist herself, Ajemian continued to seek out the new and experimental, championing the works of Cage, Hovhaness, Cowell, Krenek, Harrison, and Schuller. Like the compositions she brought to public notice, Ajemian was a composite of opposing themes—commanding gentleness, discreet lavishness, distinguished humility—brought into harmonious order by an incisive mind, and an unquenchable artistic passion. Her brilliant, all-too-brief career (she died in 1978, at the age of 58) still defines a period of rare, often audacious innovation in the music world. □



Aram Khachaturian at the podium.



Maro Ajemian, c. the 1940s

Juilliard concert was a fellow student, the young William Kapell, fresh from his victory at the Naumburg Competition and looking for a spectacular composition to launch his career. The concerto seemed to fit the bill. Efrem Kurtz, conductor of the New York Philharmonic's summer concerts, advised Kapell: “Learn it quickly, then we'll play it together.” Kapell performed the concerto at Lewisohn Stadium on July 18, 1942, and became identified with it thereafter. A 1946 recording with the Boston Symphony Orchestra under Serge Koussevitzky is still available on BMG Classics. I am told that Artur Rubinstein had wanted to play the concerto after reading the initial reviews, but deferred to the younger Kapell at the urging of the latter's teacher, Olga Samaroff. Nevertheless, Rubinstein himself performed it at Carnegie Hall on December 12, 1943, under Artur Rodzinski. Later, Oscar Levant with Dmitri Mitropoulos would champion the piece, until it became part of the

WORDS without SONGS

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

In My Fantasies

by **Luke Rinderknecht**

I went to her room, knocked twice and tried the handle. She was gone, or sleeping. Or simply not answering the door. I left a note with a smile on her door and turned to leave. Momentarily blinded as the setting sun caught my eye, I fumbled for the handle, and kept my free hand raised slightly until my sight eased back. There she was, rounding the corner. “Is everything alright?” she asked. “Oh, hi. Yeah. Why?” “You look like you're ready to pounce.” “Oh. I'm just steadying myself. Listen, I'm glad I ran into you, do you have a moment?” “Not really. Can it wait?” “Um, sure, I guess, sure. No problem. Bye then.” “Call me.” “Right.” We passed so close the air swirling behind her cooled my bare arms. I went hesitatingly on my way, wondering if I had her number. □

Luke Rinderknecht is a third-year percussion 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).

For the past year, Şahan Arzruni (M.S. '68, piano) has been representing the Republic of Armenia's Ministry of Culture as the official U.S. envoy of the Aram Khachaturian Centennial Committee.

N.J.E. Season Finale Is Packed With Premieres

By JOEL SACHS

THE New Juilliard Ensemble concludes its 2003-04 season on April 1 with another premiere-packed program. Therein lie some new chapters in the ongoing saga of finding new music.

One story begins in Holland, in December 2002, when I had the pleasure of my third visit as an observer at Dutch Music Days, an annual December festival in Utrecht. A showcase for Dutch music, the concerts include jazz, sometimes film music, and even some rather peculiar corners of Dutch traditional music (such as an ensemble of elderly rural women playing watering cans, teapots, etc. the following year). One of the highlights in 2002 was a new violin concerto by Guus Janssen, a concert composer and superb jazz pianist, whom I had known for some 10 years. Much of the concerto, written for New York's multicultural virtuoso Mark Kaufman, is improvised—most of the solo part, and some of the orchestral accompaniment. No two performances will sound alike.

I decided to ask Janssen whether he contemplated making a version for small orchestra. Although he had not, he seemed to like the idea, especially if I meant the New Juilliard Ensemble. I assured him that finding a suitable soloist among the students was no problem, adding that I actually imagined the piece as a clarinet concerto. He said he would give it some thought. After several weeks with no word from him, I assumed he had dismissed the idea. Then he e-mailed that he needed the instrumentation and my thoughts about a soloist. I supplied the names of three students: Hideaki Aomori, a classical clarinetist with an excellent reputation as a jazz player; Erica vonKleist, an alto saxophone player from the jazz program; and Kinan Azmeh, a clarinetist from Syria with great experience in Middle Eastern traditional music. Janssen jumped at the idea of giving his concerto a Middle Eastern embodiment—at least on this occasion. But the drama still had one more episode, for when Kinan graduated in May 2003 he would become ineligible. I think the concerto helped persuade him to stay another year

New Juilliard Ensemble season (1993-94), I had developed a friendship with him and his family. I therefore felt I could take the risk of proposing something that I do not particularly enjoy suggesting, but which has had some good results: namely, asking if he would like to write a piece for the N.J.E. even though I could not offer him any money. I sometimes do this because many composers have told me they would love to have an opportunity to write for our famously talented students. Furthermore, the N.J.E.'s instrumentation was formulated precisely so that a piece written for it might be played by the European ensembles that



Photo by George Kunze



Among the composers featured in the upcoming N.J.E. concert are composition student Cynthia Wong (left) and Swedish composer Henrik Strindberg.

are similarly constituted, and so that the N.J.E. could play works written for those ensembles. Strindberg agreed immediately, and eased my guilt by saying that if I wrote a letter officially requesting a piece, he could apply to the Swedish national arts council for funding, converting a friendly invitation into a proper commission. Thus we have a new piece for baritone and chamber orchestra, *"I thought someone came . . ."* (texts by Bruno K. Öijer), whose cover says, "commissioned by Rikskonserter for the New Juilliard Ensemble." The soloist will be Ryan McKinny. The score had arrived only the day before this article was written, but at a quick glance, it looks extremely varied and beautiful.

The third commission is no less exciting a prospect. Each year Juilliard composition students are invited to submit anonymously any score (preferably with a recording), and I attempt to locate one or more who seem ready to write adventurously for chamber orchestra. One of this season's crop—Dalit Hadass Warshaw's *Al Ha-Shminit: Interludes on a Bygone Mode*—was played on November 14. The other, *Stages* by Cynthia Lee Wong, will have its first performance on the April 1 concert. Wong, who expects to receive her bachelor's degree in May, describes it as embodying a process of re-examining her own compositional methodology. "Rather than experiment with the music itself, I decided to experiment with the creative process. What resulted was an immense amount of material—drafts, charts, sketches, etc. and very little music. I realized that despite my increased

understanding of the piece, I was not arriving fast enough at its conclusion. I had become too self-conscious and too judgmental." She also found herself having to deal with the balance between her ear and intellect in new ways. "I wanted to create a work that both captures the human spirit and challenges the mind. I thought about the world around me—how full of distractions it seemed, how rushed, how fragmented, yet how alive. What if I were to imagine life through many different perspectives, as though each perspective were only a piece of the puzzle—then try to fit those pieces together? It would seem as though this would lead to a chaotic mess. But isn't this what modern life has become? A series of events that continuously pop up with almost no relation to each other? It is left up to the person to create the associations between seemingly unrelated events—to create meaning and connections."

The remainder of the program is dedicated to the American premiere of *Appearances* (2002) by Norwegian composer Rolf Wallin, another Scandinavian whose music has been heard on earlier Juilliard programs. Oddly enough, Wallin's impulse is somewhat like Wong's. He writes:

"This planet has seen many life forms emerge and vanish on its surface. Each of them has had a lifespan, long or short.

A species can be marginal or totally dominant, and its extinction can be almost imperceptibly gradual or dramatically abrupt. Similarly, in human history, great and not so great ideas, good and evil, have appeared, disappeared, and reappeared in a bewildering, fascinating stream. One example is the highly refined and seemingly durable thoughts of art and philosophy, currently almost suffocating in the deluge of sewer water from the entertainment industry. The earth is full of these patterns, like a midsummer's sky: the clouds emerge literally from thin air, grow, reshape and vanish, the fate of each of them impossible to predict for the spectator.

"This music behaves in very much the same manner. Yes, I say 'it behaves,' because during the composition process, I have let the different musical entities in the piece evolve almost on their own, instead of by a preconceived principle. They also have suggested to me how much and where in the time span of the work they should appear and disappear, and their relationship with the other musical 'inhabitants' of the piece. Some novelists describe how their characters start to live their own life during the writing of a book, and that's exactly how I have felt during the creation of this piece. It has grown in the tension between the many-faceted interaction of the wills and needs of the different musical entities, and my own urge as a composer to read a meaningful pattern in it."

Intrigued? Join us for this conclusion to a memorable season at Alice Tully Hall on April 1. □

Joel Sachs is the director of the New Juilliard Ensemble and the annual Focus! Festival.

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A Playwright Finds It All Comes Out in the Wash

Perhaps nothing is more exciting for a playwright than watching characters who have existed only in his imagination come alive onstage for the first time. Second-year acting students had a chance to share in that excitement last month, as they worked closely with three playwrights in Juilliard's Lila Acheson Wallace American Playwrights Program to prepare and present three new plays in workshop performances. Playwright Steve Harper chronicled the challenges and rewards of the rehearsal process as his new comedy The Laundry Channel (whose central character receives mysterious messages from the hostess of a cable TV program only he can see) got up onto its feet.

Day 1: It's exciting to start rehearsals for this project. It's nice to see my cast assembled, meet my stage manager (Lisa Gaviletz) and begin. I'm delighted to work with talented people to help bring my play to life. Gus Kaikkonen (my director) and I field questions about the play. One of the actors volunteers to play the piano for the song and the dance. This is a big relief, since we didn't know how we were going to do the music—whether we'd have to hire someone or have the music recorded.

Day 2: Gus leads a more in-depth discussion of each scene before and after it's read. In one monologue I make a small rewrite, requested for clarity by Gus and an actor. Amazingly, another small tweak is suggested moments later. I'm suddenly aware of the "no rewriting" rule established by the playwriting faculty, and how it's meant to prevent a flood of changes. We engage in a lively discussion about the play's relevant topics: race, television, parenting, religion, homophobia.

Day 3: I'm tired tonight—since rehearsal comes right after our weekly three-hour playwriting class. We pick

up where we left off for more slow analysis. At times, it seems like we've got a long way to go.

Day 4: There's good energy tonight—all the actors are having good moments. Vanessa, who plays the Laundress (a phantom) confronts François (who plays the lead) so intently it's really moving and creepy.

Day 5: Our first scene-by-scene rehearsals. Gus asks actors to make up their version of the blocking before he blocks the scenes. As the actors do this, script in hand, they take awkward pauses. I have to resist the urge to start cutting bits. I fight off the notion that this forward lurching oddness is my play, is what I've written. I change/clarify one line and force myself to think positive thoughts.

Day 6: Two actors playing all the "TV characters" are added to some scenes. They create the atmosphere where, in a full production, an elaborate sound design might do the trick. Finally seeing the Laundress with a blindfold on, folding clothing, is really fun and odd.

Day 7: Rehearsal tonight features a stumble through of Act 1—remarkably on its feet—a true synthesis of Gus's ideas and actors' ideas. The improvised TV bits feel too long now.

Day 8: I'm tired, the actors are tired. Everyone is getting silly in rehearsal. The first scene of the play seems deadly: awkward and boring. I make a few word changes (for clarity only) in one scene. Things were going well with François' work on the monologues. I'm happy about that.

Day 11: Many/most of the actors are "off book," with lines memorized. Good stuff still happening. We get to the song and clearly it needs work.

Day 12: Good rehearsal. Lots of work on the song. We stumble though Act 2 up until the final laundry game show sequence.

Day 15: Suddenly the actors are owning the work and scenes are crackling with life. There are inventive and wonderful things happening. Some moments are very moving. I get caught up in the story again—in the frustrations of the characters and the



Actors (left to right) Michael Markham, Vanessa Williams, Daniel Shelley, Rachel Nicks, and Erin Krakow rehearse *The Laundry Channel*.

desperate search for solutions. Erin's fortune-teller and Rachel's grandma make me laugh. I get choked up as I leave rehearsal in the midst of a really strong scene.

Day 16: Moving nicely through Act 2. Good acting from Daniel and François in the psychiatrist scene and nice stuff from Nick and Mike in the Clay/Mark scene.

Day 17: A good rehearsal. A chunk of good work on the song. Gus gets it to "rain" laundry (as per stage directions) by having actors toss clothes from the offstage side of a flat—a surprisingly nice effect.

Day 18: Our first and only Saturday rehearsal. Gus thinks things will go very well next week. I feel like a nervous parent watching his child cross the street.

Day 20: We're working through all the scenes tonight. Much good work from everyone. I add some simple lyrics to two small moments.

Day 21: We run the play and there's a leap forward in the energy and commitment of the actors. Lines are getting better. I give notes in the last few moments of rehearsal. Gus tells me later that he thought I was kind of harsh. (Was I?) When I leave rehearsal, I have a headache.

Day 22: Deep breaths, some prayer and meditation, and I'm calmer today. We continue notes and have a run through—a very good one. I am consciously gentle with myself and the actors.

Day 23: Before the show, I arrive to give thank-you notes and silly gifts to the cast. Among the gifts: a magnet decrying the evils of housework, bath soap packaged to look like detergent. The entire company does a cheer before the house opens.

For me, watching the show is surreal throughout. The actors do tremendously well. I'm surveying the audience, drinking in the actors' work. There are moments when the play seems like it's going in slow motion, but it's probably just me. Once I imagine a line was skipped. Gus assures me that it wasn't. Later—a line is definitely skipped. But the audience is laughing and seems engaged in the story. Some scenes in Act 2 are particularly moving to me. Overall it's great. My story is at turns, funny, strange. I hear gasps after the final black-out. The applause comes. And I feel such relief and excitement. I'm very pleased. □

A Lesson in History, Artistry, and Heroism

By MAHIRA KAKKAR

AN announcement posted in the Drama Division last month said that an eminent theater director and actress from the former Soviet republic of Georgia was screening a film at Juilliard. I had seen her around—she has dropped into acting classes and attended one that I was in last year. An imposing woman with tinted glasses, often dressed in black, with several rings on her hands, she exudes strength—and something else that is indefinable. The announcement mentioned that she is a Fulbright scholar. I was intrigued when I learned that the director of the Drama Division, Michael Kahn, had sponsored her application for that scholarship. I decided to try and interview her.

Her name is Ketevan (Keti) Dolidze. Before the screening, I request an interview. "An interview? Of course, sweetheart," she says, "Shall we go out for coffee?" I have to run to a rehearsal soon, so instead, we go into the sanctum of Michael Kahn's office. She has already touched me with her friendliness, but then she says, "Now tell me, darling, didn't I see you acting in class last year?" She mentions the exact Shakespeare play and

scene, saying, "You were very good." I am completely won over.

Keti Dolidze doesn't have to be this nice to me—she is, after all, one of Georgia's most celebrated, pioneering artists and anti-war activists, who, according to a poster advertising her one-woman show, has been hailed as one of the 100 heroines of the world. I am merely an acting student interviewing her for *The Journal*. But, in the long tradition of established theater artists who mentor young actors, Keti is more than willing to share her wealth of experiences.

I begin by asking how she got into acting. "My father, Siko Dolidze, was a famous Georgian film director and contributed greatly to the development of Georgian cinema—two or three of his films have been shown at MoMA—and my mother was always involved in improving civil life in Georgia. So, from my childhood I really couldn't do anything else but theater and film."

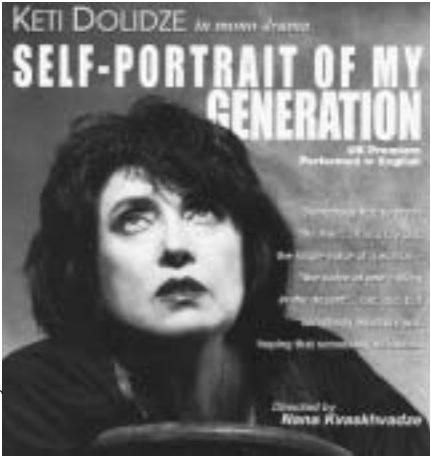
As a young woman, Keti studied English literature at the Tbilisi State University and then joined the Film and Theater Institute in Tbilisi (Georgia's capital), headed by the great director, Michael

Tumanishvili, who died in 1996. "He was very much like your Michael Kahn," Keti says. "So I had two tutors, really—my father and Tumanishvili." Keti's brothers too are in the filmmaking profession, "and my children," winks Keti, "also have this 'good poison' in them."

And then Keti launches into the true beginning, revealing some of what has shaped her life. "You see, Russia has traditionally been a great country for theater—but so has Georgia, which was known all over the Soviet Union for its art. But until the '60s and '70s we didn't have a chance to go out of the country, so all the genius theater directors are gone forever, and nobody outside knew of them." At the beginning of the 20th century, Georgia had great tragic actors famous for staging and performing translations of Shakespeare. "The Georgian way of life, its character, is very vivid and emotional," she adds. "There is a joke that every Georgian is an actor." Village minstrels (called *berikaoba*) helped develop the tradition of theater in the country. Directors like Tumanishvili flourished from the '30s to the '60s; two of his students—Robert Sturua and Temur Chkheidze—are world-famous. "Georgia has always been a unique country, spiritually free, and people managed to do films and theater that were dissident and anti-Soviet, even though the Soviet Union tried to crush them."

So much of Keti's art and spirit draw from her

Continued on Page 18



A poster for Keti Dolidze's one-woman play.

DISCOVERIES

by Michael Sherwin

Itzhak Perlman: Baton and Bow

Perlman Conducts Mozart: *Berlin Philharmonic Orchestra, Itzhak Perlman, violin and conductor (EMI 57418)*; Concertos From My Childhood: *Itzhak Perlman, violin, The Juilliard Orchestra, Lawrence Foster, conductor (EMI 56750)*

ITZHAK PERLMAN will make his New York Philharmonic conducting debut on March 18-20. Last September, Perlman, a member of the Juilliard faculty since 1999, assumed the violin teaching chair formerly held by the late Dorothy DeLay. Perlman was himself a scholarship student of Ivan Galamian and Dorothy DeLay at the School from 1958-68.



Perlman, who has increasingly been turning to the baton, was named principal guest conductor of the Detroit Symphony in 2001. His first recording as conductor of the Berlin Philharmonic features exuberant readings of Mozart's Adagio and Fugue, Third Violin Concerto, and the "Jupiter" Symphony, offering incisive articulation and weighty string sonorities that could only be elicited by a master violinist.

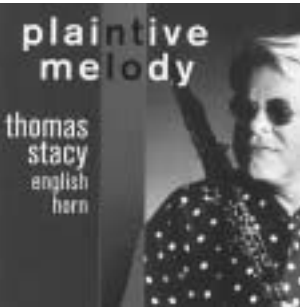
In his customary role of violin soloist, Perlman has recorded *Concertos From My Childhood*. Primarily played in the privacy of the practice room, the works by Rieding, Seitz, Accolay, de Bériot, and Viotti on this CD have been seared into the synapses of nearly every young violinist, but have not been previously available on disc. Although the cover shows a pre-pubescent Perlman, the CD was newly taped in 1998, with the Juilliard Orchestra under Lawrence Foster. It will serve as an exemplar and inspiration to aspiring violin students.

In anticipation of the violinist's 60th birthday next year, EMI has issued 15 separate CDs comprising *The Perlman Edition*, restoring many out-of-print recordings to circulation in remastered and recoupled form. Don't miss the Sinding Suite in A Minor (62590), with its precipitous *Presto*, as well as *Encores* (62596) with the late Samuel Sanders of Juilliard as pianist. Highly recommended on EMI's "Great Recordings of the Century" series are Perlman's majestic performances of violin concertos by Brahms (66992) and Beethoven (66962), ardent accounts of the three Brahms Violin Sonatas (66945), and a dazzling Paganini 24 Caprices for solo violin (67257).

Thomas Stacy in Recital

Plaintive Melody: *Works by Myers, Borodin, Fiocco, Barlow, Villa-Lobos, Rodrigo, Pasculli, J.S. Bach, Bozza, Ravel, Barber, Granados, and Morricone. Thomas Stacy, English horn; Kenneth Hamrick, harpsichord. (Delos DE 3318)*

THOMAS STACY, principal English horn of the New York Philharmonic since 1972, has been a Juilliard faculty member for 30 years. His newest CD, *Plaintive Melody*, is a significant contribution to the recorded repertoire of his instrument. Unconventional both in its eclectic choice of music and its utilization of harpsichord rather than piano accompaniment, the CD



bears a tongue-in-cheek cover photo depicting the distinguished musician wearing sunglasses and a black shirt and bright red tie sporting inordinately large white polka dots!

The disc's 14 selections span a wide gamut of original works and transcriptions: German and Belgian Baroque, Spanish, French, Russian, American, and even film music—all

played with consummate technique and sensitivity. Particularly notable are Villa-Lobos's soulful *Bachianas Brasileiras No. 5*, Rodrigo's haunting *Adagio* from *Concierto de Aranjuez*, Barber's quirky *Canzone*, and Pasculli's virtuosic *Hommage à Bellini*.

An earlier CD, *New York Legends: Thomas Stacy* (Cala 0511), includes Christopher Berg's *Why Else Do You Have an English Horn?*, set to poems by Frank O'Hara's friend Violet Lang, for which Stacy is joined by actress Elaine Strich. Also on the disc is the intriguing *Phantasmagoria* by Gardner Read, in which Stacy plays oboe, oboe d'amore (pitched a third lower), and English horn (a fifth lower), accompanied by organ. Lastly, Stacy's authoritative performances of concertos by Ned Rorem (a Juilliard graduate), the late Vincent Persichetti (a past chairman of Juilliard's composition department), and Sydney Hodkinson have been released on CD by New World Records (80489). □



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, marketing manager of the Juilliard Bookstore (bookstore.juilliard.edu), has written for High Fidelity and Musical America.

Scholastic Projects Offer Opportunities For Educational Exploration

By ZULEMA QUINTÁNS

WHAT do overachieving Juilliard students choose to do in their senior year, when they are already functioning at maximum capacity? Create more work for themselves by taking on the Scholastic Distinction program. This fourth-year undergraduate honors research project allows students to devote their undivided attention to the study of a topic of particular interest to them, with the support of a Juilliard faculty advisor and a committee of faculty representatives. Eligible dance and music students, selected in a review of performance and academic grades, are invited to apply in their third year; eligible drama students apply in their second year. Students who are selected proceed at their own risk, because the project itself demands a lot of time and attention. However, let me not mislead you; while the workload is largely of our own making, we are in no way masochists, since the Scholastic Distinction project is ultimately a lot of fun. Those who successfully complete the program receive fourth-year undergraduate credit (often in lieu of another requirement or elective), and the citation "With Scholastic Distinction" on their transcript and diploma.

In the past two years, there have been few applicants and no completed projects. This year, however, there has been a dramatic increase in interest in the program, with nine participants (selected from a pool of 15 applicants) including dance, jazz, piano, and viola students. Bärli Nugent, assistant dean and administrator of the Scholastic Distinction program, remarks: "It has been a delight and a privilege to witness each participant's intellectual breakthroughs and inventive explorations."

The year's work culminates in a written paper; this year's projects range from an analysis of music theory pedagogy, to the difference between jazz and classical music, to comparisons between film directors and dance choreographers. Students involved in this year's program are Greg Anderson, piano ("Art and Evolution of Piano Recital Programming"); Jubal Battisti, dance ("Sculpture Through the Eyes of a Dancer"); Edward Klorman, viola ("Pedagogical Approaches in Music Theory"); Julianne Marie, viola ("Using Locus of Control and Motivation Theories in One-on-One Music Pedagogy"); Zulema Quintáns, dance ("A Dancer's Ability to Perceive Time and Reproduce It Through Movement"); Elizabeth Roe, piano ("The Mercurial Face of Music in Literature"); Kathryn Sydell, dance ("Affecting Their Audience: How Film Directors and Dance Choreographers Direct the Focus of the Audience With Similar Techniques"); Vasileios Varvaresos, piano ("Departure from the Functionality of Syntax"); and Erica vonKleist, jazz ("A Study of the Similarities and Differences Between Classical and Jazz Music, As They Pertain to the Four Elements of Music: Harmony, Melody, Form, and Rhythm").

The students have been working diligently with their advisors to reach a first draft that was handed in at the end of January. Most of the applicants have only seen each other in pass-

ing—on the way to classes or while they are waiting on the second-floor couches for their meeting with the committee. For the first time in a long process, I met with several of my fellow participants to see what they were doing.

The students I met with—Greg Anderson, Edward Klorman, and Erica vonKleist—had one thing in common, beside their cheerfulness and enthusiasm in general: They were all intrigued by a burning question they were attempting to answer in their research. In many cases, the project was the result of the student's desire to supplement his or her knowledge in a particular area that was adumbrated by an experience in one of their classes. Erica was already intrigued with her question during her first year at Juilliard in her Elements of Music class, where she was introduced to the notion of similarities between classical and jazz music. Ed had a similar start to his project, in that his interest was sparked by his experiences as a teaching fellow over the past two years in the

For overachieving students, the Scholastic Distinction program offers challenges, breakthroughs ... and (yes) fun.

Literature and Materials of Music department. In his analysis of music pedagogical styles, he integrates his own experiences with those of six of the leading music theory teachers from across the nation (including two here at Juilliard), ultimately proposing lesson plans that he has used in his own classes that relate musical analysis more closely to performance practices. As a pianist, Greg has always been fascinated with the vast piano repertoire and what factors are involved in designing a successful piano recital. Through an enormous amount of research here at Juilliard and at the Carnegie Hall archives, he has examined the history of the piano repertoire and piano recital programming in the last 165 years.

Perhaps the most exciting part of our projects is being able to explore topics outside of our classes here at Juilliard. Each student traveled a unique path in researching his or her topic. For my project, I worked with a dance faculty advisor here at Juilliard, Irene Dowd, as well as a professor of neurology at Columbia University, and was able to use movement studies developed in neurology clinics to analyze the ability of dancers and musicians to learn tempos and keep time in the absence of external cues.

The Scholastic Distinction Program guidelines state that "participants are encouraged to pursue a specific question, problem, or artistic issue, and document their conclusions with a written paper that is a product of their own discovery and thinking." They forgot to add the notation, "The sky's the limit." In this case, it is—and well worth the effort. □

Zulema Quintáns is a fourth-year dance student.

APPLICATIONS SOUGHT FOR FACULTY PRIZE

Faculty members are encouraged to apply for the 2004 John Erskine Prize. The annual \$5,000 prize is open to Juilliard faculty in all divisions, to help underwrite projects that will contribute to their field of the performing arts. Special consideration will be given to activities that are interdisciplinary in nature and that make a contribution to the community.

Applications, including a description of the project and a budget, should be addressed to the Dean's Office and are due on April 1, 2003.

Annual Cabaret Features Third-Year Drama Students

By **MARY-MITCHELL CAMPBELL**

IT has been a hard winter. But there is good news. The arrival of spring brings with it not only the promise of balmy weather, but also the Drama Division's annual cabaret by its third-year students. This is my first year in the Juilliard community—and, as such, my baptism as music director at this annual event, something to which I have been looking forward with great anticipation since I started work here in the fall. Over the years I have had the good fortune to work with many amazing performers—but this represents, for me, a completely new experience. Serving as music director for a cabaret with drama students who are, by and large, terrified of singing in public is a new and thoroughly enjoyable challenge. The energy all the students have for the project is infectious and refreshing, and very possibly would not be as intense if they were regularly performing in this type of venue.

The foremost reason for the cabaret's continuing success is the very reason I came to Juilliard: the event's director, Deb Lapidus. A true musical force who manages to put even the most anxious student at ease, she inspires everyone she interacts with to strive for their personal best. She is quite simply the best singing teacher with whom I have had the honor to work. As music director, I am collaborating with Deb to create an evening of entertainment that will feature different types of music.

Choosing material for the performers is one of the most difficult aspects of putting this evening together. "I pick material usually working from the actor first—material that suits the actor and can make him or her shine," says Deb. "Sometimes I'll find a song I am interested in working on, and then try and find the people who can bring it to life. I look for songs that have interesting

A Musical Evening of Cabaret
West Bank Café
407 West 42nd Street
Thursday-Saturday, March 25-27

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

text ... that are more story-driven or character-driven. If the material isn't written for a dramatic context, then the actor has to find a way to make one."

The students seem excited by this break from their more usual focus of working on plays. Nick Mennell, a third-year drama student, explains, "Cabaret is one of the most highly anticipated shows of the year. It is a chance for Juilliard actors to shine in a way they are not accustomed to being seen."

The cabaret comes at the conclusion of an intense, monthlong rehearsal

process that begins as we teach the students the music they will be performing. First, they are given tapes to help them get acquainted with their music. We then work with each performer to find an appropriate key for their voice, and play with the arrangements of the songs to achieve the best fit with each performer and their acting choices. Group numbers and harmonies are drilled, fundamentals like cut-offs and blend emphasized, and individual vocal styles cultivated. We work on the acting of the

Serving as music director for a cabaret with drama students who are terrified of singing in public is a thoroughly enjoyable challenge.

song as well—whom they are talking to, where they are, what circumstances exist around them—to ground the actor in the world of the song.

People might wonder why it is useful for drama students to be spending so much time working on their singing. But with the Broadway musical theater's increasing demand for trained actors capable of deeply textured dramatic performances, this kind of training is invaluable for all actors. Just recently, I acted as music director for a new work by Polly Pen in Philadelphia. The lead in that show? A young woman who had just graduated from an acting conservatory and had never sung professionally.

Juilliard's cabaret started years ago as a continuation of the work being done in singing class, an opportunity for students to demonstrate their progress to the department. In its first years, it was held in a classroom, but over time, it has grown into an institution in more public venues in the city. This year's cabaret is at the West Bank Café, a lovely space in midtown that regularly features the work of professional cabaret performers. Students really enjoy getting away from Juilliard performance spaces, and it is very liberating and stimulating for them to perform in such an exciting location.

A great deal of effort and enthusiasm is going into preparations for this year's Third-Year Cabaret. It is my privilege to work with these dynamic, talented students in creating what will be a fun evening of music and drama—and I invite you to join us! □

Mary-Mitchell Campbell joined the Drama Division faculty this year as musical coach.

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CAREER

by Derek Mithaug

BEAT

The Story of Your Life

IS writing a professional biography at the top of your career agenda? If not—run, don’t walk, to the nearest computer and begin writing it. A well-written biography isn’t something you casually put together the day of an important performance. It is a document you should be carefully writing—and revising every week. Contrary to what most young artists believe (this goes for dancers and actors, as well as musicians), biographies are not just the text you submit for the evening’s program. A biography serves the same purpose as a résumé: presenting your professional experience to potential agents, presenters, directors, choreographers, managers, conductors, and other people in positions to make decisions about your work. In fact, the biography often usurps the role of the résumé, the farther you progress in your career. Most experienced artists rarely include a résumé in their press kit. It’s all about the biography.

Your professional biography is a narrative form of your résumé. If you think about it this way, you can see the obvious connection between a biography and future employment. If you have a well-organized résumé with outstanding professional experience, employers are more likely to take a closer at you. This is also true for the biography. Unfortunately, most young artists do not take writing their biography too seriously. When asked to submit one, they usually throw something together—or worse yet, they take a previously written biography and add to it. This is a disastrous career strategy. Your biography is literally the story of your life. If you don’t take writing this story seriously, other people won’t take *you* seriously.

Ideally, you should have three versions of your

biography: a short version, which is only one paragraph (140-180 words); a medium version, which is two to three paragraphs (up to 450 words); and a long version, which can extend over one page (in some cases, up to 750 words). The short and medium versions will be requested most of the time. The long version is usually sent to a publication or interviewer who needs a more complete picture of your life in order to frame their article or questions. A professional biography reads like a news story. News stories are written in the inverted pyramid form, which means that the most important


Your biography is literally the story of your life.
If you don’t take writing this story seriously, other people won’t take you seriously.

information is given in the opening line, followed by less important information. Naturally, the most important line is the opening. Do you want readers to continue reading, or do you want them to turn their attention to something else? Your opening line will encourage one or the other. Let’s use Bill Gates as an example. If you turn on a television and flip to the evening news, you are unlikely to hear a report begin, “Bill Gates was born in 1955. He attended public elementary school and private Lakeside School in Seattle. In 1973 he enrolled at Harvard, where he lived down the hall from Steve Balmer, now Microsoft’s chief executive officer.” If a major network were to begin all its news stories like this, it would quickly lose their audience. Most people wouldn’t wait around to hear the purpose of the report. A better beginning might be, “Billionaire Bill Gates, chairman and chief software architect of Microsoft Corporation, is scheduled to speak at the Southern Nevada Convention for the Prevention of

Cruelty to Computers.” This opening line grabs viewers’ attention and gives them current information about who the person is, and what he is going to do. In this example, the viewer learns that Bill Gates is extremely rich, heads the largest software company on the planet, and is going to speak at a ridiculous convention. There is enough information here to keep most viewers interested long enough to find out what exactly the Prevention of Cruelty to Computers is about, and why Bill Gates is speaking at this conference. Ideally, your biography should also have a newsworthy opener (though hopefully not as ridiculous as the Bill Gates example). Shaping an opening line from a list of your recent accomplishments might be challenging. If you are having trouble, think about lines that have headlining potential, such as “As the recent recipient of...” or “Praised by *The New York Times* for her ...” or even “Hailed by critics as” Once you find the right opener, the remaining lines in the opening paragraph should complement that sentence. If you use a line about a recent appearance in an Off-Broadway play, you should not begin your second sentence with something about your teaching activities at Mrs. Thomas’s Pre-School Movement Program. In fact, you should not include anything in the opening paragraph that is not directly related to your topic sentence. If you begin with a performing highlight, then the supporting material in the paragraph should inform the reader of your other significant performing experience. You will be asked to submit the short version of your biography (a single paragraph) for most programs in which you are a member of an ensemble. Stay tuned for part two of this article in the April issue, when I’ll continue with a discussion about information you will typically consider including in a medium-length biography. □



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



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Finding Soul Where the Soulless Dwell

By NELS'ON ELLIS

THIRTEEN Juilliard students were escorted to Rikers Island prison by Clara Jackson, assistant director of student affairs, on January 25, to perform for about 100 female inmates. As a program assistant in the Student Affairs Office, I came up with the idea for the event (which was co-sponsored by that office and ArtReach, a student organization founded and spearheaded by Mauricio Salgado and Cindy Welik that is dedicated to crossing barriers and using art to reach people and lift them from their circumstances). The idea was inspired by my brother, who has been in prison for the past two years. He said to me, “When you are locked up, you feel unloved because the world forgets about you.” I haven’t forgotten about my brother; however, I haven’t exactly shown him that I’ve remembered him, either. I thought to myself, is this the general consensus of America’s incarcerated?

That Sunday, we all mounted the bus feeling a bit like cowboys with guns loaded, ready to ride out into the wild, uncharted beyond and give our time to the less fortunate, the captives of the Big House. This was community service unlike any at Juilliard; we were galloping to criminals, menaces, and misfits to give them the gift of Shakespeare, Bach, and fusion dance. But we were met by something extraordinary and unexpected. Growing up, we learned the felonious are the lowest denominator of society; the lawless, villainous, and delinquent are manacled to prisons, where the reckless and soulless dwell. Yet the gift that they gave us was their soul.

We were ushered into a large gymnasium equipped with bleachers and fluorescent lights, which reflected off the floor and gave the room a yellow haze, somewhat reminiscent of high school. Clara Jackson started going over the details of the set-up and mike usage; I was asking the guards to do this and move that, all while designating the program order. Dancers Cindy, Davon, and Robert were on the floor stretching and laughing; singers Ronnita, LaFredrick, and Leona cut the air with operatic, vocal warm-ups with the concentration and seriousness of a

sergeant at work. Actors François, Bobbi, and Jasmin walked around reciting lines to themselves, and from afar, looked insane. Nicole seemed anxious and nervous as Ulysses set up his drums; jazz musicians James and Jumaane whispered among themselves.

Then the women were herded in like cattle, in groups of 15 or so at a time. From all walks of life and conditions—black, white, Latina, Asian, pregnant, sickly. Some looked as if they hadn’t yet graduated from middle school; some looked like they’d lived eight lives already. Some resembled death walking and talking. Some looked content, some sad and dejected, some hopeful and dreamy. We watched with rising anxiety, and a fear of not knowing how they would respond. I wasn’t exactly fearful—but I realized that I was in their house, and how I governed myself would be determined by a cue I got from them, largely because I didn’t want to do or say anything that would disrespect them in their house. What was so phenomenal about their arrival was how they waited till we started: wide-eyed, staring at us and whispering, completely open to receive whatever we were willing to give. I had never performed for an audience sitting at the edge of their seats before I even took the floor.

AFTER Bobbi Baker finished a monologue from *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* by Ntozake Shange, fused with Maya Angelou’s *Phenomenal Women*, the women were on their feet chanting “Phenomenal Women!” as if proclaiming to love themselves. “For an hour,” said Bobbi, “we led the women of Rikers Island away from the misfortunes of their past and the consequences their futures hold, into the joy of the present. Rejuvenation, freedom, and the uplifting of spirits were what we planned to give—unaware of the magnitude with which they would be returned right back to us. On Sunday, art once again proved itself the most rare gift. What we receive from all we give is the substance by which our craft survives.”

Another beautiful moment was when a pregnant inmate stood up, belly sticking out of her white T-shirt,

hands raised to heaven, singing with LaFredrick’s rendition of “Eye on the Sparrow.” As she sang “I know he’s watching me,” I felt overtaken by her soul. It was as if they were teaching us how to perform with need, passion, love, power, and humanity.

“The women at Rikers were the best audience I’ve ever had the pleasure of entertaining,” said Jasmin Tavaréz. “They were in the moment with you, as opposed to just watching. They were all extremely supportive and gave us standing ovations. I forgot they were inmates and saw them as beautiful women. They gave us all enough warmth to last us the rest of the cold winter weather.”

Cindy Welik and Davon Rainey danced a duet like two leaves locked in twirling wind, to Stevie Wonder’s “All Is Fair in Love.” The audience response was thunderous—yelling, stomping, screaming, and clapping—yet the dance seemed undisturbed. On their way out, many of the women blew kisses to the dancers and said “I love you.” It was as if they had been dancing vicariously.

Jasmin also performed a monologue from *For Colored Girls*, and it was so amazing to see her perform in somewhat of a call-and-response way, so seamlessly. The women talked back at her character and she responded in the moment using the author’s text, and commanded the auditorium; it was brilliant.

Then François took the stage, and everything went to another level, to the point where the women were chanting his name. He dished them Shakespeare in a way that they understood and responded to appropriately.

From opera to jazz, from Shakespeare to poetry to gospel, they accepted all and gave us mountains more. I remembered why I fell in love with acting—why I couldn’t resist sauntering in front of people to bare my soul; why I’d rather be in the arena with the lions and tigers, battling out scenes before the masses, rather than a critic in the stands. Because, in giving my soul, I get something back—different every time, dependent upon the audience, but always fulfilling. □

Nels'on Ellis is a fourth-year drama student.

Spring Benefit Evening Explores What Classical Music and Jazz Have in Common

DUKE ELLINGTON was mentored by students of Dvorak, and there is a long tradition in jazz of taking advantage of whatever is available (or, as the old jazz song put it, “Tain’t what you do, it’s the way hotcha do it!”). In more recent years, Gunther Schuller merged the musics into what he called “third-stream music.” Having played in both classical and jazz orchestras, he observed, “There is no doubt in my mind that the classical world can learn much about timing, rhythmic accuracy, and subtlety from jazz musicians, as jazz musicians can in dynamics, structure and contrast from the classical musicians.” With the advent of jazz at Juilliard, this give-and-take has become a day-to-day reality.

On March 31, The Juilliard School will hold a benefit titled “Classified Jazz,” presenting celebrated alumni, faculty, students, and distinguished guest artists in a gala concert that will plumb the connections between the two musical traditions. The evening—which will include a post-concert dinner for benefit patrons under a tent on Paul Milstein Plaza—will pay tribute to June Noble Larkin, a member of Juilliard’s board of trustees since 1974. As chairman of the board from 1985 to 1994, she oversaw the addition of the Meredith Willson Residence Hall to the Juilliard campus. More recently, her leadership support of The Campaign for Juilliard, through a five-year total gift of \$10 million, led to the founding of the June Noble Larkin

Program for the Humanities at The Juilliard School. The new Mentoring program is the first full manifestation of



New York City ballet master-in-chief, Peter Martins (left), creates a new dance set to Paul Schoenfield’s *Café Music*, performed by the Claremont Trio.

the Larkin program, which is also helping to provide two additional Liberal Arts faculty members. Other facets of the program will include a communications center to teach writing and public speaking skills, plus a distinguished visiting scholars program. June Larkin has also been a pioneering patron of jazz at Juilliard.

Christine Baranski and Keith David will be the hosts for the 90-minute “Classified Jazz” performance in the

Juilliard Theater. Soprano Renée Fleming and jazz trumpeter Wynton Marsalis will collaborate on baroque



and jazz works, demonstrating the importance of improvisation to both types of music.

Guest artist Peter Martins, ballet master-in-chief of the New York City Ballet, has created a new ballet for the evening to Paul Schoenfield’s *Café Music*. The world premiere of the new work will be performed by fourth-year dancers Jubal Battisti, Michiko Isono, Isaac Spencer, and Rachel Tess. Schoenfield’s jazz-influenced music will be played by the

Claremont Trio, formed by violinist Emily Bruskin, cellist Julia Bruskin, and pianist Donna Kwang at Juilliard in 1999.

Led by Juilliard Institute of Jazz Studies artistic director and saxophonist Victor Goines, members of Juilliard’s jazz faculty—pianist Mike LeDonne, bassist Ben Wolfe, and drummer Carl Allen—will present the first public performance of “Flowers for Juilli,” written by Wycliffe Gordon, the title track for a newly released CD by Juilliard jazz faculty members who are donating sale proceeds to Juilliard’s jazz program.

The finale of the concert will feature pianist Terrence Wilson performing Gershwin’s *Rhapsody in Blue*. Conductor Jeffrey Milarsky will lead the Juilliard Jazz Orchestra, augmented with strings and winds from Juilliard’s classical ensembles, in the rarely heard arrangement created by Ferde Grofé in 1924 for Paul Whiteman’s dance band.

“Classified Jazz” is the fourth in a series of major benefit evenings held at Juilliard since 1999. These benefits, with their reputation for fresh programming and artistic excellence, present Juilliard in a festive light to new audiences. Proceeds from these events have become an important part of Juilliard’s operating budget and patrons’ generous support of the evening will benefit every part of the School.

More information about “Classified Jazz” can be obtained by calling Buckley Hall Events at (212) 573-6933. □

Photo by Paul Konik

Photo by Christian Steiner

Photo by Keith Major

Wynton Marsalis

At least two women have helped me shape the larger contours of my life: **WANDA LANDOWSKA** and **ALICE TULLY**. Landowska was the single most powerful performer of music that I loved from my earliest years. From our point of view in 2004, we can see that the harpsichord she played was a 20th-century invention, and was nothing like the instruments that Bach, Couperin, Rameau, Scarlatti, or any of the other great 17th- and 18th-century composers were familiar with. The color of the sound, the touch of the keyboard, and the carrying power were not at all like the former instruments for which great, lasting music was written.

Photo by Peter Schaaf



Alice Tully

Nevertheless, the manner in which she performed the music was so intensely personal, from her own heart, that the hearts of all who heard her were likewise touched profoundly. Therefore, I heard her in public as often as was possible. Alice and I often drank pre-dinner libations together—she, champagne, and I, gin on the rocks. That often produced memorable thoughts for us both. Once, when I said I felt I had been unusually lucky throughout my life, Alice responded, “Albert, dear, you may have been lucky, but I beg you never to forget: ‘We all get what we attract.’”

Albert Fuller, Harpsichord Faculty

WOMEN WHO INSPIRE US

“What women have inspired you or have served as role models for you, and how have they been an inspiration?”

The Juilliard Journal recently posed this question to students and faculty members. In honor of Women’s History Month, we present some of the answers we received, citing inspirational women ranging from former and current performers and teachers to actresses and dancers, and one of the country’s most well-known first ladies.



Photo by Jessica Katz

Becky Guy (second from left) instructs Group 33 students Chris Mowod, Molly Stuart, and Gillian Jacobs in the 2001-02 school year.

My acting teacher, **BECKY GUY**, deserves recognition for being an outstanding female role model. She doesn’t let me shy away from situations that scare me. She’s taught me that there is no way to appreciate my art fully without taking huge risks, and I am so thankful she gives me a safe outlet to do that.

Amy Ward, Drama Student

My mother, **STACY RIDENOUR**, has been one the most influential people in my life, both musically and as a guiding mom. As a pianist and the executive director of the Kalamazoo Symphony Orchestra (in Michigan), she knows the musical world and always has helpful information when I’m making musical decisions. She performs double duty by also being an encouraging, uplifting, and hard-working mother who has to put up with three boys in the house (my brother, my dad, and me). From her motherly wisdom to her musical knowledge and advice, my mom is a very honorable woman and has been a tremendous inspiration to me.

Brandon Ridenour, Trumpet Student

ELAINE DOUVAS

is an inspiring woman in the oboe world, not only because she is an amazing oboist, but because she is a wife and mother, and she makes time to do things that she really loves, like ice skating. I think a woman who can do all these things and still be enthusiastic about her work is incredibly inspiring.



Photo by Lisa Kohler

Josiane N. Henry, Oboe Student



Name someone who inspires me? This is easy—my mother, **RUTH SCOTT CLARK**. She is a pianist, composer, poet, and lyricist who turned 92 last month, and we did a recital together in January. I sang six of her songs, three of which are in a song cycle she wrote for me as a birthday present two years ago. She played Chopin, Mendelssohn, and her own Fantasy in D Major for solo piano. The mother of three girls, and a wife for 65 years (my father just died last March), she also taught art, music, and English in Penn Township, Penn., where my family is originally from.

She is a gentle lady who is great cook, has a really green thumb, and a good sense of humor—and she had both knees replaced in September 2001. She’s my inspiration.

Rebecca Scott, Ear Training Faculty

One of my inspirations is **SUSAN McCLARY** (author of *Feminine Endings: Music, Gender, and Sexuality*). She is a musicologist who studies and writes about music with total joy. Her insights are powerful; she’s able to find deep social meaning in musical pieces, and still leave the music intact. When I read her, I understand music better and enjoy it more.

Greg Sandow, Graduate Studies Faculty



Photo by Peter Schaaf

I began studies for my Ph.D. in art history at Columbia University in 1968. Looking around the library, I was always bothered by the fact that, while women made up the vast majority of students, nearly all the art history professors were men. One of the few women professors was **ALESSANDRA COMINI**, then usually called “Miss Comini” (though she held a doctorate, and the men were called “Dr.” or “Professor”). Always unusual and unconventional, the dynamic Dr. Comini grew up in Texas, but specialized in Austrian Expressionism. A phenomenal lecturer, Alessandra Comini is a feminist and polymath who has written on subjects from Egon Schiele to Beethoven, and from Rosa Bonheur to Isadora Duncan. Her sense of humor is unsurpassed; her wit and intelligence are legend.

Alessandra Comini was always an inspiration to me and—though I didn’t realize it at first—a role model, as well.

Greta Berman, Liberal Arts Faculty

RAY LEV, my first real piano teacher, was an absolutely remarkable woman—without formal higher education, but extraordinarily alive to the world. She was extremely unusual among traditional virtuosos in the 1940s and ’50s in her powerful belief in artists’ responsibility to locate and perform excellent music of their own person committed to her political activism. She was hounded out of the profession. She committed suicide in the late 1950s, a tremendous loss to music.



Photo by Peter Schaaf

NANCIANNE PARRELLA is my colleague here at St. Ignatius Loyola Church. On the East Coast, the organ world is historically very much a “man’s world,” and difficult for women to get into. Throughout her career, Nanci has maintained the highest standards of musicianship and collegiality, and I think, because of her efforts and those of other great women of her generation, the church-music profession is now more accepting of younger women professionals. I consider her a role model as a musician and a human being.

Kent Tritle, Graduate Studies Faculty



Photo by David Klein

HEIDI CASTLEMAN has been my biggest musical inspiration. She inspires me by pushing me to work hard and strive for the best, while never losing her touch of gentleness and warmth. If I am ever a viola teacher

someday, I hope I can be half the teacher she is.

Rebecca Taylor, Viola Student

ALICE RENDER, who plays horn with the Chicago Symphony and teaches at the Chicago College of the Performing Arts at Roosevelt University, has always been my role model. Last spring, she was diagnosed with cancer. It was in an advanced stage, and her doctors had little hope for any chance of survival. But today, doctors are call-

ing Alice their “miracle,” as her cancer is in remission! And she has transcended the boundaries of being a hero in my field; she is my hero in life, for I have never known anyone with such a love for life and its beauties, and the power to overcome the most unbelievable of obstacles.

Danielle Kuhlmann, Horn Student



When I think of female role models who have inspired me most, the first person who comes to my mind is **LEONTYNE PRICE**. I really admire her. She is a living example of how hard work and dedication can truly take one a long way in life.

LaFredrick Coaxner, Voice Student



time. She also was a and social beliefs, and by Senator McCarthy. '60s. Her death was a

Joel Sachs, Graduate Studies Faculty

My strongest role models were the dancers **SUZANNE FARRELL** and **MARGOT FONTEYN**. As a painfully shy child, I found that music spoke when I could not. Dance was even more compelling; music melded into movement sent my spirit soaring. The beauty, poetry, and clarity of Farrell's and Fonteyn's dancing became my inspiration when I found the flute.

The pianist **ROSINA LHÉVINNE** was a frequent guest in our Connecticut home, by virtue of my mother having been her student at Juilliard. Madame Lhévinne's orderly attention to detail—in her speaking, thinking, dress, and even table manners—was pronounced, and showed me that creative artists came in all sorts of incarnations. Her fame never prevented her from being endlessly kind to me, and she was as curious about my progress in public school as she was eager to discuss the artistry of the latest young pianists.

Bärli Nugent, Assistant Dean and Music Faculty



Photo by Impact Photos, Inc.

Rosina Lhévinne

a mediator of family court and a member of a human rights committee of her local government. She worked as a counselor for battered women in the '40s and '50s, as well as a commentator of news media, which was quite rare in those days. She was also a leader of women's organizations and an advocate of children's rights and education, and was the first woman to be elected to the Board of Education. I wish to continue the tradition of women in my family who successfully manage both family and professional lives, and hope to be able to show the way to my children.

Mari Kimura, Graduate Studies and L&M Faculty

One of the many inspirational women I could think of is the Puerto-Rican actress, **ROSIE PEREZ**. She uses her fame for good, and that is one of the things I admire most about her. She sets up fund-raisers and benefits for AIDS patients and visits hospitals and nursing homes. She has donated thousands of dollars to different facilities in need. Rosie definitely has a strong presence in the Latino community, and I'm proud to be part of her culture.

Jasmin Tavarez, Drama Student



MAY O'DONNELL, the modern dancer who died on February 1 at 97, was the archetypical American in many ways. Her independence, her majestic frame, her California upbringing all contributed to a new form of dance, and her many students can be found worldwide. She came to New York and was a soloist with Martha Graham from 1932-38 and again from 1943-53, but she managed her own life and career, refusing to be dominated by Graham. She was Louis Horst's first assistant in composition classes, and at one point toured the west coast as a duo with José Limón. In her New York studio she taught classes and rehearsed the many works she created

for her own company. A magnificent performer and highly reviewed choreographer, it was as a teacher that this iconoclastic woman was most unique. She was fascinated by the concept of space, and her teaching was about sharing the strength and joy of movement; to her, the ideal was a sense of transparency in the body. She once compared her studio to a hothouse where she could concentrate on each pupil (“flower”) for a period of time. Among those students were Robert Joffrey, Gerald Arpino, Jane Kosminsky, and Dudley Williams.

Dawn Lille, Dance History Faculty

I studied piano in Salt Lake City with **SOLVEIG LUNDE MADSEN**, who went to Juilliard many years ago and studied with Madame **OLGA SAMAROFF STOKOWSKI**. She continues to play a very influential role in my musical development. Her experiences with Samaroff heavily influenced her teach-

ing style, and subsequently, my performing style—even now as a singer. Samaroff herself made huge strides for women in her time. She did much to bring more respect to American musicians and was one of the first women to record. She broke down barriers in that highly male-dominated and Europe-dominated era of music. Some of my favorite talks with Solveig are when she speaks of “Madame.” For me, the most meaningful and touching pieces I play are the ones that Samaroff taught to Solveig, and Solveig taught to me.

Erin Morley, Voice Student



Photo by A. F. Sozio

Olga Samaroff Stokowski with summer school students in 1946.

For me, one of the most inspiring women of the 20th century was **ELEANOR ROOSEVELT**. She was a trailblazer who made it possible for my generation of women to excel in fields formerly closed to them. I believe that I could not be a conductor today without the wonderful work of “E.R.”

Judith Clurman, Director of Choral Activities



Photo courtesy of the Library of Congress

TIME

by Jeni Dahmus

CAPSULE

The following events occurred in Juilliard's history in March.

1920 The Juilliard Music Foundation was established to support the development of music in the

Beyond Juilliard

1963 March 5, country and pop singer Patsy Cline died in Tennessee.

1970 March 24, John Cranko's *Poème de l'extase*, a ballet choreographed specifically for Margot Fonteyn and set to Alexander Scriabin's score, was premiered by the Stuttgart Ballet in Stuttgart. The production featured decor by Jurgen Rose.

U.S. Four years later the foundation's trustees created the Juilliard Graduate School, housed in the former Vanderbilt guesthouse at 49 East 52nd Street.

1963 March 13-14, Paul Hindemith conducted the U.S. premiere of his one-act opera, *The Long Christmas Dinner*, at Juilliard. The opera is a setting of a play by Thornton Wilder, and the Juilliard performances were the first to be presented with the opera's original English-language text. Cast members were Lorna Haywood, Marilyn Zschau, John Harris, Allan Evans, Robert White, Geraldine McLroy, Frances Riley, Janet Wagner, Calvin Coots, Lorraine Santore, Clifton Steere, and Veronica Tyler.

1970 March 30, a sculpture by Masayuki Nagare was unveiled in the marble lobby of the Juilliard building. As part of the dedication ceremony, students Saeko Ichinohe and Jerome Weiss performed a special ceremonial dance from Ichinohe's suite *Hinamatsuri*, based on Japanese forms with music by Minoru Miki. The abstract sculpture—eight feet high and made of black Swedish granite—was commissioned with funds given by John

D. Rockefeller 3rd to commemorate a gift of one million dollars made by Japanese businessmen toward the cost of Lincoln Center's construction.

1989 March 15, alumna Leontyne Price presented a two-hour master class. Participants included mezzo-soprano Susan

Toth Shafer, baritone Kewei Wang, soprano Angela Randell, and bass-baritone Kevin Short. □

Jeni Dahmus is Juilliard's archivist.



Saeko Ichinohe and Jerome Weiss performing at the dedication of the Nagare sculpture.



Juilliard Hosts Former Ambassador Richard Murphy

By SHARON BOGAS

AS Leon Trotsky, one of the fathers of the 1917 Russian Revolution, once said, "You may not be interested in war, but war is interested in you." These words, spoken more than 50 years ago, have gained new meaning for Americans due to the tragic events of September 11, 2001. For a country whose battles have, for the last half century, been fought exclusively overseas, 9/11 was a stark reminder that even events occurring across the globe can have serious repercussions here at home.

In his visit to Juilliard on Monday, February 9, former Ambassador Richard W. Murphy gave students, faculty, and staff the opportunity to delve more deeply into issues concerning America's involvement in the Middle East over the past several decades. The event, sponsored by the Juilliard Current Affairs Society, was arranged with the assistance of cello faculty member Darrett Adkins, who is a family friend of Ambassador Murphy.

Highlights of Ambassador Murphy's impressive service record include ambassadorships to Mauritania, the Philippines, Syria, and Saudi Arabia, and six years as assistant secretary of state for Near East and South Asian affairs under President Reagan. The ambassador has been a frequent commentator for NPR, CNN, BBC, and Fox News. He has also written for *The New York Times* and *The Washington Post*, among other journals. Currently, he is

the Hasib J. Sabbagh Senior Fellow for the Middle East at the Council on Foreign Relations here in New York.

The evening began with a short overview of challenges facing America in the region by Ambassador Murphy. Some of the issues touched on were Iraq, terrorism, oil, and the Arab-Israeli conflict. Then audience members had the opportunity to question the ambassador about specific issues of interest to them. Throughout the evening, Ambassador Murphy exhibited the qualities that undoubtedly make him the quintessential diplomat: poise, confidence, openness, and intelligence. Through his demeanor, he contributed to the event's easy atmosphere in which students felt free to participate, removing what could have been an uncomfortable barrier between an experienced senior official and political neophytes.

Andrea Miller, a senior dance student, led off the questioning by asking about the evolving role of women in the Middle East. In Ambassador Murphy's response, he stressed the asymmetry of women's roles in various Middle Eastern countries. For instance, while women in the Islamic republic of Iran have made much progress in their quest for greater equality (led by 2003 Nobel Peace Prize winner Shirin Ebadi), women of Saudi Arabia still face extreme discrimination and restriction of basic human rights, enforced by the country's "religious police." As it turns out, Ms. Miller is no stranger to this topic. She has choreographed a new work focusing on themes of reconstruction in the Islamic

world, with a special emphasis on the position of women, which will be performed as part of the Dance Division's Senior Production at Juilliard in April.

Many of the students in attendance, if less overtly active in politics, still maintain a healthy interest in world events. Senior double bass student Sean O'Hara follows the news, mostly by reading *The New York Times*, and



Richard W. Murphy spoke to students; Sharon Bogas is pictured on the right.

was particularly interested in what Ambassador Murphy had to say in response to clarinetist Kinan Azmeh's question about the apparent hypocrisy of the United States' relationship with Saddam Hussein's Iraq. America clearly favored Iraq in the Iran-Iraq war in the 1980s, providing economic as well as military aid to Saddam Hussein's regime, which was perceived to be the lesser of two evils. That position stands out in sharp relief against the background of Operation Desert Storm in 1991 and last year's war in Iraq. The ambassador's response was honest, as well as diplomatic. "I can't justify a

double standard [in Iraq]," he said, "but I lived one. You don't always get a chance to live by your ideals."

Mr. Azmeh pointed out that one often expects retired government officials to become more candid when they leave Washington. He appreciated the ambassador's directness in establishing the United States' primary interests in the region (the security of Israel and oil) at the outset of his presentation. Such a frank expression of policy leads to the possibility of interesting discussion, whether or not you agree with the premises.

In the opinion of Spencer Topel, a composer here at Juilliard, it is vital for artists to follow current affairs because, even though they may at times feel alienated by their culture, they still have a responsibility, as voting members of society, to be well informed. Put another way by cellist Tomoko Fujita, it is impossible for an artist today to pretend to live in the vacuum of the past. Ambassador Murphy gave us a rare opportunity to catch a glimpse, right here at Juilliard, of the world of high-level international relations. The opportunity to discuss, assess, and critique statements of policy having to do with the Middle East was invaluable.

Please stay tuned for more Juilliard Current Affairs Society events. To obtain more information about upcoming events, please e-mail sab@juilliard.edu. □

Sharon Bogas is a master's degree candidate in cello.

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SHRINK

from the Counseling Service

RAP

With this issue, The Journal introduces a new column from the Juilliard Counseling Service that will appear periodically. It answers students' questions and provides information about counseling, mental health, and related student issues.

Dear Counseling Service:

I've never written to an advice column before, and I can't quite believe that I'm doing so now. But here goes, even if it makes me feel a little lame to do so.

Where I come from and the way I've been raised, you're expected to take care of your own problems. It's not considered cool to talk about personal stuff with a stranger. And even more than that, it is seen as a weakness.

But here in New York, I've heard others talking about going to talk to someone in the Counseling Service as no big deal. More to the point, my girlfriend, who is seeing someone in counseling, keeps pushing me to give it a try. She thinks of it as a safe place where you can sort things out. And I guess she thinks I have some things to sort out.

I love my girlfriend very much, and I would like to please her by setting up an appointment, but how do I square that with the way I've been raised?

—Confused and Conflicted

Dear Confused and Conflicted:

It might surprise you to learn that many of the Juilliard students who come to the Counseling Service for the first time feel very much as you do. Like you, they're not from New York, and several are international students. They often express shame at seeming weak for coming to counseling, or they have always heard that it must mean they are "crazy" if they go talk to a counselor. So you're not alone in feeling this way.

It might help you to know that college students everywhere go to counseling for lots of reasons. Sometimes it is just to talk through tough decisions they are facing, to sort out feelings of a relationship, to understand why they are not feeling right, and sometimes it is to get help dealing with a situation or emotion that feels too big or confusing to handle alone. Often when Juilliard students find out that our services are

free and confidential, they seek help with issues that they might have been struggling with for a long time but have not known to whom they could safely turn. What students say is that counseling helps them learn about themselves, and gives them tools to take care of themselves. They also say that thinking about counseling was so scary at first, but that once they started, they quickly realized it was a safe, supportive, and non-judgmental place to come to. Ultimately, they understand that coming to counseling often takes immense strength, and that in taking care of themselves, they have done something that is exactly the opposite of being weak.

We wish we could put you in touch with some of these initially reluctant students to hear what their experiences have been like since they decided to give it a try. But you must know that we are not allowed to reveal anything about any student whom we counsel, even just the fact that a student has come to see us. Knowing that we so carefully preserve confidentiality sometimes enables someone who is hesitant to come in and give it a try.

Your girlfriend's own good experience with counseling is a good reason to try counseling. If you still feel unsure about coming to counseling for the first time, you might consider coming during one of our walk-in hours. You don't need to make an appointment or call ahead. It is a perfect way to test it out.

After meeting with a counselor a few times, one initially reluctant student said, "I can't believe I didn't take advantage of this sooner. Coming here feels like coming to an oasis."

The Juilliard Counseling Service is located on the 22nd floor of the Rose Building. It operates Monday to Saturday, and there are evening hours on Monday, Tuesday, and Friday. Walk-in hours are Monday, 6-7 p.m.; Tuesday, 6:45-7:45 p.m.; and Friday, 1:45-2:45 p.m. If you would like to make an appointment or speak with a counselor, call (212) 769-3918. □

Have a question for this column? You may leave anonymous notes addressed to "Shrink Rap" in the Health Services mailbox in the Student Affairs Office. We reserve the right to select questions to print in this column.



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All of us who attended Juilliard have a treasured personal library of our recorded performances. Most likely these cherished recitals and concerts are on different media formats – Reel to Reel tape, DAT, Cassette, Mini-Disc – and are not easily accessible. Finally, you can easily organize your library, and transform it onto the universal, permanent medium: the CD.

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IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Amelia J. Thiele Agresta (BS '44, piano)
- Louis A. Alcuri (BS '49, MS '50, piano)
- Eleanor B. Steinholtz Keats ('53, choral conducting)
- John W. Lewis ('39, piano)
- David L. Ward ('50, clarinet)
- Grant Barthe Williams (MS '60, voice)
- Margaretha C. Siegmann Wolff (DIP '27, piano)

Friends

- Italia Pennino Coppola
- Jacques Francais

JUILLIARD

PORTRAITS

Gerre Hancock

Organ and Elements of Improvisation Faculty

Gerre Hancock has been the organist and choirmaster of New York's famed St. Thomas Church on Fifth Avenue, and a Juilliard faculty member, since 1971. Prior to this, he served in the same position at Christ Church in Cincinnati (where he also taught at the College-Conservatory of Music, University of Cincinnati). The author of Improvising: How to Master the Art, Mr. Hancock also teaches at Yale's Institute of Sacred Music and Eastman School of Music and has recorded for Koch International and Gothic.

When did you first know you wanted to be a musician and how did you come to know it?

When I first heard, at age 4, the sound of an orchestra ... and, as a lad of about 6, a pipe organ. I recall that the music was—who else?—J.S. Bach, but that's about it. Just the sheer beauty of the sounds, wind-blown, coming through those wooden and metal pipes, still thrills me more than I could ever articulate.

Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?

E. William Doty, dean of the College of Fine Arts, the University of Texas at



Gerre Hancock

Austin; from him I learned the lesson of self-examination and self-reliance.

What was the first recording that you ever bought? What was its significance to you?

Organ works of Bach, performed by Albert Schweitzer. The glory of that music lives with me still and always.

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

Arriving at the hall minus the white tie

for my tails! This was for a two-person, four-hands and four-feet organ recital, during which the book fell into my partner's lap while I was turning our pages. Before really thinking about what it might look like, I lunged toward my wife's lap in an almost-successful effort to restore the music book to the rack. (I rejoice in saying that we are still married!)

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

Saint Thomas Church in Leipzig, the last home of J.S. Bach. It is awe-inspiring to stand on the very site where so much of the music we sing, play, and conduct was once heard under the master's hands.

What are your non-music related interests or hobbies?

I am an avid tennis player, if a very poor one!

What is your proudest accomplishment in life?

Attempting to build the music program at Saint Thomas Church, and trying to share the fruits of my labors with my younger colleagues at Juilliard, Yale University, and Eastman. I began my work at Juilliard and Saint Thomas in 1971; while this represents quite a tenure, one knows that there is always more repertory to learn and perform, more students to help, and new pieces to write for the superb forces in this great city (choral, organ, and orchestral). Here's much looking forward to all this!

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

Experiencing the growth of my students and watching and hearing them mature.

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

Never having as much lesson time as I'd like!

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

Good luck comes to those who are prepared and who have worked hard all along.

Is there anything you'd like to add?

I would like to thank God for a life so rich in beauty and so rewarding in friends in music.

Elizabeth Foreman

Administrative Director, Department of Vocal Arts

Beth Foreman grew up in rural Connecticut and attended Oberlin College, with a double major in English and voice. She came to New York in 1987.

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

I started at Juilliard on January 18, 1988, as associate director of admissions. It was a quiet day, during which I met several staff members who are still with Juilliard, and became acquainted with Juilliard's Admissions Office. I had come from Oberlin College and Conservatory admissions.

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

Scene-shop painting. I imagine it to be creative and restless. And the production staff are fun folks to work with.

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

I worked for the famous jeweler on Fifth Avenue, Van Cleef and Arpels. It was very interesting. They had files on all the great opera singers. What was strange is that we sat around all day doing nothing but wearing very expensive jewelry and waiting for customers to come through the door.

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

Take a voice lesson or yoga class, take a good book to the beach, or spend more time with my two daughters, Anne and Claire, and husband Steve (who earned his master's degree from Juilliard in 1990 and currently teaches in MAP and Pre-College). Or all!

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

Yes. I started singing when I was 8, as a soloist in church and at school. I studied at Oberlin and pursued singing seriously until my first daughter was born in 1991.

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

Song recitals and concerts. I love all kinds of songwriting: classical, folk,

jazz, American popular song. The expression of melody and text together is what made me a singer many years ago, and what I still appreciate most today in vocal music. I also love dance and orchestral repertoire, and everything Bach ever wrote.

What other pursuits are you passionate about?

My children and family life, hiking and biking, yoga and other spiritual pursuits. I am most motivated and inspired by people rather than things or activities. Even my passion for music is very connected to the people with whom I collaborate—at one time as a performer, and now as someone who makes it possible for other singers to perform. The faculty, staff, singers, and colleagues at Juilliard are behind all the music, and for me, inseparable from it.

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

Going to New Zealand for a friend's wedding. The countryside was so exquisitely beautiful and uncluttered.

What is your proudest accomplishment in life?

I don't have one. When my children are grown and making good contributions to society, then I will have an accomplishment—but then, of course, the accomplishment will be theirs, and not mine!

What might people be surprised to know about you?

I sang in a rock-and-roll band when I was 14. We did school dances and nightclubs. I was the only girl in the band and I passed for 18, which was the entrance age by law in my state at that time. (But I didn't drink; just sang!) Soon after, I developed an edge to my voice, also due to belting in Broadway musicals. My mother "made" me take voice lessons to correct the problem. That was my introduction to classical music.

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.



Beth Foreman in high school.

ATTENTION ALL GRADUATING STUDENTS!

Check your mailbox for important information about Commencement 2004.

Cap and gown order forms must be submitted to the Office of Student Affairs (Room 219) during the period March 22-26 (10 a.m. to 4

p.m.). If you are considering taking part in the commencement exercises on Friday, May 21, please bring in your completed cap and gown form. At that time, you may also pick up your tickets and engraved announcements.

As before, a ticket policy will be in effect for admission to the graduation ceremony. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Please note: Tickets to the

ceremony cannot be guaranteed if you do not register for a cap and gown during the dates specified above.

Further information will be available through the Office of Student Affairs beginning March 22.

Great Works by Master Choreographers Challenge Juilliard Dancers

Continued From Page 1
upon Duato's choreographic style.
Duende (the Spanish word for elf or pixie) was choreographed in 1991 to a selection of Debussy's music for harp, flute, and strings. Kim McCarthy, who worked with the choreographer

shapes, statues, forms ... the clear classical line that the body creates."
In contrast, Paul Taylor's *Esplanade* (1975) is primarily occupied with the pedestrian movements of walking, running, jumping, touching, and—most unforgettably, for both the

Kent), revealing his "love of making something from nothing" and celebrating the youthful spirit of "discovering your individuality." It is, she says, "the perfect piece for Juilliard dancers and the spirit they have. Paul always said that dance is for the eye, that you take the nourishment that satisfies you. If you know the people who were in the original cast, you can see that certain elements may have been gleaned from their personalities, but ultimately, the drama is in the movement. In any Paul Taylor choreography, the dancers can grow so much in it, and with it."

Peggy Baker, who is making Friday afternoons go faster than we ever believed possible by guest-teaching our Elements of Performing class, danced with Lar Lubovitch from 1980-88, and is also working with Juilliard dancers to stage his work *A Brahms Symphony* (1985). As the title suggests, the choreography is "on the same grand, epic scale as the music [the first three movements of Brahms' Third Symphony], dealing with themes of life, love, and death." It has the "same impact visually as aurally," Baker explains—not as a simple visualization of the music, but as an embodiment of the idea of the orchestra, a single impression made up of numerous threads of sound. "The harmony between people, the sense that, by doing things together, something greater can be achieved, is a subtext throughout much of Lar's work, and the dancers represent this vision of humanity and its potential."

This is created both through the spatial complexities of the choreography and as a result of the movement vocabulary (the steps themselves). Dancers weave polyphonically in and out of each other's paths in what she describes as "long phrases of lyrical movement that just keep unraveling," emphasizing the presence of the group and also the "kinesthetic scale of the individual." Significantly, *A Brahms Symphony* was the first time Lubovitch had explored partnering between men and women in his choreography, taking lifts on elliptical paths within circular phrases of movement, so that "the lyricism is never broken and the dance builds up huge

momentum. He was interested in a greater range of level, the opportunity to lift the roof!"

Juilliard's performance marks the first time this piece has been performed by students. The fact that Lubovitch's choreography is in the repertoire of only a handful of dance companies worldwide makes the opportunity to dance and witness it—particularly with live music—a rare privilege.

All three of the rehearsal directors that I spoke to impressed upon me the importance for students of studying great work, as it helps us to understand what our art form is about, in a way that raises our expectations and stimulates our imaginations.

I asked Lawrence Rhodes how he feels the dancers' everyday training prepares us to meet such challenges in the wide variety of work displayed in this month's performances. "For a long time, the philosophy of the School has been to create 'fusion dancers,' well versed and accomplished in a wide



Members of the Lar Lubovitch dance company performing *A Brahms Symphony*.

as a dancer in his company, has set his works on companies worldwide. He explained to me that the ethereal quality of the music is captured with the effects of movement, costumes, and lighting combined to describe the "flittering" of the mystical creatures that live in the forest. Significantly, this was Duato's first piece to depart from a more heavily weighted movement vocabulary that evokes Spanish folk dancing, in favor of a "linear, more classical" style. "Nacho is always inspired by the music. He is innately musical; it tells him what to do," says McCarthy. "The dance is so interwoven [with the music]; he never uses counts but will tell you to move on the 'plink!' I once asked him what musi-

dancers who learn it and the audiences who experience it—falling. The music is selections from Bach concertos in E Major and D Minor, and the piece is being set on Juilliard dancers by Linda Kent, a permanent faculty member who joined the Paul Taylor Dance Company just after the work was premiered, and remained with the company for 14 years. I talked to her before rehearsal, and she arrived loaded with an abundance of material, including videos, Labanotation scores, and newspaper reviews with significant passages highlighted, to add to her own experience of the piece. "There is a big sense of responsibility," she explains. "People know this work! I can't think with Paul's brain, but I have to pick people who I feel most embody his vision. I use all the materials that I can, to get as close as possible. But things evolve; dance is by nature ephemeral. I find more new things each time."

The movement of *Esplanade* evokes the sense of "a wide-open plaza, space, the feeling that you could run forever. The piece has amazing integrity and a large sense of community." This first piece that Taylor choreographed after he himself stopped dancing embodies the joyful sensation of "physicality in space" (according to



Members of Compañía Nacional de Danza performing Nacho Duato's *Duende*.

variety of techniques and styles. This is achieved through the benefits of being in New York, and the permanent and guest faculty who teach here. There is a demand for absolute professionalism and discipline from students, and the beauty of this discipline is that it pays off!" □

Laura Careless is a first-year dance student.

Juilliard Dances Repertory
Edition 2004
Juilliard Theater
Wednesday-Sunday, March 24-28

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

cality meant to him, and he said it was the difference between a flute and a drum." So the choreographic response is concerned with texture, nuances in timbre that inform the "finding of



Linda Mark
Cover photograph for *The Flutist Quarterly*

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RECENT
EVENTS



JUILLIARD JAZZ ORCHESTRA
January 17, NJPAC

The Juilliard Jazz Orchestra made its debut at the New Jersey Performing Arts Center in January. Pictured are Erica vonKleist and Kurt Stockdale (top); and Jumaane Smith.



COMEDIAN-HYPNOTIST VISIT
January 15, Room 305

Comedian-hypnotist Alan Sands (standing) persuaded dazed students (left to right) Ross Chitwood, Marquita Raley, Leona Carney, and Charles Freeman to put their socks on their hands and make sock puppets.



Photo by Clara Jackson

FOCUS! FESTIVAL 2004: ALL ABOUT IVES
January 23-30, Juilliard Theater

The 50th anniversary of the death of Charles Ives was commemorated by a weeklong retrospective of his music. Almost all of the composer's chamber works, songs, piano sonatas, and symphonies were presented, including the rarely performed Symphony No. 4, choral works, quarter-tone pieces for two pianos, and organ works. The closing night of the festival featured pianist Lang-Ning Liu performing the New York premiere of Ives's *Emerson Overture* for piano and orchestra with the Juilliard Orchestra, conducted by Anne Manson, at the Juilliard Theater on January 30.



Photos by Hiro Ito



CAREER FAIR AND ALUMNI COLLEGE
February 8

Left: Seminar speaker Suzie Jary, a consultant for Career Transitions for Dancers, was one of many arts leaders who gave presentations at the event. After her seminar, Jary spoke with Errol Grimes ('84, *dance*).
Right: Alumni enjoyed a luncheon at the Career Fair and Alumni College, which was followed by a 30-minute reading from Daniel Goldfarb's (Playwright '97) new play, *Sarah, Sarah*. The play will premiere at the Manhattan Theater Club this spring.



CAROL WINCENC AND ROBERT LANGEVIN
FACULTY RECITAL
January 21, Juilliard Theater

Flute faculty members Carol Wincenc and Robert Langevin were served champagne by master's degree student Yong Ma as a humorous touch in the middle of Karl Doppler's *Fantaisie sur des motifs hongroises* at their recital in the Juilliard Theater.

Photo by Peter Schaaf

A Lesson in History, Artistry, and Heroism

Continued From Page 7
nation's troubled history. Georgia was absorbed into the Russian Empire in the 19th century. Independent for three years (1918-1921) following the Russian revolution, it was forcibly incorporated into the U.S.S.R. until the Soviet Union dissolved in 1991. Since then, it has struggled with revolution, civil war, ethnic separation, poor governance, a chaotic financial system, and extreme poverty.
Nothing, however, has wiped out the fiercely independent Georgian spirit. "Much of our theater," explains Ketik, "reflects what we have been through—about our relationship with Russia, the Big Brother—and it is painful but important to tell these stories. Because the system never worked. It was monstrous. It made everybody unhappy, even the Russians, and there was so much censorship." Tumanishvili's production of Anouil's *Antigone*, for example, "was as pure as [Sviatoslav] Richter playing Schubert—but because it was recognized as anti-Russian, it was censored."
Georgian culture flourished during the 11th and 12th centuries, when King David the Builder and his daughter Queen Tamar established two academies, for science and for art. "Georgian women have always been respected since the time of Tamar. Queens and mothers are legendary in our history."
Is her one-woman show, *Self-Portrait of My Generation*—a play about a mother trying to comprehend how to go on, with her pain and her memories, after her son has been killed in a terrible civil war—a political play? "Of course I have been influ-

enced by my heritage, but it is not allied with a specific political message," Ketik says. "But there is a time in one's generation when one has to speak out. The right to speak has been through such changes and destruction in the last 15 years in my country. In the civil war, almost 300,000 people became refugees in their own country. For nearly 10 years, Georgia cried out, and the response was silence from Russia. We were as crushed as the Chechens. You cannot be a refugee for 10 years—you lose hope." As Ketik speaks, I recall that she led a battalion of 1,000 women wearing white scarves—symbols of peace—between the front lines of her country's civil wars, in an effort to stop the shooting for at least one day. The last Sunday in September is known as White Scarf Day to commemorate her bravery.
In a time when it is difficult to live (let alone make art) in Georgia, she goes forth as a cultural ambassador for her country. "Artists keep hoping, even when everybody else has lost hope," she says. "I am here because other people understand that." She met Michael Kahn in 1990, when a delegation from the Soviet Union was sent to Washington; she was the only representative from Georgia. "Michael was very interested in Georgian theater, and so, six months later we brought Tumanishvili's production of *Don Juan* and it took D.C. by storm. After that, we kept up our friendship."
The Drama Division was honored to host this incredible artist, who was here to establish new connections and see how things are done at Juilliard. "I too head a school," explains Ketik, "and the students

are with us all day—we are like a big family. It is an unusual atmosphere, but I find that here also. The vision of this school is great—you have great leaders," she says, referring to President Polisi and Michael Kahn. "But mostly we need to get food for our art and rediscover ways of approaching it. My son's generation was lost to the destruction in the streets. This can be seen in his work." Her son's film, screened at Juilliard, draws on Ionesco's works and is about the absurdity of war when one wants to make a difference but can't, and therefore everything seems trivial.
My time with her is running to a close, so I pose a question I have been longing to ask, only now I wonder if it is frivolous: What would her advice be to young artists just starting out? She answers, "People may not like this—but I think you have to avoid the celebrity life. Society is obsessed with it, but deep art and perfection in theater is not connected with money and celebrity. Real art is always born in silence, in modesty, in going inside oneself. One has to interpret luxury in a spiritual way—to keep hope alive."
We both sit in silence for a few moments, letting that sink in. Then I thank her for her time and her wisdom. Leaving, I realize that I am exhausted. I have received a lesson in history, artistry, survival, cultural exchange, friendship, and heroism. And I realize that this is what makes Ketik Dolidze a great and forceful artist—her insistence on connecting with what is important, carrying that with her. □
Mabira Kakkar is a fourth-year drama student.

Arnhold Concert Highlights Quartet’s Spirit of Exploration

Continue From Page 1

the quartet held auditions for a permanent second violinist, and they finally chose Julie Yoon, who was then completing her undergraduate degree at Juilliard.

The quartet’s professional life began in fall 2000, with a two-year Chamber Music America rural residency in Grand Forks, N.D. Yoon says that the rural residency was a valuable opportunity for the quartet. “To go out to a place like that—where they provide you with housing, a stipend, a rehearsal space, performances, and teaching opportunities—was the best thing that could have happened for us,” she observes.

In addition to their heavy performance and rehearsal schedule, the residency allowed the quartet to deepen its commitment to educational outreach. The quartet members, who had studied aesthetic education with Eric Booth and Ed Bilous at Juilliard, drew on this knowledge throughout the residency, Fischer says. “The idea behind aesthetic education is that we try to give people a window into the music, so that they listen with more excited and interested ears. When we make up a presentation, we try to find an

not just for kids but also for adults, to open their minds to what they’re hearing.” Beaver documented the quartet’s experiences throughout the residency in a series of columns published in *The Strad* magazine.

In 2002, after two years in North Dakota, the quartet decided to move back east. “We felt that coming to New York would be great for our development,” Sirota explains. “Also, we had basically been teaching ourselves, and we thought it would be good to get some help from people like the Juilliard Quartet.” Although the Juilliard residency was not currently open, the quartet came to New York to begin another busy year of concerts and rehearsals. Having just won first prize at the Fischhoff National Chamber Music Competition, the Chiaras were hopeful that they would be invited to study with the Juilliard String Quartet when the residency became available. Finally, beginning in 2003, this dream came true.

As a part of its Juilliard residency, the graduate quartet presents the Lisa Arnhold Memorial Concert, which takes place annually in Alice Tully Hall. This year’s concert will be particularly special. The Chiara String Quartet, the first quartet-in-residence to be composed exclusively of Juilliard alumni, will perform on rare instruments from Juilliard’s collection, including three Stradivaris.

The concert’s program mixes the old and the new. In addition to such familiar works as Mozart’s Quartet in D Major, K. 499 (“Hoffmeister”) and Beethoven’s Quartet in E-flat Major,

Op. 127, the concert will also feature a string quartet by the young Peruvian-American composer, Gabriela Lena Frank. Entitled *Leyendas: An Andean*

based on specific musical instruments or characters from Peruvian legends. Yoon explains that the inspiration for *Leyendas* comes from Frank’s own ethnomusicological research. “Gabriela took a trip to South America and visited her 80 first cousins who live there. They were able to take her to remote villages and she went in, like Bartók, with recording gear. But unlike Bartók, she had small, spy microphones so that [at first] they couldn’t tell that she was recording the music that they were playing. We have a CD of sounds that she recorded with instruments and different types of singing. She experienced a funeral service where professional mourners known as *velorios* cry at the funerals to make them sadder. The movement *Canto de Velorio* mixes the Catholic chants and the sound of the mourners crying,” Yoon says.

Studying with the Juilliard String Quartet has been a transformational experience for the Chiaras. Yoon explains, “They’re not the kind of people who say, ‘We have it all figured out. Here’s how you should play it.’ They’re always searching for something better, and we want to reflect that



The Chiara String Quartet members are (clockwise from upper left) violist Jonah Sirota, violinist Julie Yoon, cellist Gregory Beaver, and violinist Rebecca Fischer.

Walkabout, the quartet was commissioned by the Chiara and premiered at the Musicorda festival in 2001. Describing *Leyendas*, Frank writes: “I’ve drawn inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer José María Arguedas, whereby cultures co-exist without the subjugation of one by the others. *Leyendas: An Andean Walkabout* for string quartet mixes elements from the Western classical and Andean folk music traditions.”

Leyendas’ six movements are each

in our playing, too.”

Sirota adds, “When we were all students here, we listened to the quartets-in-residence, and you would hear so much development very rapidly because of the Juilliard String Quartet’s intense commitment to teaching. We hope that’s happening to us. It’s really exciting, because we feel every time we come out of a coaching, we have so many ideas, but also we have higher expectations for ourselves.” □

Ed Klorman is a fourth-year viola student.

Chiara String Quartet
Lisa Arnhold Memorial Concert
Alice Tully Hall
Tuesday, March 23, 8 p.m.

Free tickets available in the Juilliard Box Office starting March 9.

entry point into the music to get the kids to listen differently. In North Dakota, we had a lot of opportunities,

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FOCUS

by Greta Berman

ON ART

Redefining Normal: Diane Arbus’s View of Family Life

AS March is Women’s History Month, I thought I would focus on an exhibition showing one woman’s depiction of “the family.” However, if you go to this show expecting to see warm and cuddly family albums of “normal” people, you will be in for a surprise. It has been said that the definition of “normal” is someone you don’t know very well. But for Diane Arbus, this was particularly true. Using her camera as a tool, she probed beneath any veneer of “normalcy.” Through her photography, she demonstrated her considered opinion: “I think all families are creepy in a way.”

In fact, she seemed to find most challenging those families held together by blood, marriage, and law, often portraying alternative “families” in a more sympathetic light. Three years before committing suicide in 1968, she wrote that she was compiling her photos into a “family album,” likening it to a Noah’s Ark, in which to preserve images of creatures soon to be extinct. It is this never-completed project that comprises the current show at N.Y.U.’s Grey Gallery. The curators organized the exhibition by dividing it into subcategories labeled “Mothers,” “Fathers,” “Children,” “Partners,” and “Families.”

It is fascinating to examine the 57 contact sheets—many shown for the first time in this exhibition—and guess which shots Arbus would select for printing. Inevitably she chose the ones featuring uncomfortable, even freaky-looking people in awkward poses. She neither manipulated images nor employed gimmicks, but simply set up the scenes, culling from them those best illustrating her own view. Among the mothers she chose, Marguerite Oswald (mother of alleged Kennedy assassin Lee Harvey Oswald) and Madalyn Murray stand out because their notoriety is based on that of their sons. We probably wouldn’t know anything about the

sweetly smiling Marguerite Oswald if we weren’t told who she was. Murray, a well-known atheist who challenged compulsory school prayer on behalf of her son, is portrayed in a particularly homey environment, the scene reminiscent of a Vuillard painting. Clad in a floral housedress, Murray is set against busy wallpaper and a checkered chenille bedspread. Other portrayals of “mothers” appear equally if not more startling. Foremost among these are the stripper Blaze Starr and Mae West, icons of female sexiness, shown uncharacteristically in domestic settings. Most



Clockwise from top left: (all works by Diane Arbus) *Jayne Mansfield Cimber-Ottaviano, actress, with her daughter Jayne Marie, thirteen, 1965* (Copyright © Estate of Diane Arbus, 1965. Esquire Collection, Spencer Museum of Art, the University of Kansas); *Madalyn Murray in her bedroom, 1964* (Copyright © Estate of Diane Arbus, 1964. Esquire Collection, Spencer Museum of Art, the University of Kansas); *Untitled (Marcella Matthaei), 1969* (Matthaei Collection of Commissioned Family Photographs by Diane Arbus © Marcella Matthaei Ziesmann); and *Ozzie and Harriet Nelson on their lawn, L.A., CA, 1971* (Copyright © Estate of Diane Arbus, 1971. Esquire Collection, Spencer Museum of Art, the University of Kansas).

poignant, perhaps, is the platinum blonde bombshell Jayne Mansfield, her arms around her ordinary-looking adolescent daughter, both caught staring uncomfortably and directly into the camera lens. Flora Knapp Dickinson, honorary regent of the Washington Heights Chapter of the Daughters of the American Revolution, provides a strong contrast to the other mothers. With her dowdy long, black dress, hat, string of pearls, and hands clasped in front of her, she stands in a cluttered interior, dominated by upright lines of furniture. You know in an instant what kind of woman she is.

Ozzie and Harriet Nelson, icons of family life on TV during the ’50s, are among the “normal” married couples captured by Diane Arbus. Two wonderful photos from 1971 both subtly



show Harriet’s subservient position to her husband. In one, the two stand happily smiling together. In the second, Harriet appears disgruntled and annoyed, but Ozzie goes on smiling, oblivious to his wife, in a pose identical to the one he struck in the “happy” photo of both of them. The impetus and core of the show

is the commission Arbus received from Gay and Konrad Matthaei, to photograph them and their children in their elegant townhouse. Konrad, a successful TV soap-opera star, and his family made ideal subjects for Arbus, who always found the confluence of public and private persona intriguing. She photographed the family repeatedly over a two-day period, taking 322 photos, following them around during meals, playtime, and family time; she also included a number of more posed shots.

Most striking are the photos of the 11-year-old daughter, Marcella. Dressed in stiff lace, her arms pinned to her sides, she is pictured alone, isolated, standing rigidly in front of a stark wooden backdrop. Her expression is mysterious, not quite frightened, but claustrophobic-looking under her suffocating, long straight hair and bangs. Her younger brother, Konrad, Jr., provides a strong contrast, as he dreamily sits astride his hobby-horse or cuddles up to his father.

There are many other striking images in the show: examples include “Santa Claus” with the “real” Mrs. Claus; the “King and Queen” of a senior citizen’s dance; the five-times-married midget actor, Andrew Ratoucheff; and Bennett Cerf and Norman Mailer as fathers.

Best known for her grotesque portraits, Diane Arbus often focused her lens on deformed, marginal, or simply unusual personages. What is most interesting about the present show, however, is that she did not choose monsters, but concentrated instead on so-called “normal” people. As always, it is humanity in all its permutations that surfaces here, regardless of categories such as ugly, monstrous, bizarre, or “normal.”

This exhibition (which runs through March 27) will be followed by a fuller retrospective of the photographer’s work at the Metropolitan Museum of Art next year.

New York University’s Grey Gallery is at 100 Washington Square East. The gallery is open Tuesday, Thursday, and Friday, 11 a.m.-6 p.m.; Wednesday, 11 a.m.-8 p.m.; and Saturday, 11 a.m.-5 p.m. It is closed on Sunday and Monday. □



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

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ALUMNI NEWS

DANCE

2000s

Sunday Jackson (BFA '01) and **Lance Sherman** (DIP '99) continue dancing in Céline Dion's show in Las Vegas. **Chad Bantner** (BFA '96) has also joined the company.

Justin Leaf (BFA '01) continues to dance with the James Sewell Ballet of Minneapolis. He performed with the company in its Joyce Theater season in January.

Nicole Corea (BFA '00) and **Jennifer Hardy** (BFA '02) performed with Elisa Monte Dance at the Joyce Theater in February.

1990s

Lillian Bitkoff (BFA '98), while teaching ballet for two years at U.C.L.A., has also been dancing with Helios Dance Theater and American Repertory Dance

Company in Los Angeles.

In January, American Ballet Theater and Casita Maria presented Dance Arriba!, an evening of dance melding Hispanic culture and classical dance and featuring Latin stars of A.B.T. at Harlem's Apollo Theater. *Oblivion*, choreographed by **Jessica Lang** (BFA '97), was one of the seven dances comprising the program.

InnerLandscapes dance theater presented *Evidence of Light*, assisted by Dance Theater Workshop, with choreography by **Amy Kail** (BFA '91) and three others in February at Joyce SoHo. Kail also performed.

Henning Rübsam (BFA '91) was a visiting artist at the University of Idaho in Moscow, ID, where he performed his new solo program. He choreographed a tribute to African-American composer and jazz violinist Stuff Smith, titled *Fun Stuff*, for the student ensemble. He also taught master classes at Lewis-Clark State College. In November, Rübsam taught in

his native Germany, and in December his company Sensedance (including Juilliard alum **Erika Pujic** [BFA '95]) performed in the Remember Project, a benefit for Dancers Responding to AIDS, at New York City's St. Mark's Church.

Heather Egan (BFA '90) performed at Dixon Place in New York with Group Atness, a six-member improvisational dance collective based in western Massachusetts, in February. She continues to teach yoga and to work as an occupational therapy assistant with both children and geriatric clients.

1980s

James Jeon (BFA '85), who continues as resident choreographer for Seoul Ballet Theater, has created another work for Nevada Ballet Theater, which was premiered in March at Judy Bayley Theater in Las Vegas. In May 2003 he became director of the ballet department at Korea National Sport University.

The Flea Theater in New York City and the Neta Dance Company presented the *The Orchid Show*, with choreography and direction by **Neta Pulvermacher** ('85), during the first four weekends of February. Pulvermacher also performed, as did **Tracy Dickson** (BFA '96).

Anastasia Bain (BFA '83) recently completed her two-year contract with the *The Lion King* in Hamburg, Germany. Bain was featured in the opening cast of 2001 as Shenzi (first cast) and Rafiki (cover).

DRAMA

2000s

Julie Jesneck (Group 32) will appear this month at Trinity Repertory in Providence, RI, in Rinne Groff's new play *The Ruby Sunrise*, directed by Oscar Eustis. Jesneck will move with the production the following month to the Humana Festival in Louisville, KY.

Christian Young (Group 32), known as Norm Lee at Juilliard, appeared on the CBS drama series *Law and Order: Criminal Intent* last month.

Sarah Wilson (Group 31) is appearing this month in Tracey Scott Wilson's play *The Story*, which is a co-production with New York's Public Theater where Wilson created the role originally last December.

Michael Barakiva (Directing '00) recently directed two new Wendy Wasserstein one-act plays at Theater Jin in Washington.

1990s

David Denman (Group 26) appeared last month in the USA Network television film *The Perfect Husband: The Laci Peterson Story*, directed by Christopher Cain.

Sean Arbuckle (Group 25) finished his second season with the Stratford Festival in Ontario last fall, and stayed on in Canada to play the Man in a two-person adaptation of *The Turn of the Screw* at the Grand Theater in London, Ontario. Arbuckle was also in the film *Anything but Love*, which was released in November.

Matthew Greer (Group 24) and **Angela Pierce** (Group 26) are appearing together this month in Jon Robin Baitz's play *Ten Unknowns*, directed by Steve Campo, at TheaterWorks in Hartford, CT.

Pilar Witherspoon (Group 24) is appearing now in the premiere of Sunil Kuruvilla's play *Fighting Words*, directed by Liz Diamond, produced by the Underwood Theater at Playwrights Horizons in New York.

Joanna Settle (Directing '97) recently directed a production of Ionesco's *Journeys Among the Dead* at HERE Arts Center in New York.

Carrie Preston (Group 23) can be

seen now in the film *Straight-Jacket*, written and directed by Richard Day. The film has its premiere this month at the U.S. Comedy Arts Festival in Aspen, CO.

Viola Davis (Group 22), who can be seen beginning this month in the CBS mid-season replacement series *Century City*, will also star in March in the New York premiere of Lynn Nottage's play *Intimate Apparel*, inaugurating the new Off-Broadway Laura Pels Theater on West 46th Street.

Douglas Harmsen (Group 20) and **Quentin Mare** (Group 28) are currently appearing with **Caroline Bootle** (Group 29) in Lincoln Center Theater's new revival of Shakespeare's *King Lear*, starring Christopher Plummer and directed by Jonathan Miller.

In January, **Laura Linney** (Group 19) was nominated for an Orange British Academy Film Award for Best Actress in a Supporting Role for her performance in the film *Mystic River*.

1980s

LisaGay Hamilton's (Group 18) documentary film *Beab: A Black Woman Speaks* premiered on HBO last month after debuting at the Miami International Film Festival in January.

Howard Kaye (Group 18), who finished a long run in the popular musical *Mamma Mia!* last year, has appeared since that time in regional theater productions at the Berkshire Theater Festival, Cincinnati Playhouse in the Park, and Repertory Theater of St. Louis. Kaye is currently appearing in a production of *My Fair Lady* at the Alliance Theater in Atlanta.

Ana Valdes Lim (Group 13) recently directed the award-winning play *Middle of Silence* at the Tanghalang Pilipino, the resident theater company of the Cultural Center of the Philippines.

Marco Baricelli (Group 11) and **David Adkins** (Group 18) appeared in New York with Olympia Dukakis last month in the Aquila Theater Company's new production of Aeschylus' *Agamemnon*.

Jack Stehlin (Group 11), who played the title role in Shakespeare's *Macbeth*, directed by **Casey Biggs** (Group 6), for the Odyssey Theater and Circus Theatricals in Los Angeles last month, is currently appearing at that same theater in the title role of Molière's *Tartuffe*, in a production that he also directed.

1970s

Boyd Gaines (Group 8) can be seen in the independent film *Second Best*, written and directed by Eric Weber and recently screened at the Sundance Film Festival.

Frances Conroy (Group 6) received a 2004 Golden Globe Award for Best Actress in a Leading Role (Drama Series) for her role in the HBO drama *Six Feet Under*.

Kelsey Grammer (Group 6), whose award-winning NBC series *Frasier* comes to an end after 11 seasons in May, can be heard in the new Disney animated film *Teacher's Pet* (also featuring the voice of Group 1 alumnus **David Ogden Stiers**). The film was directed by Timothy Bjorklund. Grammer was also nominated last month for a People's Choice Award for Favorite Male TV Performer.

Henry Stram (Group 6) recently appeared in Philadelphia at the Wilma Theater in *Embarrassments*, a musical play in one act by Laurence Klavan and Polly Pen and directed by Blanka Zizka.

Janet Zarish (Group 5), who remains on the graduate acting faculty at N.Y.U., recently appeared with John Cunningham in *A New War*, a one-act play by Gip Hoppe and directed by Gordon Edelstein, at the Long Wharf Theater in New Haven, CT.

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ALUMNI NEWS

In February, **Patti LuPone** (Group 1) and **Michael Goldstrom** (Group 30) appeared in a City Center Encores! performance of Cole Porter's musical *Can-Can*, directed by Lonny Price.

Sam Tsoutsouvas (Group 1) and **Michael Stuhlbarg** (Group 21) are currently appearing Off-Broadway in Classic Stage Company's *The Mysteries*, new versions of assorted medieval mystery plays, directed by the theater's artistic director Brian Kulick.

MUSIC

2000s

Grace Cloutier (BM '03, *harp*) was the harp soloist with the Nashua (NH) Symphony Orchestra in February for Ravel's *Introduction and Allegro* and Debussy's *Danse Sacrée et Profanes*.

Jinyeong Jessica Lee (MM '03, *violin*) organized a chamber music group, the J Quartet, in September. The ensemble recently performed two concerts at Lincoln Center's Alice Tully Hall.

Maria McGarry (AD '03, *piano*) gave recitals in New Delhi and Mumbai, India, at the European Culture Week in November.

Richmond Punch (BM '03, *viola*) received the Congressional Black Caucus Performing Arts Scholarship in Washington for graduate studies at Yale University. He recently performed for the Dallas Chapter of the National Association of Negro Musicians. In January, the *Dallas Morning News* featured a story on his family.

1990s

Jens Georg Bachmann (ACT '99, *orchestral conducting*) has finished a two-year tenure as associate conductor of the Fort Worth (TX) Symphony Orchestra. He is now in his fourth season as assistant conductor to music director **James Levine** (DIP '63, *orchestral conducting*) at the Munich Philharmonic, a position Levine created especially for him. He has continued to expand the UBS Verbier Festival Youth Orchestra every summer. The Texas Chamber Orchestra in Dallas appointed him principal guest conductor for this season.

The Damocles Trio (**Adam Kent** [DMA '99, *piano*], **Airi Yoshioka** [MM '95, DMA '02, *violin*], and **Sibylle Johner** [DMA '99, *cello*]) appeared in concert series this fall in White Plains and Great Neck, NY, and made its third tour of Switzerland, with concerts and lectures in Zurich and Bern. In 2004, the trio is mounting a yearlong festival of Spanish and Latin-American music in New York City, including concerts, lectures, master classes, and premieres of newly commissioned trios. The festival began with a master class by Manuel Barrueco in February. Kent recently gave a lecture-recital on the music of Spain at the Summit Music Festival of Marymount College in Tarrytown, NY, as well as a special program at the gala opening of the Queens Museum of Art's exhibition Salvador Dalí: Dream of Venus.

Adam Neiman (BM '99, *piano*) performed a recital at the Philip Lorenz Memorial Keyboard Concerts series in January at California State University.

Tereza Lucia Stanislav (MM '99, *violin*) was recently appointed assistant concertmaster of the Los Angeles Chamber Orchestra by Jeffrey Kahane. Stanislav is also a member of the Enso Quartet, which has performances this season in Carnegie Hall's Weill Hall, at the Kennedy Center in Washington, at Merkin Concert Hall, and for the Pittsburgh Chamber Series.

In February, the U.S. premiere of *The Black Widow* by Heinrich Sutermeister

was presented by Gotham Chamber Opera at the Harry de Jur Playhouse in Manhattan. Juilliard alums **Matthew Chellis** ('95, *voice*) and **Kevin Burdette** (MM '00, *voice*) are playing principal roles and current students Richard Cox and Daniel Gross are part of the ensemble.

Steve Williamson (MM '95, *clarinet*) has been awarded the principal clarinetist position with the Metropolitan Opera Orchestra in New York.

Peter Knell's (MM '94, *composition*) *Tautology* for mixed chorus received its premiere in February by Volti (formerly the San Francisco Chamber Singers) in Berkeley, CA, with an additional performance in San Francisco. Upcoming performances include Knell's *Four Snapshots* for piano at the Renee B. Fisher Piano Competition on May 9 in New Haven, CT, and on a tour through Germany by pianist Susanne Kessel; a concert dedicated to his music on April 30 in Bergisch-Gladbach, Germany, performed by contralto Ingeborg Danz, violinist Peter Stein, and pianist Leopoldo Lipkstein; and a performance of his *Seven Last Words* for unaccompanied violin at the Music at the Anthology Festival in New York City on May 13.

The Carpentier Quartet—**Romulo Benavides** (BM '93, *violin*), Eddie Venegas, **Samuel Marchan** (BM '95, *viola*), and David Gotay—participated in a concert in honor of Martin Luther King Jr. in January at St. Mark's Church in the Bowery. The group performed pieces by **Ned Rorem** (BS '46, MS '48, *composition*), Chantel Wright, and gave the U.S. premiere of Jorge Pena Hen's String Quartet.

Louise Dubin ('92, *cello*) gave a faculty recital at the Greenwich House Music School in February with pianist David Riley.

Gary Ginstling (MM '91, *clarinet*) was recently appointed executive director of the Berkeley Symphony Orchestra.

1980s

Ellen Pendleton Troyer (BM '88, MM '90, *violin*), a member of the Baltimore Symphony's first violin section since 1990, performed the Barber Violin Concerto with the Baltimore Chamber Orchestra in January.

David Lennon (BM '85, MM '86, *viola*), former principal violist of the Kansas City (MO) Symphony and the New York City Opera National Company, began his post as president of Local 802 of the American Federation of Musicians.

David Bernard (Pre-College) conducted the Park Avenue Chamber Symphony in a program of Verdi, Mozart, and Brahms in January at two locations in Manhattan: the Association of the Bar of the City of New York and Immanuel Lutheran Church.

Chicago Pro Musica performed at Symphony Center in February, featuring music composed by members of the Chicago Symphony including James Ross, Williard Elliot, **Max Raimi** (MM '81, *viola*), David Van Vector, and Alfred Quensel. The members of Chicago Pro Musica include Juilliard alums Raimi, **John Bruce Yeh** (BM '80, *clarinet*), **Vadim Karpinos** ('00, *percussion*), and **Daniel Paul Horn** (BM '78, MM '79, DMA '87, *piano*).

Sara Davis Buechner (BM '80, MM '81, *piano*) was recently featured on the CBC Radio's program *Richardson's Round-Up*, with Bill Richardson as host. Her CD featuring the music of Rudolf Friml on the Koch label was released in January. This month she will perform at the Joseph Astman International Concert Series at Hofstra University, at Skidmore College in Saratoga Springs with Juilliard Pre-College faculty memeber Ann Alton, with the Borealis String Quartet for the

SPOTLIGHT ON FERRANTE AND TEICHER

The Grand Twins of the Twin Grands

The careers of Ferrante and Teicher started like many others. Exhibiting talent at a young age, they were enrolled in Pre-College at Juilliard, while their families made sacrifices for their musical education. But Arthur Ferrante ('42, piano) and Louis Teicher ('43, piano) went on to forge a unique professional relationship performing together for more than 50 years—and talk about it today with an enthusiasm that makes it seem like they'd hit the road again together in a minute, given the chance.

WHILE at Juilliard, both Arthur Ferrante and Louis Teicher studied piano with Carl Friedberg, whose curriculum for all of his students included two-piano repertoire. After graduation, Ferrante contacted his former colleague with the idea of playing as a duo. Teicher says, "We became professionals out of necessity. It was the Depression era and you did whatever you could to pick up some money."

They approached many of the agents and managers in New York and were told that concert presenters had no interest in piano duos. Ferrante and Teicher decided to take matters into their own hands, and sent out their own publicity materials to colleges and universities in Canada and the United States. "About six colleges responded with interest, but there was a problem: none of the venues had two grand pianos," says Ferrante. Not to be discouraged, the duo contacted Steinway, who agreed to donate two grand pianos to any venue that was interested, provided Ferrante and Teicher would supply the truck. They not only supplied the truck, but for the next dozen years, they drove it as well, sometimes even sleeping in it. Their first tour had an impressive itinerary—originating in New York City, followed by concerts in western Canada and Montana, and ending in New Orleans.

Initially, Ferrante and Teicher performed solely classical duo-piano repertoire, but soon began to use what they call "gimmicks" to alter the sound of the pianos. "It began as a fluke," says Teicher. "We wanted to simulate the percussion in Ravel's *Bolero* and one thing led to another. Before we knew it, we'd made several recordings of pieces using 'gimmicks.'" "First we used our hands,"

explains Ferrante, "but because we switched pianos in the middle of some of the pieces as part of our routine, we didn't have time to insert our hands on the correct strings. This led us to use chains or other things to change the sound of the piano." Their "space-age"-sounding recordings of the late 1950s were so startling and original that the duo had to deny charges that they had employed more than pianos to produce these sonic surprises.

In the 1960s a colleague, Don Costa, asked them to join him at United Artists Records. Costa, one of the best pop arrangers in the business who worked with artists such as Paul Anka and Edie Adams, had the idea for the duo to record arrangements of movie themes. The first effort was *The Apartment*, which earned the duo their first gold record

as a single. They followed with lush piano stylings of the themes to *Exodus*, *West Side Story*, and *Midnight Cowboy*, claiming an additional 21 gold records. "At any concert, half of the audience had come to hear classical music and half had come to hear popular music. We began to talk to them from the stage, telling them that whatever music they had come to hear was just a half a concert away," says Ferrante.

The duo has only recently retired from performing—having given over 5,000 concerts attended by some 18 million people, including Presidents Kennedy, Nixon, and Reagan. They have recorded 148 original record albums, and have sold more than 80 million recordings. One factor contributing to their success, according to Teicher, is "having a sense of humor." Ferrante says the key is practicing—which he still does, for an hour and a half each day.

—Jamée Ard



Arthur Ferrante (standing) and Louis Teicher in 1964.

A MEMORIAL FOR GERALD GUTIERREZ

The memorial will be held at the Vivian Beaumont Theater, Lincoln Center, on March 9 at 4:30 p.m. This event is open to the public.

Brooklyn Friends of Chamber Music, and at the Tenri Institute. In January, **Carrie Feiner Trenk** (MM '81, *piano*) became concert manager for Buechner.

Label Bleu released *Live in Krakow* by **David Krakauer** (MM '80, *clarinet*), his fifth album. Krakauer's Klezmer Madness ensemble made its Carnegie Hall debut in February.

The State of California awarded **Greg Mazmanian** (BM '80, *violin*) the rarely bestowed Eminence Credential in music teaching at the public school level. Mazmanian performs with son Eddy and daughters Ida and Rose as the Mazmanians. They recently performed a Vivaldi concerto for three violins and harpsichord with the Contra Costa Chamber Orchestra and continue to perform folk/world music at many venues.

Tracy Scott Silverman (BM '80, *violin*) was featured as a part of the Winter Solstice Concert at the Stockton College Performing Arts Center in New Jersey.

1970s

Brian Slawson ('79, *percussion*), principal timpanist for the Brevard Symphony Orchestra in Florida, recently toured with his six-piece band in a show titled "From Bach to Boomer."

Robert Chumbley (MM '78, *piano*), current president and chief executive of the Arts Council of Winston-Salem/Forsyth County, N.C., has been named general director of the Cleveland Opera Company.

William Wolfram (BM '78, *piano*) has recently performed with the North Carolina Symphony and Alastair Willis, Dallas Symphony and Andrew Litton, St. Louis Symphony and Carlos Kalmar, and with Metamorphosen and Scott Yoo.

Jane Seaman (DIP '77, *voice*) held a

workshop on singing auditions in February, which will continue in March at Carson Studios in Manhattan.

Meral Guneyman (DIP '76, PGD '78, *piano*) performed a tour in October and November of Slovenia, Bosnia-Herzegovina, Serbia, and Croatia. She performed recitals in Mostar, Zagreb Lisinski Hall, Portoroz, and the Ljubliana Castle sponsored by the Ljubliana Festival. In Belgrade Castle she introduced a program that consisted partly of jazz works by Dick Hyman. She played Chopin's Concerto No. 1 with the Sarajevo Philharmonic Orchestra.

Andreas Klein (PGD '74, *piano*) toured with the Lucerne Festival Strings Chamber Orchestra performing the Mozart Piano Concerto, K. 414. He performed at the Kimmel Center in Philadelphia, Kennedy Center in Washington, Spivey Hall in Atlanta, Wortham Center in Houston, and Mechanics Hall in Worcester, MA. Klein performed Beethoven's Fifth Piano Concerto with the Green Bay Symphony.

Ransom Wilson (BM '73, *flute*) was the featured soloist in "Flute Focus," a program of familiar, lesser-known, and new repertoire, presented by the Chamber Music Society of Lincoln Center in February at Alice Tully Hall. Wilson was joined by **Colin Jacobsen** (BM '99, *violin*), **Ani Kavafian** (BM '70, MS '71, *violin*), faculty member **Paul Neubauer** (BM '82, MM '83, *viola*), faculty member **Fred Sherry** (DIP '69, *cello*), pianist Anne-Marie McDermott, and Juilliard faculty member **Kent Tritle** (BM '85, *organ*; MM '88, *choral conducting/organ*) on harpsichord. **Gerard Schwarz** (BS '72, MM '90, *trumpet*) was nominated by President Bush to the National Council on the Arts and will serve on the advisory body of the National Endowment for the Arts until September 2006 if confirmed by the Senate.

Susan Eddlemon (BM '71, MM '72, DMA '80, *violin*) was soloist with the Oak Ridge (TN) Symphony Orchestra in January.

1960s

Sherry Kloss (BM '68, MS '70, *violin*) is the founder and director of the Chatham College Music Institute for the Development of Personal Style to be held in Pittsburgh, PA, June 31-20. Activities will include a gala opening faculty concert, daily master classes, a roundtable forum, and the opportunity to perform at a recital on the final day of the institute.

Donald Aibel (BS '62, *violin*), who works as a tax attorney, gave lectures at Juilliard on the topic of income taxes for the performer for the Dance Division in January and for Robert Sherman's Business of Music class in February. He also gave this lecture at the Manhattan School of Music and the N.Y.U. Tisch School of the Arts.

The North/South Chamber Orchestra gave a concert in January at Christ and St. Stephen's Church in Manhattan featuring premieres by **Dinos Constantinides** (DIP '60, *violin/composition*), Leo Kraft, Hilary Tann, Tudor Dominik Maican, and Alba Potes. **David Jolley** (BM '71, MM '72, *French horn*) performed on French horn and **Max Lifchitz** (BM '70, MS '71, *composition*) conducted.

1950s

Van Cliburn (DIP '55, *piano*) received the 2004 Recording Academy Grammy Lifetime Achievement Award at the Grammy's ceremony in Los Angeles in February.

Louise Wing (DIP '53, *French horn*) was inducted into the International Masters Swimming Hall of Fame in Fort Lauderdale, FL, at a ceremony in January commemorating nine of the world's best Masters Athletes in swimming, diving, synchronized swimming, and water polo. Among many other honors, Wing has won gold at six Masters World Championships and has participated in 35 U.S. Synchronized Swimming National Championships.

Kenneth Lane ('51, *voice*) has performed a program called "Wagner's Romantic Superheroes" at museums and libraries in New York and New Jersey.

David Labovitz (DIP '50, PGD '52, *piano*) conducted the Choral Symphony Society and the New York Cantata Singers in February in a performance of Haydn's *Theresienmesse* and Mozart's Piano Concerto in A Major, K. 488. The soloist for the concerto was Frank Glazer and the *Theresienmesse* was sung by **Ruth Ann Cunningham** (MM '88, *voice*), Irene Ryan King, and Matthew Norwood.

1940s

Hugh Aitken (BS '49, MS '50, *composition*) has been commissioned by Melvin Kaplan's New York Chamber Soloists to compose a setting of *The Story of Ferdinand and the Bull* for narrator/singer and five instruments. Aitken has expanded and made additions to the original story, which now will end with Ferdinand marrying a lovely cow named Isabella and receiving the Nobel Peace Prize.

Joan Rowland (BS '48, *piano*) gave a master class and recital at Greenwich House Music School in New York in February. **Jeffrey Swann** (BM, MM '73, DMA '80, *piano*) is scheduled to be on the same master class/recital series on April 16 and 17. □

FACULTY AND STUDENT NEWS

FACULTY

David Berger led his jazz band, the Sultans of Swing, in concert at the Moscow Conservatory in January. The 15-piece band and their vocalist, Aria Hendricks, were joined by pianist Nikolai Petrov, mezzo-soprano Yelena Obraztsova, and violinist David Golshchokin. The concert included Berger's arrangement of *Rhapsody in Blue*, Ellington's *Black, Brown, and Beige*, and 12 movements from the Ellington-Strayhorn-Berger version of *The Nutcracker*.

Danceworks presented *Blue Triangle*, dances by faculty member **Sue Bernhard** and Margie Gillis, in January at the Merce Cunningham Studio in New York. Of the 19 dancers, four were alumni (**Trey Gillen** [BFA '96], **Chesare Hardy** [BFA '03], **Laurel Lynch** [BFA '03], and **Elisabeth Motley** [BFA '03]) and three are current students (**Jonathan Alsherry**, **Anthony Smith**, and **Bobbi Smith**).

Violin faculty member **Catherine Cho** performed the Tchaikovsky Concerto with the Daejon Philharmonic in Korea recently and also played the complete Beethoven Sonata cycle with pianist Mia Chung in Seoul, Korea. She had solo performances with the National Arts Center Orchestra in Ottawa, Canada; the Mallorca Symphony in Spain; and the Tuscaloosa (AL) Symphony.

Christopher Durang's latest play, *Mrs. Bob Cratchit's Wild Christmas Binge*, was recently read at New York's Public Theater and featured Kristine Nielsen as Mrs. Bob Cratchit and Drama Division graduates **Boyd Gaines** (Group 8), **Greg McFadden** (Group 22), **Kate Jennings Grant** (Group

25), and **Michael Arden** (Group 34). The reading was directed by Peter Dubois.

The American Guild of Organists is planning a gala benefit reception on May 2 to honor organ faculty member **Gerre Hancock** and Judith Hancock. The event will include a recital by the two honorees and proceeds will benefit the American Guild of Organists Endowment Fund.

Seymour Lipkin will tour mainland China at the end of March, playing recitals and giving master classes in five cities. Beginning in mid-March, his recordings of the complete Beethoven Sonatas on nine CDs will be released by Newport Classic. They will also be released with all 32 sonatas on a single CD using MP-3 technology. This will be the first time these sonatas are available in this format.

In January, faculty members **Kent Tritle** (BM '85, *organ*; MM '88, *choral conducting/organ*) and **Thomas Stacy** performed with trumpeter Scott McIntosh at the Church of St. Ignatius Loyala in New York. The concert was titled "Organ Plus" and included works by Gardner Read, Copland, and Holst. Tritle participated in another concert at the church in February, when he conducted the choir in Rachmaninoff's *Vespers*. The performance featured contralto Ory Brown and tenor James Archie Worley.

STUDENTS

Piano Artist Diploma student **Chuan Qin** received the Grand Prix de la Ville de Paris and Best Performance Prize of Catalogue d'Oiseaux in the Olivier Messiaen International Competition for contemporary piano music, which was held in Paris last November. □

JUILLIARD ALUMNI IN ISRAEL

Please join President Joseph Polisi for a gathering of Juilliard alumni on May 7, 2004, in Tel Aviv. For further details, please contact the Office of Alumni Relations via e-mail (alumni@juilliard.edu), telephone (212-799-5000, ext. 344), or fax (212-873-4085).

Organic Unity Within Diversity

Continued From Page 4

way that may very well have taken its inspiration from the Ligeti 10 Pieces, he presents three contrasting movements: the first a series of cadenzas, the second a cute exercise in *Klangfarbenmelodie*, the third an intricate canon in four different speeds.

To end the program, we return to the beginning of the 20th century. To celebrate Antonín Dvorak (the 100th anniversary of whose death is this year), we thought it appropriate to resurrect Georges Barrère's wonderful arrangement of Dvorak's String Quartet in F Major, Op. 96 ("American"). Barrère, one of Taffanel's most brilliant pupils, was also devoted to furthering the cause of woodwind playing and composing. In 1896 he formed a new Société Moderne d'Instruments à Vent, replacing Taffanel's group, which had disbanded in 1893. From 1905, when Walter Damrosch invited him to join the New York Symphony Orchestra, he made his home in the United States. I should note that this very colorful transcription has a close association with

the New York Woodwind Quintet: Samuel Baron studied with Barrère. A masterful arranger himself, Sam most certainly helped Barrère with this arrangement.

New York Woodwind Quintet
Paul Hall
Thursday, March 18, 8 p.m.

Free tickets available in the
Juilliard Box Office.

So we see that the New York Woodwind Quintet concert runs a full circle—beginning with a work by one of the greatest flutists of the 19th century, who ceaselessly championed wind playing and the wind quintet, and ending with a transcription of a work Dvorak wrote at just about the same time as Taffanel wrote his and transcribed by Taffanel's most famous student, Georges Barrère. Come and enjoy! □

Charles Neidich, clarinetist of the New York Woodwind Quintet, has been a faculty member since 1989.

CALENDAR OF EVENTS

MARCH

2/TUES

JUILLIARD CHORAL UNION
Judith Clurman, Director
With New York Philharmonic
Lorin Maazel, Conductor
HOLST *The Planets*, Op. 32
Avery Fisher Hall, 7:30 PM
Tickets available through
www.newyorkphilharmonic.org.

6/SAT

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

12/FRI

JENNIFER RHODES, BASSOON
Paul Hall, 6 PM

15/MON

SOO-YOUNG KIM AND JU-YEONG MOON, VIOLINS
Paul Hall, 4 PM

NILS NEUBERT, TENOR, AND MARK WALLACE, DOUBLE BASS
Morse Hall, 6 PM

DAVID BONGARTZ, VIOLIN
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL
Paul Hall, 8 PM

RON REGEV, PIANO
Morse Hall, 8 PM

16/TUES

YUKA MICHITAKA, PIANO
Paul Hall, 4 PM

GIORA SCHMIDT, VIOLIN
Paul Hall, 6 PM

XIANG ZOU, PIANO
Paul Hall, 8 PM

17/WED

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

ANN MILLER, VIOLIN
Paul Hall, 6 PM

AMIR ELDAN, CELLO
Paul Hall, 8 PM

18/THURS

NEW YORK WOODWIND QUINTET
Daniel Saidenberg Faculty Recital Series
Works by Taffanel, Ligeti, Neidich, Knussen, and Dvorak.
Paul Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.
Extremely limited availability. See article on Page 4.

19/FRI

CAMERON CARPENTER, ORGAN
Paul Hall, 4 PM

JARED SNYDER, CELLO
Morse Hall, 4 PM

HILARY COOMBS, PIANO
Morse Hall, 6 PM

SUSANNA PHILLIPS, SOPRANO
Paul Hall, 6 PM

SARAH KOO, CELLO
Paul Hall, 8 PM

DRAMA DIVISION SPRING REPERTORY
MOLINA *The Last Days of Don Juan*
Adapted by Nick Dear
Directed by Michael Sexton
Drama Theater, 8 PM
Tickets \$15; half-price student and senior tickets available. TDF accepted.

CHAMBER MUSIC RECITAL
Featuring Patrice Jackson, Cello
Morse Hall, 8 PM

JUILLIARD CHORAL UNION
Juilliard Choral Union Orchestra
Judith Clurman, Conductor
ROSSINI *Petite Messe Solennelle*
Alice Tully Hall, 8 PM
Free tickets required; available starting March 5 at the Juilliard Box Office. *Extremely limited availability.*
Pre-concert lecture by Philip Gossett
Alice Tully Hall, 7 PM
See article on Page 3.

20/SAT

PRE-COLLEGE FACULTY RECITAL
Eleanor Nelson and Karen Baer, Piano
Paul Hall, 6 PM

DRAMA DIVISION SPRING REPERTORY
MOLINA *The Last Days of Don Juan*
Drama Theater, 8 PM; see March 19.

SUK-YOUNG JAMES JEE, PIANO
Morse Hall, 8:30 PM

KHULLIP JEUNG, VIOLIN
Paul Hall, 8:30 PM

21/SUN

DRAMA DIVISION SPRING REPERTORY
MOLINA *The Last Days of Don Juan*
Drama Theater, 8 PM; see March 19.

22/MON
MISUZU TANAKA, PIANO, AND TOMOKO NAKAYAMA, HARPSICHORD
Paul Hall, 4 PM

AN AFTERNOON OF TROMBONE MUSIC
Morse Hall, 4 PM

GRACE EUN HAE KIM, PIANO
Paul Hall, 6 PM

JEANNETTE FANG AND IGOR LOVCHINSKY, PIANOS
Morse Hall, 6 PM

BENJAMIN SOSLAND, TENOR
Paul Hall, 8 PM

JUNG-WAN KANG, FLUTE
Morse Hall, 8 PM

DRAMA DIVISION SPRING REPERTORY
MOLINA *The Last Days of Don Juan*
Drama Theater, 8 PM; see March 19.

23/TUES

YOUMING CHEN, VIOLA
Paul Hall, 4 PM

DMITRY KOUZOV, CELLO
Paul Hall, 6 PM

KURT STOCKDALE, SAXOPHONE
Morse Hall, 8 PM

BETANY DAHLBERG, MEZZO SOPRANO
Paul Hall, 8 PM

CHIARA STRING QUARTET
Lisa Arnhold Memorial Concert
Works by Mozart, Frank, and Beethoven.
Alice Tully Hall, 8 PM
Free tickets required; available starting March 9 at the Juilliard Box Office.
See article on Page 1.

24/WED

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

DANCE DIVISION PRESENTATION
Juilliard Dances Repertory Edition 2004
Juilliard Theater Orchestra
David Briskin, Conductor
Works by Taylor, Lubovitch, and Duato.
Juilliard Theater, 8 PM
Tickets \$15; half-price student and senior tickets available. TDF accepted.
See article on Page 1.

CELLO STUDIO RECITAL
Cello Students of Bonnie Hampton
Morse Hall, 8 PM

25/THURS

PIANO COMPETITION FINALS
CHOPIN Piano Concerto No. 1
Paul Hall, 4:30 PM

JOSEPH LEE, CELLO, AND JESSICA PARK, VIOLIN
Morse Hall, 6 PM

RAFAL JEZIERSKI, CELLO
Morse Hall, 8 PM

DANCE DIVISION PRESENTATION
Juilliard Dances Repertory Edition 2004
Juilliard Theater, 8 PM; see March 24.

SONATENABEND
Paul Hall, 8 PM

DRAMA DIVISION THIRD-YEAR CABARET
West Bank Café, 8 PM
Free tickets required; available starting March 11 at the Juilliard Box Office.
Extremely limited ticket availability. See article on Page 9.

26/FRI

MAXINE KUO, VIOLIN
Paul Hall, 4 PM

ADAM BARNETT-HART AND ANNA KATHERINE BARNETT-HART, VIOLINS
Morse Hall, 4 PM

CHUAN QIN, PIANO
Morse Hall, 6 PM

KENNETH J. BRYSON JR., TENOR
Paul Hall, 6 PM

DRAMA DIVISION THIRD-YEAR CABARET
West Bank Café, 8 PM; see March 25.

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available starting March 12 at the Juilliard Box Office.

DANCE DIVISION PRESENTATION
Juilliard Dances Repertory Edition 2004
Juilliard Theater, 8 PM; see March 24.

KIMBALL GALLAGHER, PIANO
Paul Hall, 8 PM

RONNITA MILLER, MEZZO-SOPRANO, AND AARON BLAKE GREENBERG, TENOR
Morse Hall, 8 PM

27/SAT

DRAMA DIVISION THIRD-YEAR CABARET
West Bank Café, 7 & 10 PM; see March 25.

DANCE DIVISION PRESENTATION
Juilliard Dances Repertory Edition 2004
Juilliard Theater, 8 PM; see March 24.

CHARLSIE GRIFFITHS, PIANO
Paul Hall, 8:30 PM

CHI-LI YEN, VIOLA
Morse Hall, 8:30 PM

28/SUN

DANCE DIVISION PRESENTATION
Juilliard Dances Repertory Edition 2004
Juilliard Theater, 3 PM; see March 24.

29/MON

ARIANA KIM, VIOLIN
Paul Hall, 4 PM

JANET HUI-CHUAN KAO, COLLABORATIVE PIANO
Paul Hall, 6 PM

MORSE HALL FACULTY RECITAL SERIES
Eric Ewazen and Michael White, Composition
Morse Hall, 6 PM

STUDENTS OF NEW YORK WOODWIND QUINTET
Paul Hall, 8 PM

CARMEN CAMERIERI, TRUMPET
Morse Hall, 8 PM

30/TUES

SARA OH AND CHANG HO LIM, VIOLINS
Morse Hall, 4 PM

LAUREN SILEO, FLUTE, AND SCOTT BORG, GUITAR
Morse Hall, 6 PM

CYRUS BEROUKHIM, VIOLIN
Paul Hall, 6 PM

TANJA BECKER-BENDER, VIOLIN
Morse Hall, 8 PM

AN EVENING OF SONG
Paul Hall, 8 PM

31/WED

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

JOSHUA PANTOJA, FRENCH HORN
Paul Hall, 6 PM

JUILLIARD SPRING 2004 BENEFIT
‘Classified Jazz’
Juilliard Theater, 7 PM
Information and benefit tickets can be obtained by calling Buckley Hall Events at (212) 573-6933.
See article on Page 11.

HIROMI FUKUDA, COLLABORATIVE PIANO
Paul Hall, 8 PM

Unless otherwise noted, events are free and no tickets are required. Programs are available through Tbe 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. For student recitals in April, please visit our online calendar at www.juilliard.edu/calendar.

DRAMA DIVISION SPRING REPERTORY
FRIEL *Translations*
Directed by Richard Feldman
Drama Theater, 8 PM
Tickets \$15; half-price student and senior tickets available. TDF accepted.

APRIL

highlights

1/THURS

JUILLIARD SONGBOOK
Morse Hall, 6 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Kinan Azmeh, Clarinet
Works by Wong, Strindberg, Janssen, and Wallin
Alice Tully Hall, 8 PM
Free tickets required; available starting March 18 at the Juilliard Box Office.
See article on Page 6.

DRAMA DIVISION SPRING REPERTORY
FRIEL *Translations*
Drama Theater, 8 PM; see March 31.

2/FRI

DRAMA DIVISION SPRING REPERTORY
FRIEL *Translations*
Drama Theater, 8 PM; see March 31.

3/SAT

DRAMA DIVISION SPRING REPERTORY
FRIEL *Translations*
Drama Theater, 8 PM; see March 31.

7/WED

WEDNESDAYS AT ONE
Undergraduate Singers from the Vocal Arts Department
Alice Tully Hall, 1 PM

JUILLIARD JAZZ ENSEMBLES
Jazz Originals
Paul Hall, 8 PM
Free tickets required; available at the Juilliard Box Office on March 24.
Extremely limited availability.

8/THURS

JUILLIARD WILLIAM PETSCHKE PIANO DEBUT
Soyeon Lee, Piano
Alice Tully Hall, 8 PM
Tickets \$20, \$15; half-price student and senior tickets available. TDF accepted. On sale starting March 11 at the Alice Tully Hall Box Office or CenterCharge
(212) 721-6500.

12/MON

JUILLIARD PERCUSSION ENSEMBLE
Daniel Druckman, Director
Alice Tully Hall, 8 PM
Free tickets required; available starting March 29 at the Juilliard Box Office.

DRAMA DIVISION SPRING REPERTORY
GIBSON *Belle*
Directed by Tazewell Thompson
Drama Theater, 8 PM
Tickets \$15; half-price student and senior tickets available. TDF accepted.

13/TUES

JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty Recital Series
Alice Tully Hall, 8 PM
Free tickets required; available starting March 23 at the Juilliard Box Office.

DRAMA DIVISION SPRING REPERTORY
GIBSON *Belle*
Drama Theater, 8 PM; see April 12.

14/WED

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

DRAMA DIVISION SPRING REPERTORY
GIBSON *Belle*
Drama Theater, 8 PM; see April 12.

15/THURS

SONATENABEND
Paul Hall, 6 PM

JUILLIARD SYMPHONY
Student Compositions
Jeffrey Milarsky, Conductor
Alice Tully Hall, 8 PM
Free tickets required; available starting April 1 at the Juilliard Box Office.

DRAMA DIVISION SPRING REPERTORY
GIBSON *Belle*
Directed by Tazewell Thompson
Drama Theater, 8 PM; see April 12.

19/MON

COMPOSER'S CONCERT
Paul Hall, 8 PM

20/TUES

JUILLIARD OPERA CENTER
STRAVINSKY *Oedipus Rex* and *Le Rossignol*
Juilliard Theater, 8 PM
Tickets \$20; half-price student and senior tickets available. On sale starting March 16 at the Juilliard Box Office or CenterCharge
(212) 721-6500.

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available starting April 6 at the Juilliard Box Office.

21/WED

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

22/THURS

JUILLIARD OPERA CENTER
STRAVINSKY *Oedipus Rex* and *Le Rossignol*
Juilliard Theater, 8 PM; see April 20.

23/FRI

DRAMA DIVISION SPRING REPERTORY
SHAKESPEARE *Love's Labour's Lost*
Directed by Eleanor Holdridge
Drama Theater, 8 PM
Tickets \$15; half-price student and senior tickets available. TDF accepted.

24/SAT

JUILLIARD OPERA CENTER
STRAVINSKY *Oedipus Rex* and *Le Rossignol*
Juilliard Theater, 8 PM; see April 20.

DRAMA DIVISION SPRING REPERTORY
SHAKESPEARE *Love's Labour's Lost*
Drama Theater, 8 PM; see April 23.

25/SUN

DRAMA DIVISION SPRING REPERTORY
SHAKESPEARE *Love's Labour's Lost*
Drama Theater, 8 PM; see April 23.

26/MON

DRAMA DIVISION SPRING REPERTORY
SHAKESPEARE *Love's Labour's Lost*
Drama Theater, 8 PM; see April 23.

JUILLIARD SYMPHONY
James DePreist, Conductor
Works by Kernis, Mozart, and Mahler.
Carnegie Hall, 8 PM
Tickets \$25, \$10; half-price student and senior tickets available. On sale starting March 29 at the Carnegie Hall Box Office or CarnegieCharge
(212) 247-7800.

28/WED

WEDNESDAYS AT ONE
Student Conductors
Alice Tully Hall, 1 PM

JUILLIARD JAZZ ORCHESTRA
“What’s Your Story?”: The Music of Mary Lou Williams
Juilliard Theater, 8 PM
Free tickets required; available starting April 14 at the Juilliard Box Office.

SENIOR DANCE PRODUCTION 2004
Program I
Clark Theater, 8 PM
Free tickets required; for information and reservations, call (212) 799-5000 x7139 after April 9.

29/THURS

SENIOR DANCE PRODUCTION 2004
Program II
Clark Theater, 8 PM; see April 28.

30/FRI

SENIOR DANCE PRODUCTION 2004
Program II
Clark Theater, 6 PM
Program I
Clark Theater, 9 PM; see April 28.

RECOVERING A MUSICAL HERITAGE
Music of Erwin Schulhoff
Juilliard Orchestra
James Conlon, Conductor
Alice Tully Hall, 8 PM
Free tickets required; available starting April 16 at the Juilliard Box Office.