

# The Juilliard Journal

Vol. XIX No. 5

www.juilliard.edu/journal

February 2004

## In the Realm of Love and Language

By GILLIAN JACOBS

EIGHT young royals cavort in a faraway kingdom filled with lusty locals, silly Spaniards, and a constable named Dull. In this kingdom of Navarre, everyone seems intoxicated with language. The characters are young and in love, and much of their energy is channeled into their words. They play with language constantly, using rhyme, creating extravagant new words, and even speaking in sonnets. All this makes *Love's Labour's Lost* one of Shakespeare's most verbally sophisticated comedies, and an exciting last play for Juilliard's fourth-year actors.

*Love's Labour's Lost* is also one of Shakespeare's earliest comedies and the characters are appropriately young. We first meet the youthful King

country to run, and one in a perhaps precarious position. The kingdom of Navarre was a real country, nestled between Spain and France. It straddled the Pyrenees Mountains and was surrounded on all sides by much larger kingdoms. Why then would Ferdinand decide to withdraw from the world, and what man in his 20s honestly thinks he can fore swear women for three years? He seems not yet able to embrace the duties of a monarch and is avoiding his responsibilities. The king and his friends come crashing into this reality almost immediately when they fall in love.

The objects of their affection are the newly arrived Princess of France and her ladies. They have come to negotiate a disputed treaty originally signed by her father and the King of Navarre's father. In addition to the overt political wrangling, there is also a subtler level of negotiation going on. Before the king and princess have even met, her advisor Boyet tells her of Ferdinand's suitability as a husband. Boyet flatters the princess and puffs up the king by calling him the "sole inheritor of all perfections that a man may owe." Boyet has realized that it could be very advantageous for France to gain the kingdom of Navarre through marriage to Ferdinand. For kings and queens, the institution of marriage was much more about political opportunity than romantic love.

Continued on Page 5



Costume sketches by Linda Cho for the roles Katherine and Don Armado in *Love's Labour's Lost*.

of Navarre as he and his three best friends sign an oath to fore swear women for three years, in order to study and fast. What a curious choice for a young monarch faced with a

## James Judd on Music, Politics, and the Future of Orchestras

By JONATHAN YATES

JAMES JUDD will conduct the Juilliard Orchestra for the first time this month. His 11-day residency, packed with rehearsals, will culminate with the orchestra's performance in Alice Tully Hall on February 27, of a program that includes works of Ravel, Dutilleux, and Schumann. Judd brings with him

suspended conducting the orchestra to devote his energies to fund-raising, and during 2000 declined most of his salary. Though the orchestra eventually folded, Judd has been widely lauded as having brought a new level of artistry to South Florida. He is currently the music director of the New Zealand Symphony Orchestra, and will assume the post of music director of the Malaysian Philharmonic in 2005.



James Judd

an impressive musical resume: At 24, he was invited by Lorin Maazel to be the assistant conductor of the Cleveland Orchestra. Shortly thereafter, Claudio Abbado hired him as associate conductor at the European Community Youth Orchestra. Judd is particularly well known for his exceptional tenure as music director of the Florida Philharmonic, a post he held for 14 years. During that time, he took singular steps to try to shore up the orchestra's shaky finances: In 1995 he

Yet in conversation with Maestro Judd, his achievements take a back seat to his remarkable passion for music itself, and for its importance in contemporary society. During the course of our telephone interview, he articulated a clear vision of the direction he feels classical music needs to move in order to thrive—and, indeed, survive.

He links many of the problems in the American classical music scene to the current state of U.S. politics.

Continued on Page 16

### INSIDE THIS ISSUE

#### ◆ CENTER STAGE

The second annual pull-out section devoted to Juilliard alumni begins on Page CS1.

◆ BLACK HISTORY MONTH  
Articles celebrating African-American culture are on Pages 2, 8, and CS1.



Drama alumna Lucile Ford is one of eight alums featured in Center Stage, which explores the theme "Frontiers." (Page CS2)

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CONTENTS

Features

In the Realm of Love and Language . . . . . 1  
James Judd on Music and Politics . . . . . 1  
*Die Fledermaus* Brims With Style . . . . . 3  
Faculty Recital Features Works for Trombone . . 4  
New Jazz Works Keep Things Current . . . . . 6  
Juilliard Honors the Memory of M.L.K. . . . . 8  
Artists Get Inspired at Juilliard . . . . . 10  
MAP Hosts First Alumni Reunion . . . . . 11  
Yin Meets Yang in Directors Program . . . . . 12  
'Lunch With an Alum' Serves Advice . . . . . 13  
Real Actors, Real Issues. . . . . 13  
Javanese Gamelan Comes to Juilliard . . . . . 14  
Lessons in Artistry From Richard Goode . . . 18  
Jazz and Cuba Meet in Valdez Class . . . . . 18

Center Stage

Sowing the Seeds of Jazz Greatness . . . . . CS1  
In Conversation With LisaGay Hamilton . . . CS1  
From Manhattan to Kenya . . . . . CS2  
Obituaries . . . . . CS4  
Alumni News . . . . . CS5  
Recent Alumni Events . . . . . CS5  
Spotlight on Jason McDole . . . . . CS7  
Spotlight on Mordecai Bauman . . . . . CS8

Departments

Letters to the Editor . . . . . 2  
Voice Box . . . . . 2  
In Memoriam. . . . . 3  
Career Beat . . . . . 7  
Discoveries . . . . . 9  
Juilliard Portraits. . . . . 15  
Time Capsule. . . . . 16  
Words Without Songs . . . . . 19  
Recent Events. . . . . 20  
Faculty and Student News . . . . . 22  
Focus on Art . . . . . 23  
Calendar of Events . . . . . 24

The Juilliard Journal

The Juilliard School  
60 Lincoln Center Plaza  
New York, NY 10023-6588

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The Juilliard Journal is published monthly except January, June, July, and August by the Office of Publications, The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 340. Subscription rate: \$20 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

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CORRECTIONS

The article about Masterprize in the December/January issue incorrectly stated that the University of Kentucky administers the Grawemeyer Award for music composition. It is the University of Louisville, a separate institution from the University of Kentucky.

In a front-page photo in the November issue picturing Leonard Bernstein sharing a post-performance toast with those involved with the premiere of his *Kaddish Symphony*, the actress Hanna Rovina (speaker of the work's narration) is seated second from left, not first from right.

LETTERS TO THE EDITOR

FIDDLER'S HEAVEN

PLEASE thank David Wallace for his article in the October issue describing Mark O'Connor's fiddle camp. His article captured the camp's palpable creativity and the musical epiphany that often overcomes its fiddlers and violinists, regardless of genre. My 13-year-old daughter and I have attended the Nashville camp for the past four years, and in 2002, my camp highlight was playing an impromptu duet with David Wallace on the "Westphalia Waltz" during his class. The open and inclusive teaching approach described by Mr. Wallace repeatedly proves valuable to professional and amateur musicians of all levels of experience, and many camp alumni owe Mark O'Connor a debt of gratitude for creating and maintaining this unique endeavor.

SAM ORBOVICH  
St. Paul, Minn.

THE KING OF INSTRUMENTS

HOW splendid it was to see the article "Organ Outreach" in your November issue! One of Bryan Lohr's questions put to Craig Whitney was, "What can be done to get the organ enthusiasm to what it was, say, 50 years ago?" Which brings me to the reason for writing to you.

Fifty-seven years ago, I entered Juilliard as an organ major like many others on the G.I. Bill. I studied organ with David McK. Williams, anthem accompaniment with Vernon de Tar, and keyboard harmony with Harold Friedell—all on the faculty! When

David McK. retired, I was assigned to Lilian Carpenter to complete organ study. Of course, we were a much larger group in the organ department than now. Perhaps 30 or 40—I really don't know how many!

In any event, after a lifetime career as an organist and choirmaster, I am now retired. But while active, I was the dean of a N.J. chapter of the American Guild of Organists for some 20 years, and rectors, ministers, and church vestries would call me and ask what guidelines they should follow to establish a fair salary for an organist and choirmaster. As Craig Whitney said, "I would raise their salaries in churches." Quite so, but I used to tell inquiring churches to consider *as a base* 10 percent of their total operating budget as the minimum salary—*plus* teaching privileges on the premises, *plus* inclusion in a health-care plan. *Sometimes*, it worked!

Two things are quite clear, however. One is that no person will get rich as an organist and choir director. The other is this: Being a church musician is really a professional "calling," much as is teaching or the priesthood. I agree with Craig Whitney when he said organists should persevere against all odds and fight the good fight! Hopefully, we can rediscover the King of Instruments.

ROBERT HAZEN (DIP '50, *organ*)  
Jamesburg, N.J.

A DANCER'S DEBT

THROUGH all these many years you've persisted in sending me *The Juilliard Journal*, which I've only

glanced at in search of a few familiar names and tossed aside with a sense of "what has all that to do with me?" I was only there one winter season in the Dance Division—merely an interim experience.

I came to Juilliard from an insular ballet background, and of course was delighted to work intensively with Margaret Craske and Antony Tudor. But I also encountered José Limón, Martha Hill, and fellow student Joyce Trisler, among others, who, as artists, mentors, and friends, introduced me to a world I'd always considered myself temperamentally and physically unsuited to: modern dance. The experience allowed me to move on (at 32) to a second career as a designer—mostly in the modern field. The Juilliard curriculum was also a factor: I wrote my first comments on the dance experience in a sociology class, and the agony of dance notation clarified what I valued most about it: the magic between the symbols that cannot be documented or understood.

Recently I've completed 15 years of research and writing, culminating in the publication of a book co-authored with Nancy Reynolds called *No Fixed Points*. It is a history of dance in the 20th century in which my chapters describe the evolution of modern dance and its merging with ballet. I would like very much to acknowledge that my part in this project is the fruit of that "interim experience" at Juilliard, by being included in your pages.

MALCOLM MCCORMICK ('57, *dance*)  
Canton, N.Y.

VOICE BOX

by Amina Royster

Should We Still Celebrate Black History Month?

DO I believe that Black History Month is a form of segregation? Is it still necessary to reserve a special time for black history today? When I came home for winter break and had some time to sort out my thoughts on this subject, I found myself struggling. My first thought was that I felt this country had come far enough that, every month, we should be able to learn



Amina Royster

about our black American artists, teachers, inventors, writers, pioneers, activists, religious leaders, trend setters, scientists, mathematicians, and architects. Then I remembered how much I enjoy sharing this particular time with my fellow Americans and our guests from other countries around the world.

Not sure of exactly what I wanted to say, I took advantage of my time at home to poll my African-American family members and friends, asking if they thought Black History Month was still necessary in this day and

age. Surprisingly, everyone I asked—ranging in age from 16 to 59—communicated basically the same thoughts. They said that Black History Month is a very important time, especially for the black people of today. This generation is far enough removed from the realities of our hard-earned transitions from slavery and segregation that we need the reminder. I had always been proud to have the opportunity to share my heritage with others, but I rarely thought about how important this celebration is to my own people—and to myself.

What a horrifying thought it is, to imagine what the African-American would be like who forgot where he or she came from. I am glad that I know how hard I should work to do the best I can in all I do. Every opportunity I have was won by the courage, strength, bloodshed, broken bones, wit, broken hearts, and lost lives of my black ancestors. Though I had a deeper understanding as to why Black History Month is so important, I still had a question: Couldn't the information taught in February be taught year-round in schools, museums, on television, etc.? I believed that Black History Month could be celebrated ever day of the year, and its lessons taught just like "American" history is today. African-American history *is* American history, right?

My mother quickly responded that America was not yet able to let go of Black History Month. I asked myself, how it could be possible for America not to be ready to desegregate its

own history? Minutes later, I remembered why I can agree with my mother: When I was a child, less educated and far less mature, any time I heard a person say anything about Africa, I cringed with disgust and shame. I had been taught by television that the African part of my identity was pitiful. Even today's media seems overwhelmingly focused on the devastatingly poor African living on top of a heap of trash, surrounded by flies and crying because of the hunger pains stabbing inside her balloon-like belly. This leaves the ignorant mind with the impression that this is the circumstance of the entire African continent. I still need Black History Month to remind me of Africa's beauty and the rich cultures that still influence many aspects of my African-American heritage. These great things make me very proud of who I am. But my opinion is that, as long as I am identified as an African-American, as opposed to simply American, then we are in no position to stop celebrating Black History Month. □

*Amina Royster is a fourth-year dance student.*

*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](mailto:journal@juilliard.edu) with "Voice Box" in the subject heading; include a phone number where you can be reached. Essays should cover topics of interest to the Juilliard community, and be around 600 words.*

# An Enduring Favorite Brims With Style, Wit, and Surprises

By BETANY DAHLBERG

WITH dramatic themes of revenge and love, *Die Fledermaus* holds true to operatic tradition and at the same time brings its own traditions to the stage.

It is revenge that has been stirring in the heart of Dr. Falke for three years. Stephen Osgood, who will conduct Juilliard's production of *Die Fledermaus* in the Juilliard Theater this month, believes Dr. Falke—his favorite character in the operetta—is the “catalyst for everything, manipulating everyone. It's really Falke's party.”

*Die Fledermaus* (“The Bat”) was Johann Strauss's third opera, and today it is thought of as his most lasting success. Strauss sketched out *Die Fledermaus* in just 43 days. However, after its premiere on April 5, 1874, at the Theater an der Wien, during a time of depression for Austria, it was canceled after only 16 performances. Today *Die Fledermaus* is a part of the repertoire of opera houses all over the world. It is Gustav Mahler who is credited with fostering the work's transition from operetta theaters to opera houses. In 1894, Mahler conducted a performance of *Die Fledermaus* in Hamburg, and a few months later, the Vienna Court Opera staged the work. Not only has it endured, but it is now often regarded as the formula for the perfect operetta.

The story of *Die Fledermaus*, like that of many Viennese operettas, has a French origin. It is drawn from *Le Réveillon*, a French vaudeville that is based

*Carmen*). The story of *Die Fledermaus* actually begins three years prior to the opening scene. After a costume ball, Dr. Falke was left by his friend Eisenstein outside the city. Falke, drunk and alone, was forced to walk home through the city in his bat costume. Now, three years later, he is about to get his long-awaited revenge.

Throughout the years, *Die Fledermaus* has undergone many rewritings and adaptations. The operetta has been performed on Broadway and in London's West End, in productions under titles such as *Night Birds*, *The Merry Countess*, *One Wonderful Night*, *Champagne Sec*, and *Roseline*. In fact, in

## The challenge of *Die Fledermaus* is in uncovering a certain edginess hidden under the lace and taffeta.

1929, a version for Max Reinhart in Berlin by Korngold included a striptease number for Roseline and Adele. Despite these changes, the operetta has retained many of the French vaudeville traditions, such as the comic role of Frosch, the drunken jailer in Act III (usually performed by an actor, since it is a speaking role only). In past performances, it has been played by such comedians as Jack Gilford, Dom DeLuise, and Sid Caesar. In another tradition, Strauss also chose to follow the original casting of a woman for one male character in *Le Réveillon* and has Prince Orlofsky sung by a mezzo-soprano. (Similarly, Mozart preserved the casting of Beaumarchais' play when he wrote the role of the page Cherubino in *Le Nozze di Figaro* for a woman.)

Eve Shapiro, who will direct Juilliard's production of *Die Fledermaus*, says that directing the operetta seems deceptively easy, with the mixture of “delicacy and grit” found in the score. “The challenge of directing *Fledermaus* is to achieve the style and the wit in the acting that is so exquisite in the music,” she explains. “One must avoid clichéd overacting

and find ‘the truth’ of the piece, uncovering a certain edginess hidden under the lace and taffeta.” Stephen Osgood, who conducted 20 performances of *Die Fledermaus* in the year 2000, agrees that the work presents challenges: “The operetta is delightful, but difficult to conduct. There is so much style inherent in the piece, so much subtle *rubato*, that it is hard not to make it feel calculated.” Osgood also provides insight as to why *Die Fledermaus* is still so popular: “It is accessible in a complicated way. The melodies are captivating. You listen to any measure of the music and you'll be carried away.” There is also plenty of humor: “You hear a flute lick that is hysterical; a single glockenspiel note can evoke a laugh without being fluff.”

*Die Fledermaus* has a long tradition of appearances by special guests during Prince Orlofsky's party. Surprisingly, this tradition was begun by Strauss himself. For the original party scene, Strauss composed “nationalistic” ballets which he called “*Spanisch, Russisch und Ungarisch*.” He would sometimes include excerpts of other well-known works of his, such as *The Blue Danube* and *Tales From the Vienna Woods*. This tradition continued in a special performance presented in 1884, in honor of the 40th anniversary of Strauss's musical debut; during the party scene, characters from his other operas made appearances. In the Metropolitan Opera's premiere of *Die Fledermaus* in 1905, for a director's benefit performance, 29 world-renowned artists (including Enrico Caruso) appeared in the party scene, performing selections from such works as *Falstaff* and *Rigoletto*. These guest appearances have also included larger groups; in the Met's New Year's Eve production in 1954, the Vienna Choir Boys made their appearance at Prince Orlofsky's party.

Audiences will be pleased to find that the Juilliard production will continue *Die Fledermaus*'s longstanding traditions, including a number of special performances of excerpts from Gilbert and Sullivan's *The Mikado*, Mozart's *Le Nozze di Figaro*, Richard Strauss's *Ariadne auf Naxos*, and music by Gershwin. □

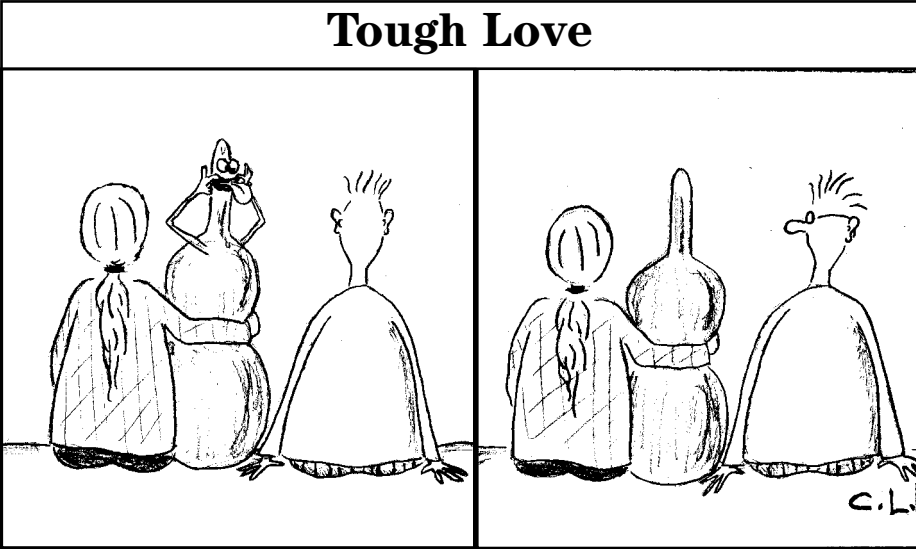
Betany Dahlberg is a master's student in voice.

Juilliard Opera Theater  
Johann Strauss's *Die Fledermaus*  
Juilliard Theater  
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in turn on the German comedy *Das Gefängnis* (“The Prison”), written in 1851 by Julius Roderich Benedix. The authors of *Le Réveillon*, Henri Meilhac and Ludovic Halévy, both acted as Offenbach's librettists (and together later wrote the libretto to Bizet's


IN MEMORIAM  
The Juilliard community mourns the passing of the following individuals:

**Alumni**  
William D. Black (MM '76, DMA '79, *piano*)  
Elizabeth Claude Grayson Cady ('41, *violin*)  
Alan E. Eto (BFA '92, *dance*)  
Louise Metz Foster ('40, *music theory*)  
Judith M. Resnick Gaffney (BS '59, MS '60, *flute*)  
Judith W. Sidorsky Grenell (DIP '35, *piano*)  
Gerald A. Gutierrez (Group 1)  
Joseph Habig ('44, *trombone*)  
Oded Pintus (DIP '76, PGD '77, *oboe*)  
Virginia Tiscomia Turdys ('44, *voice*)  
Albert I. Weintraub ('50, *violin*)



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Arts are in our nature!

# ‘Full-Blown’ Faculty Recital Features Works for Trombone

By **JOSEPH ALESSI**

ON February 25 I will be running across the street to Juilliard after a rehearsal of Holst’s *The Planets* at the New York Philharmonic to give a recital in the Juilliard Theater at 8 p.m. Many of the Italian selections that I will be performing—arranged by my good friend Robert Elkjer, with whom I grew up in California—will be recorded in the fall for a new CD. Bob studied trumpet with my father, and Bob and I played together in various high school ensembles. He is so talented that he can improvise jazz on the trumpet with one hand, and accompany himself on the piano with the other. The only problem is that Bob tends to arrange trombone music with the trumpet in mind—so the *tessitura* is on the high side, which is fine by me. Of course, my mother, Maria, who was a former Met Opera soprano in the ’50s, inspires the selection of arias for this concert. I remember on many occasions hearing her sing “O mio babbino caro,” from Puccini’s *Gianni Schicchi*.

Recently, I have had the great pleasure of performing the world premiere of Eric Ewazen’s *Visions of Light*. This first performance was given at the 2003 Midwest Band Clinic, in the Grand Ballroom at the Hilton Hotel in Chicago, with the Indiana University Wind Ensemble, Ray Cramer conducting. The piece was warmly received, and the N.Y. premiere will be performed at this recital with piano. It was the greatest joy to work with Eric on the piece. He is one of Juilliard’s greatest treasures, and has been a leader in composing new works for the trombone.

Joining me on the program will be the terrific pianist Warren Jones, who is on the faculty at the Manhattan School of Music. Every summer, he teaches and performs at the Music Academy of the West in Santa Barbara, Calif. For 10 years he was assistant conductor of the Metropolitan Opera, and for three seasons served in the same capacity for the San Francisco Opera. He has great insight into all of the operatic selections that we are preparing.

Also joining me will be Daniel Druckman, percussionist and esteemed faculty member at Juilliard as well as a marvelous colleague in the New York Philharmonic. Daniel, Warren, and I will be premiering Brian Fennelly’s *Quincunx* for trombone, piano, and percussion. Brian has written other works for me, including *Corollary IV*, the premiere of which I performed in Italy in 2001. I also played the same piece last summer at my seminar at Nyack College. Being a trombone player himself, Brian knows the ins and

outs of the slide.

This brings us to another guest performer on the program: the great principal hornist of the New York Philharmonic, Philip Myers. Philip had heard about this recital and knew that I had programmed Schuller’s *Eine Kleine Posaune Musik*. As a lead-in to the work, he suggested that I program Schuller’s horn duets. Philip has transcribed one of the horn parts for trombone. I don’t know what Gunther would have thought about this, but it will be nice to hear the trombone and horn together for this piece. These horn duets were recorded on Philip’s latest CD with the American Horn Quartet.

Finally, to complete the recital, I have engaged one of Juilliard’s most talented conductors, Jeffrey Milarsky, who will be leading the Juilliard Wind Ensemble in Schuller’s mammoth *Eine Kleine Posaune Musik* (“A Little Trombone Music”). Maestro Milarsky was recently appointed associate conductor of the American Composers Orchestra. I have had the occasion to perform this piece once before, with the U.S. Army Winds, with Henry Charles Smith conducting. This is a five-movement work that incorporates classical music with a bit of jazz. The piece was written for the New York-based trombonist, John Swallow, and was performed several years ago at Juilliard with Jeffrey conducting the Juilliard Wind Ensemble. Darren Acosta, former second trom-



Photo by Chris Lee

**Joseph Alessi**

**Joseph Alessi, Trombone, and  
Guest Artists  
Juilliard Theater  
Wednesday, Feb. 25, 8 p.m.**

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Juilliard Box Office after Feb. 4.**

**A related CD review is on Page 9.**

bonist of the Utah Symphony and a former student of mine, was featured as soloist in that performance.

You may ask, how does one organize rehearsals for a group this large? The answer is: very carefully, and not by yourself. Ed Parsons, who works in the orchestra library at Juilliard, will be organizing all of the rehearsals based on my availability and Jeffrey’s schedule. I hope you all can come to this recital; for those of you who have not heard the trombone as a solo instrument, you are in for a wonderful experience. □

*Joseph Alessi, a faculty member since 1986, is principal trombone of the New York Philharmonic.*



# In the Realm of Love and Language

Continued From Page 1

Luckily for Boyet, the women are in a giddy and flirtatious mood as well. They arrive, in this production, in a hot-air balloon and begin gossiping about the king and his friends. Despite the light mood, the princess is avoiding dealing with something as well. Her father, the king of France, is on his deathbed and everyone knows she will soon assume the throne and become the queen of France.

For everyone in the play, the pressures and sadness of the real world are too much to bear. They amuse themselves by flirting and playing verbal games with each other. The men even go so far as to dress in costume and appear before the women as Texan cowboys (in this production, again).

Moreover, the writing seems youthful as well. A young Shakespeare seems in love with his own power to dazzle, to create complicated puns

Shakespeare's most heavily rhymed play, and one of only three (including *A Midsummer Night's Dream* and *The Tempest*) not based on a primary source. Although there is no definitive evidence, it is thought that *Love's Labour's Lost* was written for a private performance for the Earl of Southampton, who subsequently became Shakespeare's patron. Perhaps the private performance accounts for the many topical allusions, inside jokes, and references to actual people and events. Many of these are difficult for modern audiences to understand, although they would have been very current for Shakespeare's audience.

For instance, Elizabethan audiences would have found the character of Don Armado, Spanish ambassador to the court of Navarre, particularly entertaining. Their longstanding rivalry with the Spanish would have made Armado's extravagant and often confused language even more amusing. Even his name is a pun on the recently defeated Spanish Armada.

Another source of jokes was the longstanding rivalry of the Earl of Essex and Sir Walter Raleigh. Both men sought the affection of Queen Elizabeth and their quarrels divided the court into factions. Shakespeare apparently belonged to the camp of Essex and mocks Raleigh in *Love's Labour's Lost*.

The most pointed joke comes from

one of the king's speeches in which he refers to the "school of night." Many scholars believe this was the name of a group of amateur scholars who gathered in secret to study Copernicus' book of astronomy, published in 1543, which stated that the earth moved around the sun and not the other way, as taught by the church. Shakespeare and many other

of finding out what love is." Throughout the play the characters become more and more frantic in their attempts to avoid reality and continue to exist in their fantasy world.

This world collapses when the lovers are faced in the end with a reality they can no longer avoid. They are sent their separate ways and will face a year of separation before they can

**A young Shakespeare seems in love with his own power to dazzle, to create complicated puns and metaphors and highly charming characters.**

Elizabethans never adopted Copernicus' view, as it was seen to be contrary to the Bible and the established church. These scholars were therefore thought to be wicked and atheistic. Sir Walter Raleigh was thought to have been a member of this group and consequently Shakespeare, being an Essex man, pokes fun at him in his play.

Eleanor Holdridge, the director of this production, believes that beneath all the jokes and wordplay is a fear on the part of the characters to commit fully to love. They hedge their bets by couching their declarations of love in the form of silly songs or absurd behavior. She says, "They play the games of love but don't risk it all, so they can't get it all. They are in search

be together again. One, Berowne, is sent away with a task he must perform, a sort of penance. Over the course of the year, they will all have to face the task of becoming adults, accepting their duties, and finally paying for the time they have spent having fun.


It is not the typical ending of a romantic comedy; as Berowne says, "Jack hath not Jill." But the unresolved and uncertain fates of the lovers resound strongly with audiences, who know that, most often, life does not work out as we intend, despite the best of intentions. □

*Gillian Jacobs, a fourth-year drama student, plays the role of Maria in Love's Labour's Lost.*

**Love's Labour's Lost**  
Drama Theater  
Thursday, Feb. 12-  
Monday, Feb. 16

See the calendar on Page 24  
for details.

and metaphors and highly charming characters. *Love's Labour's Lost* was probably written in 1594-95 and subsequently published in 1598. It is



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# New Jazz Works Keep Things Current

**By LOREN SCHOENBERG**

JAZZ is one of America’s greatest contributions to the arts. Jazz also offers a window into American history. But no one becomes a jazz fan for those reasons. People become entranced with the music because of its rhythm and for its improvisatory nature. Jazz swings. When it doesn’t, it is the exception rather than the rule. Jazz is fun. That does not mean it is *only* fun, or *simply* fun. What is it about a jazz performance recorded in Chicago in the mid-1920s that proves irresistible to listeners halfway around the globe some three-quarters of a century later? At the root of a jazz performance is the act of “playing,” which, as the great Dutch historian Huizinga has shown, is one of the highest forms of human activity. Anything is possible in a jazz performance, and in the hands of true masters, the juggling act between the preconceived and the spontaneous creates a tension that makes each performance uniquely relevant to the moment of its creation. There is some new music being created at this moment that you will be able to hear on February 23 in the Juilliard Theater, written and performed by the students of the Juilliard Institute for Jazz Studies. The concert promises to be quite an event, given their talent and their desire to reflect

which he bases everything on a harmonic progression in the same fashion that jazz musicians do.

One of the first great jazz musicians to emerge in the wake of Louis Armstrong was tenor saxophonist Coleman Hawkins. Hawkins started his musical career as a cellist and was said to have preferred to listen to classical music when at home; his recorded collection was legendary. An evening musicale at his Lincoln Center apartment frequently included listening to at least one opera and one extended symphonic work. But what makes this significant is the way that the compositional unity of the masters found its way into his improvisations.

Hawkins spent the years 1934-39 in Europe and, during that period, carried Pablo Casals’ recording of the Bach Solo Cello Suites in his suitcase. Even a cursory listening to Hawkins’ 1939 recording of “Body and Soul” reveals a penchant for the chromatic highways and byways of Bach’s compulsive harmonic mind. Like Art

with him for decades, and grew to understand each other’s musical personalities to a remarkable degree.

Although their term at Juilliard is only a few years, the chance to play with the same musicians repeatedly is part of what creates the Juilliard

that there are no commercial constraints placed on the composers and they can give free reign to their compositional desires. This is where the emphasis on the classics—or the canon, if you will—plays such an important role. Having had the experience of learning exactly how it was that Duke Ellington, Eddie Durham, Billy Strayhorn, and Wycliffe Gordon arranged orchestration, form, and improvisation for a big band, these students now have an established foundation from which to start their own explorations. As Goines puts it: “In our program, we require our students to study the history of jazz music—and as a



In October, the Jazz Orchestra performed in Alice Tully Hall.

magic. Now that students have a chance to rub shoulders with fellow students for whom improvisation is a part of everyday musical life, one can only imagine what the future holds for all the musical genres represented at the School. While there have been a handful of renegades who have tried to sneak improvisation back into the world of classical music, for the most part, improvisation is not much of a factor these days in that world. And that’s just one of many elements that have made the emergence of the Juilliard Institute for Jazz Studies so vital a component on the campus over the last few years.

result, I feel it is just as (if not more) important for students to take the information that they have acquired in their studies and experiences and use it in a manner or style that reflects their own unique personality. That is the essence of what this concert is about.”

At a little more than a century old, jazz is still a new music, and opportunities for it to grow and flourish in a setting such as this are vital to its continued relevance. The great history of The Juilliard School and the great potential of these students combine in a constructive step toward that goal. It is a pleasure to contemplate a concert

**The juggling act between the preconceived and the spontaneous creates a tension that makes each performance uniquely relevant to the moment of its creation.**

their own experiences off of the classics of jazz’s past.

A lesser known fact that unites jazz and classical musicians is that improvisation is a prized creative tool of many of the great masters. Bach, Beethoven, Mozart, and Brahms were all known for their ability to weave extensive variations out of the slightest material. You can find vestiges of this in many of their works: for starters, in the improvisatory nature of the late Brahms piano works and in Bach’s much vaunted Goldberg Variations, in

Tatum and Wynton Marsalis, Hawkins shaped a style that was informed by a myriad of influences into an indelibly American musical language.

The supreme example of the jazz vernacular in orchestral terms remains the music of Duke Ellington, who blended written music with improvisation in a manner that stressed unity above all, but also left plenty of room for the individual artists in his orchestra to express themselves. A great deal of his success was made possible by the fact many of his musicians stayed

FOR the “Current Events” concert, the department’s director, Victor L. Goines, has decided to shift the Juilliard Jazz Orchestra’s emphasis on the classics to an evening dedicated exclusively to the works of students in the program. It almost goes without saying that the term “student” in this context is slightly misleading to a lay audience, since a great majority of Juilliard students in all the disciplines have had (and continue to seek) extensive professional experience. What makes a concert like this so important an experience for both the performers and the audience is

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comprised of entirely new music, written and performed by some of today’s best and brightest talents. As Charlie Parker put it, now’s the time! □

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



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CAREER  
by Derek Mithaug

BEAT

Following a Different Beat

THE sound of the music took me back to my own troubled years in junior high school. Through the open classroom door, I could see a group of students huddled around a distressed upright piano. It was a scene that Norman Rockwell would have loved to paint. The tune was that tired warhorse, “Heart and Soul.” I smiled to myself, remembering my own experiences in school and around a piano. It’s good to know that the piano still functions as a sanctuary from the uncertainty and self-conscious obsession of adolescence.

Stepping into the room, I politely ask the students for directions to Mrs. Xanier’s office. They freeze momentarily, unsure of themselves, and me. Slowly, one of students raises a finger in the direction of a blue door at the far corner of the room. Thanking them, I walk over and stop short to steal a peep through the rectangular window. A middle-aged woman is seated at a desk between precariously stacked columns of scores and folders. Her hair is gray and pinned up on top of her head. She is engrossed in a conversation on the phone. I wait until she puts down the receiver before venturing a few pecks on the door with my knuckle. In a burst of energy, she pushes back from her desk, and skates unceremoniously to the door on her wheeled stool.

“Derek?”

“Yes! That’s me. Mrs. Xanier? I hope I’m ...”

“Please call me Alana; I wasn’t sure if you were coming today.”

She offers me the only other seat that isn’t piled high with music. It was one of those coincidental surprises. I had arrived in Salmon, Idaho, a few days earlier to attend a friend’s wedding. At the reception, I was seated next to a charming couple

who nearly fell over themselves to tell me that a Juilliard music graduate was living in their town. I was surprised. Was she working in an orchestra nearby? Directing a music series? Teaching at a local college or university?

It is nothing quite so glamorous. Mrs. Xanier is the music director at Irving Washington Junior High School. I was curious. What sort of work was this alumna up to? I decided to call her and arrange for a visit.

“So, Alana, when did you graduate from Juilliard?”

“I finished in 1967. I was a pupil of Ivan Galamian, who was very helpful with my career. He had arranged for several concerts in Germany, and I was to be his assistant for master classes he was giving in London that summer. Unfortunately, my father fell ill and I was forced to return back home.

“He was ill for over a year before passing away in late 1968. I had already lost my mother a few years earlier, so I was all he had. During his last year, I needed to find some sort of income to support myself. His pension was barely enough. A friend informed me that the junior high school happened to have a position open for music director. So, I applied. Thirty-four years later, I’m still here”—she beams a big smile.

“Wow! Thirty-four years is impressive. What is it about this career that enabled you to stay so long? Did you ever consider changing your path? Maybe moving into higher education?”

“Actually, there is more to it than that. My father’s illness occurred during a formative and impressionable period in my life. It was a sort of message about my purpose in life.

“Teaching was a kind of salvation. The more I started thinking about students, the more I felt a real purpose. To me, it really didn’t matter whether I was teaching at the Moscow Conservatory or at P.S. 102; the message was the same. I enjoy connecting with young students on a musical level. I find that music offers me the ability to connect with all types of students. Music is a universal language.”

“It sounds like a scene from *Mr. Holland’s Opus!*”

“In some ways it is, although I didn’t come to this job kicking and screaming like the character played in the movie by Richard Dreyfus. You must understand that, to me, teaching is a road to self-discovery. Do you know the saying, ‘The teacher always learns more than the student?’”

“Yes, but my personal favorite is, ‘The teacher’s job is to put him/herself out of a job.’”

“That’s a good one! Teaching students how to teach themselves is really what it’s all about. Wouldn’t it be wonderful if all subjects could be taught with that goal?”

“Alana, I’m in the process of collecting career reflections from some of our alumni to share with students as they prepare to graduate. From your own perspective, what sort of advice can you give to young students who are about to embark on their career?”

“Hmm, that’s a difficult question. I love what I do, but I wouldn’t tell anyone that what I do is the key to his or her happiness. Instead, I would tell them not to be misled by someone else’s definition of success. If you begin your career as a performing artist with an idea that success is measured in how many performances you give per year, then you will be opening the door to a lot of frustration and unhappiness. Thoreau says it all: ‘If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured or far away.’”

“Alana, that’s perfect. Can I treat you lunch?”

“Sure! I know a perfect little diner that has the best meat loaf west of the Mississippi.”

*(All characters and dialogue in this piece are fictitious. Any resemblance to real people or dialogue is purely coincidental.)* □



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



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# Juilliard Honors the Memory of Martin Luther King Jr.

“WE cannot walk alone.” These words resonated in Paul Hall as a recording of Dr. King was played at the start of the 16th annual M.L.K. Celebration. From fighting social injustice to perpetuating a strong educational environment, this sentence encapsulates how human beings exist in this world. For this year’s celebration, the M.L.K. Celebration Committee asked participants to dig deep within themselves and share their thoughts on this sentence through their art. On Monday, January 19, 2004, they did just that. Paul Hall came alive with love and spirit inspired by the work of Dr. King.

Cedric Harris, Drama Division

alumnus from Group 22, reprised his role as the director for this year’s celebration. Mr. Harris successfully incorporated Dr. King’s philosophies with Juilliard’s forte, the performing arts. Collaborating with him was Christine Clemmons, a 2003 Vocal Arts alumna, as this year’s music director. Both worked many hours with students from all divisions to transform these inspiring words into performance pieces for the celebration. The Celebration Gospel Choir, made up of students from all divisions as well as staff members, sang pieces that reflected the notion that individuals need to stand and work together to bring Dr. King’s vision of an equal and just society into reality. All of the pieces incorporated themes of unity, introspection about one’s own beliefs, family, and love. The celebration, as a whole, demonstrated the value of diversity, interdisciplinary cooperation, collaboration, teamwork, and the coming together of individuals from different settings to pay homage to a great leader and human being, Reverend Dr. Martin Luther King Jr. The passion and energy emanating from the performers and the audience proved that Dr. King’s vision and hope is still alive in all of us today.

—Sabrina Tanbara  
Director of Student Affairs



**Above:** (L to R) Students Joseph Watson, Amina Royster, and Shamel Pitts performed a work titled *Strange Fruit*, choreographed by Royster to the 1940 Lewis Allan song, with vocalist Bianca Lea Taylor and pianist Aaron Diehl.  
**Left:** Drama Division intern Patryce Williams sang “The Invitation,” written by Oriah Mountain Dreamer with lyrics from *America Made* by Nels’on Ellis.

“ WE MUST FOREVER conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. WE CANNOT WALK ALONE. ”

Excerpt from the “I Have A Dream” speech, delivered on the steps at the Lincoln Memorial in Washington on August 28, 1963, by Dr. Martin Luther King Jr.



Photos by Hiroyuki Ito

## Steps of Defiance and Celebration Around the World

*Fourth-year drama student François Battiste traces the historical origin of the African Boot Dance—one of the numbers performed by students in this year’s M.L.K. Celebration—and discovers a thread of similarity running through various “body percussion” dance forms in different cultures.*

IN the wings of a sold-out, 1,000-seat Braden Auditorium at Illinois State University await 10 adrenaline-filled members of the first black Greek letter organization for college men, Alpha Phi Alpha Fraternity Incorporated, founded in 1906 at Cornell University. House and stage lights go black and, soaring beyond an anticipatory silence, we hear a baritone voice powerfully ring out: “Black is for the blackness that’s in a man. Gold is for the riches that’s in his hand. Red is for the blood that we have shed. Green is for the homeland from which we have fled.” As the lights slowly come up, revealing the members of Eta Tau Chapter outfitted in black-and-gold tuxedos, so too do the cheers and applause from the standing-room-only crowd.

For the next 15 minutes the audience—sprinkled with family, friends, and fellow Greek-lettered fraternity brothers and sorority sisters—will be awe-inspired by high-stepping, body-slapping, foot-stomping rhythms as compelling to watch as the history that birthed the body percussive tradition.

Standing transfixed in the heart of the crowd, I felt privileged to bear witness to such poetry in motion. I was a junior in high school, visiting my brother in college, and this was my introduction to “stepping”!

Amidst my dumbfounded amazement, I remem-

ber wondering where in the world did this stepping come from?

Virtually any art form has trailblazers and influences; stepping is no exception. Its roots are firmly fortified with tribulation. African Boot Dance, from which stepping derives, has its seeds deeply planted in political and social oppression.

In 19th- and 20th-century South Africa, slave workers in diamond mines wore Wellington boots to prevent foot rot generated from stagnant and infected waters. Working sunup to sundown, Monday

**African Boot Dance has its seeds deeply planted in political and social oppression.**

through Friday, and forbidden to speak, the workers ultimately set up a Morse code of sorts, communicating by slaps to the boots in covert defiance. The practice eventually came up to the street level from the mines and ultimately became a stepping, stomping, and slapping art form of an indigenous people in South Africa.

This history has a clear correlation to the African experience here in America. During the 17th, 18th, and 19th centuries, as Africans were stripped from their homeland, families, religion, language, and freedom, so too were their drums, a vital part of their existence, taken away.

Not having access to drums, the slaves compensated by applying percussive foot stomping and hand clapping—and the juba was born. This healing

form of expression energized the body, motivated the mind, and lifted the spirit.

The juba (often referred to as “patting the juba”) is a dance created by slaves as a celebratory and spiritual release from a life that constantly tested their endurance, patience, and faith. The word “juba” can be traced back to Africa, where there’s a dance called “djouba.” The dance itself was also common in Haiti, where it is called “martinique.” William Henry Lane (1825-1851), who was known as Master Juba, popularized the dance from America to England, where he performed for Queen Victoria. Charles Dickens, upon witnessing William Lane, hailed him as the “danciest fellow ever was.”

As a result of many years of “drumlessness,” the juba inspired many other percussive movements of a celebratory nature, notably the hambone. The hambone involves chanting a rhyming phrase or story while hitting one’s chest and thighs in a synchronistic pattern. If done correctly, it can sound like a percussion ensemble.

The reasons for the existence of today’s percussive dance are dissimilar. Yet within the melting pot of these dancing antecedents exist some amazing similarities.

When Irish, Scottish, and English immigrants came to the New World, they brought their step-dancing traditions with them. These conventions included Irish jigs and clogging. The rhythms of African and Native American dancing and drumming influenced the European immigrants’ dancing, and American clogging was born.

In traditional clog dancing, no thought is given to  
Continued on Page 19



# With Annual Celebration

Back in October, the M.L.K. Celebration Committee asked members of the Juilliard community to reflect on the sentence from Dr. King's famous speech delivered on the steps of the Lincoln Memorial in 1963 that became the theme for the 2004 M.L.K. Celebration. **Daniel Morgan Shelley, a second-year drama student, wrote the following piece as he contemplated Dr. King's words.**

WE live in a country of independence, freedom, individuality—all valuable ideals that at times allow us to think that we

of art? Connection of a part of ourselves with others ... needing someone to connect to, share with? We lie to ourselves when we say, "I need no one!"

Wherever you are in life, you did not get there by yourself, and wherever you are going in life, you will not arrive there by yourself. You will not arrive there without assistance. You will not arrive there without struggle—and the one who causes conflict for you to struggle against is as much a part of the journey as the one who assists you. Those who cause struggle teach you what you are



are omnipotent ... that we can bear the load ... that we can do it all by ourselves. And by "it" I mean whatever goal, task, or journey one wishes to accomplish. Life is not a solo performance, but an ensemble piece. The theme "We Cannot Walk Alone" especially rings true for our "independent" society, but also for our artistic community. Someone has to write the script, someone has to compose the score, someone has to choreograph the dance, someone has to set up the rehearsal, someone has to direct, someone has to run the lights, someone has to advertise the performance, someone has to design the costumes and make-up, and someone has to perform it. And if you can do all that by yourself, then someone has to revive you once you've passed out from absolute exhaustion.

Walking seems like a one-person job—but someone supported our crawl, which in turn supported our stumble, which in turn supported our walk. We may have developed our own personal walking style, rhythm, and pace, but that development could not have taken place without some influence from the world around us. We can take pleasure in the fact that we are walking in a "WE." You cannot walk alone and neither can I. Even if you don't know me, you need me, and I need you—and isn't that one of the many aspects

**Above: The Celebration Gospel Choir grooved to *Revolution*, music and lyrics by Kirk Franklin. Below: Trumpeter Brandon Lee and bassist Ivan Taylor were half of a jazz quartet (also featuring pianist Aaron Diehl and percussionist Ulysses Owens) that performed works by Thelonius Monk and Duke Ellington as a prelude to the M.L.K. concert.**



able to prevail against, and therefore help you to walk your walk. When we as a people—as human beings, as citizens of the planet—take a moment to give back, to share, to love at least one person in our lifetime, we'll be a step closer to realizing that we are more alike than we give each other credit for. No great person got that way on their own, and no great thing was accomplished by a "single" person. Life is not a single sprint, but a relay race, and the only way we all win is to do our part. Walking alone is never an option ... and I personally take comfort in that. □

## DISCOVERIES

by Michael Sherwin

### Trombonastics: Joseph Alessi

*Trombonastics: Works by Bizet, Pederson, Sulek, Messiaen, Debussy, Lynn, Stekke, Gershwin, and Brabms. Joseph Alessi, trombone; Ami Fujiwara, piano; Barbara Allen, harp; the Juilliard Alumni Trombone Choir. (Summit DCD 314)*

JOSEPH ALESSI, who will present a faculty recital at Juilliard on February 25, is one of the most influential trombonists and brass teachers of our time (see article on Page 4). Alessi was appointed principal trombone of the New York Philharmonic in 1985, and has been a faculty member for 17 years.

Alessi's recent CD, *Trombonastics* (Summit 314), is an entertaining and diverse recital of music by nine composers. Bizet's *Carmen Fantasy* displays the astonishing articulation Alessi achieves on his slide instrument; he also lets his hair down amusingly in a jazzy "Habañera." In two other selections, Alessi is supported by the Juilliard Alumni Trombone Choir, made up of seven players now with major orchestras such as Philadelphia, St. Louis, and the Metropolitan Opera.

Other notable Alessi recordings include *New York Legends: Joseph Alessi* (Cala 0508), *Fandango* with New York Philharmonic principal trumpet Philip Smith (Summit 271), and two trombone quartet CDs: *Four of a Kind* (Summit 123), and the newly released *Four of a Kind 2* (Summit 345).

An unusual Alessi CD is *Collage* by the New York Trombone Quartet (TNC 1441), containing repertoire from Bozza to Bartók, and Mozart to Thelonious Monk. A high point of the disc is a unique transcription for trombones of Bartók's Fourth String Quartet—the group's use of multiphonic double-stops, and the simulation of strings in the *allegretto pizzicato* movement, is a technical tour de force.

### The Essential Miles Davis

The Essential Miles Davis. *Miles Davis, trumpet, flügelhorn, and bandleader. (Columbia/Legacy C2K 85475, 2 CDs)*

MILES DAVIS (1926-91), a protean master of postwar jazz, was born in Illinois. At the age of 18 he came to New York to enroll in Juilliard's diploma program (1944-45), where he was a trumpet student of New York Philharmonic first-chair player William Vacchiano.

Issued by Columbia/Legacy, *The Essential Miles Davis* (85475) is a comprehensive, two-CD retrospective containing 23 tracks covering Davis's recordings for seven labels from 1945 to 1986. Davis is heard in collaboration with such jazz luminaries as Charlie Parker, Dizzy Gillespie, Max Roach, John Coltrane, Herbie Hancock, Chick Corea, and Gil Evans. The collection includes an innovative, extended version of the Rodgers and Hart song "My Funny Valentine" from Davis's 1964 concert at what was then Philharmonic Hall at Lincoln Center, which gives a good idea of Davis's inimitable style (the complete concert is on Columbia 48821; a Carnegie Hall concert from 1961 is on Columbia 65027).

In recent years, Columbia/Legacy has remastered and reissued more than 50 of Miles Davis's albums, often with bonus material such as unreleased tracks and alternate takes. For a closer acquaintance with Davis, some other landmark Columbia CDs include *'Round About Midnight* from 1955-56 (85201), *Miles Ahead* from 1957 (65121), the newly pitch-corrected *Kind of Blue* from 1959 (64935), the sultry, flamenco-flavored *Sketches of Spain* from 1959-60 (65142), and the post-Woodstock Festival *Bitches Brew* from 1969 that codified the combination of jazz and rock known as "fusion" (65774).

Finally, for Valentine's Day, February 14, there could be no more appropriate album than *Miles Davis: Love Songs* (Columbia 65853), as well as its just-released sequel, *Love Songs 2* (Columbia 90337). Turn down the lights, listen to Davis's romantic 15-minute improvisation on "My Funny Valentine," and you will be able to say—to paraphrase Robert Frost's poetry: "But I have promises to keep, and 'Miles' to go before I sleep." □



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](http://bookstore.juilliard.edu)), has written for High Fidelity and Musical America..

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# With a Rip and a Roar ... Artists Get Inspired at Juilliard

By **ABBY GERDTS, WENDY LAW, AND LUKE WILEY**

**A**RTISTS INSPIRED is a new group formed just last fall at Juilliard. This gathering of highly energized artists is interested in sharing visions, goals, and creative processes with friends and colleagues. By meeting with one another, we are seeking to look beyond life's routines to inspire ourselves in profound ways. Through conversation and activity, Artists Inspired is interested in exploring all kinds of artistic ideas—not just among students, but also with the faculty and staff of Juilliard.

Our initial desire for beginning this group was three-fold. First and most important was to provide a forum for discussions about artistic ideas that are not otherwise taking place within the classrooms and studios of Juilliard. The “junkets” (as we have very lovingly been calling our meetings) are relatively informal and allow for the conversations to go in many different and interesting directions. Although we always have a topic or primary focus for each junket, we feel that it is helpful to allow our discussions to take different paths, if there seems to be an important and worthwhile idea at hand.

Our second incentive was to share ideas across the borders of the different artistic disciplines represented at Juilliard. As a group (and I believe, as a school), we feel the need for collaborative discussions among actors, musicians, and dancers. These conversations feed and inspire us in ways that speaking merely in groups within our own discipline cannot provide. Artists Inspired provides a forum for that to take place.

Last, Artists Inspired members want to have fun. Without fail, every meeting has been an extremely joyful experience. The simple act of coming together as artists with a common goal, to discuss important issues we face daily, creates a time together that is impossible not to enjoy. We discuss art. Art is what we do. Art is a part of who we are. And art is definitely fun.

So far, we have had four junkets, filled with ideas

and exchanges among all disciplines. In our first, “Finding Your Own Voice,” we explored ideas about finding uniqueness in our art and in ourselves, and finding ways to tap into our own creativity. We engaged in many fun games, such as one in which we went around the room creating words, movements, and sounds. This game was a way to see how well we express our own unconsciousness, and also how we respond to our surroundings. In the next junket, “Performer Prepares,” we exchanged ideas about how one physically, mentally, and emotionally prepares for a performance.



**A night of collage making gets third-year dancer Luke Wiley's creative juices flowing.**

(Did you know that one of the best ways to ensure a good performance is to fantasize about that performance going well in all kinds of different ways, involving sound, smell, feelings, and sight?)

In “Beyond the Fourth Wall,” we talked about audience-and-performer relationships. Do we break the fourth wall, do we bring the audience in? There were many fascinating ideas! Last but not least, in our last junket of the first semester, we had our very fun “Collage Your Insides Out!” Fueled by ice-cream, we spread all kinds of magazines, papers, and scissors all over the 11th-floor lounge, and we cut and glued all

night long to make collages that we can call our own. It was fun, and it was a creative outlet for ourselves to inspire and bring out our imagination!

We have planned a host of events to get dialogue, fun, and creativity flowing for our new year. We will begin with a junket discussing the inspirational book *The Artist's Way* by Julia Cameron. It shares an in-depth program to uncover, discover, and recover your own creative juices and ensure your own artistic growth. While discussing the practices and activities presented in the book, we'll find ways to gear them toward our lives.

Junkets planned for the spring semester include one in which, after riffing off the contrasts and parallels between everything “classical” and everything “contemporary,” we will venture on a walking tour through Chelsea's gallery district. Following this, we will go bowling (yes, bowling!) at Chelsea Piers to round out our artistic adventure.

To get a better idea of what everyone spends time doing in the Juilliard building, we're excited to open the floor and invite group participants to share a bit about their disciplines. One might demonstrate or talk about the mechanics of an instrument, or commanding the body, or projecting a voice. Other topics to be explored will include the potential of the arts to promote change in our world today.

Finally, we want to finish the year off with a rip and a roar. Following intuitive impulse, everyone is welcome to join in the Jam Session of the Year, with drums, contact improv, spoken word, and any instrument, voice, idea, or rhythm you would like to bring. We're encouraging everyone from our community here at Juilliard and abroad to attend any of these junkets. Let's talk, let's mess around—and let's find new ways to explore ourselves and our artistry.

To obtain more information or offer suggestions, contact us at [artistsinspired@yahoo.com](mailto:artistsinspired@yahoo.com). □

*Abby Gerdts is a fourth-year drama student; Wendy Law is an artist diploma candidate in cello; Luke Wiley is a third-year dance student.*

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# Music Advancement Program Hosts First Alumni Reunion

THERE are times when a thing feels just right; natural, obvious even. Such was the case with organizing the first Music Advancement Program alumni reunion. Begun in September 1991, the Music Advancement Program (MAP) works with public school children at the beginning level of instrumental instruction, offering a broad music curriculum and level of support singular among music programs nationally. MAP has been a longtime fixture on Saturdays at Juilliard, bringing tangible access to children while giving the School an opportunity to demonstrate its commitment to issues of inclusion and diversity in the world of the arts. It was time to celebrate this 13-year-old experiment and check in on its results.

Saturday, December 20, 2003, included an alumni reception featuring speeches by President Joseph W. Polisi and Vice President Laurie Carter and an alumni performance, as well as a photo gallery, luncheon, raffle, and the opportunity to enjoy the current MAP children in their winter concert performance in Paul Hall. There were 86 alums and 174 guests confirmed to attend. In addition, CBS's *60 Minutes II* was on hand to record this event for a future follow-up to a 1994 story on the Music Advancement Program.

The event allowed for informal reconnecting with fellow classmates and MAP faculty. The day also let us stop and marvel at where MAP alums have gone. A financial analyst, a Peace Corps volunteer in Mali, a medical student, doctoral candi-

dates, a soldier fighting in Iraq, an English teacher in Japan, and a number of professional musicians, as well as current Juilliard College and Pre-College Division students, make up the approximately 425 MAP alumni. All counted their experience at MAP as invaluable to their continued development, and welcomed the invitation to reconnect with their alma mater.

We asked clarinetist **Shawn Coleman** and violist **Suzanne Morello**, two alumni of the program, to share their experiences at the reunion and their thoughts about MAP with *Juilliard Journal* readers. Their responses appear below, left and right, respectively.

—Aaron Flagg  
Director of Educational Outreach

ANNIVERSARIES, with all their pleasures—expected and unexpected—carry one responsibility: reflection. Thirteen years ago, 40 teenage kids walked into Juilliard for the first time. We were a bunch of high-school kids to whom anything could have happened; we all had equal opportunity to succeed or fail in life. On the weekend of December 20, I attended the first Music Advancement Program reunion and met with a few of my old buddies, now adults. I was impressed, though hardly surprised, by the varied accomplishments of my former (and in some cases, still current) colleagues. The educational pedigrees were stellar (Columbia, Eastman, Barnard, and of course, Juilliard), the employment equally impressive (J.P. Morgan, Virginia Commonwealth University, Sony Music, Wyoming Symphony, Jazz at Lincoln Center).

While it is intended to provide a firm musical background (which it does), the most important aspect of MAP is the relationships that are built with the students. Whether we've made our careers in music or not, we all share a common interest in helping others. I feel safe in speaking for all the alums when I say that what was instilled in all of us is the importance of music in a person's life—especially that of a young person. We also share the commitment to ensuring that music reaches all communities, to using our success to ensure that programs like MAP and the Bloomingdale House of Music's Music Access Project (which is directed by a MAP alumnus) continue and are expanded.

While those 40 youngsters were likely all to do well in life, it would be remiss to not attribute some of our success to involvement in the program. When you break the barrier of "classical music isn't for you," what you realize is that not only is classical music for you—*everything* is for you. After the reunion, about eight of us who used to go out for pizza went out for cocktails, and reflected on old times and recent times. It felt like home again. It's interesting how people define a place. Counting the years in MAP, Pre-College, and undergraduate studies, I spent about 12 years—nearly half my life—at Juilliard, so the place really felt warmly familiar that Saturday. MAP embodies

the very best of Juilliard: high standards in a nurturing environment. That's not always the Juilliard you hear about, but it is the Juilliard that I know best—and it's my hope that more people like that teenager I was 13 years ago will get to know "my School."



Standing in the back of Paul Hall, watching the MAP winter concert and seeing that on stage the standard is as high as always, I watched the interaction of the current students—the way



they support each other, laughing and talking between pieces—and realized we alumni are doing the same. Now, back in Boulder, Colo., where I now live, I reflect on my life, the lives of my friends and colleagues, and my alma mater—and I feel confident in the direction of all three. In these times of uncertainty, it's important that programs like MAP exist. It's vitally important that, for a few hours every week, kids can have nothing else to think about but improving their art, their social skills—in short, improving themselves. I hope my words prompt some reflection in you—and that you have a place like MAP in your history, and that you have the opportunity to use your talents to support community arts programs. □

*Shawn Coleman, who earned a B.M. in clarinet in 2002, is earning a master's degree in performance at the University of Colorado. He is principal clarinet of the Wyoming Symphony.*

T WAS the season for merriment—and it was also one of the best ways to end the year. I received a phone call from Aaron Flagg, director of the Music Advancement Program (MAP) at The Juilliard School, just before the Thanksgiving holiday. He was inquiring as to the whereabouts of my R.S.V.P. for the first-ever MAP reunion. Much to my chagrin, this was the first time that I had heard of the event. Perhaps it had gotten lost in the mail ... Whatever the reason, I accept-



would also be performing with him in a trio. The pianist was to be announced. My anticipation and excitement level was raised several notches.

As the weekend approached, I found myself becoming anxious. On Friday, December 19, I was on the seemingly distant but always familiar train ride on the 1/9 subway line to Lincoln Center. As I approached the huge glass windows and doors that lead into the building that once nurtured my musical growth, I was greeted by the other members of the trio: Shawn and pianist Cristina Stanescu. How befitting to have the honor of Cristina performing with us! Not only was she on the MAP faculty, but she was also my former accompanist. Now, as adults, we would be performing as peers. The next day, at the reunion, our performance was a success.


It absolutely thrilling—especially considering our audience consisted of alumni, faculty, and Juilliard's president, Joseph W. Polisi.

So what did I get out of all of this? The most important thing was that I reconnected with people who were a huge part of my life for so long. The other was the opportunity to experience firsthand the evolution of MAP through all of the alumni after us, and the faces that currently make up the program. Watching the annual winter concert with old friends, and seeing the new products of the program do what we used to, I was filled with a tremendous rush of nostalgia and pride. I realized at that moment just

Continued on Page 19

**Clockwise From Top Left:** MAP alums clarinetist **Shawn Coleman** and violist **Suzanne Morello** perform with faculty member **Cristina Stanescu**; **Kelvin Eusebio (center)**, **Alex Blake (right)**, and friend enjoy the luncheon at the reunion; MAP alumni view a photo gallery posted outside of Morse Hall.

ed without hesitation. Several days later, I received a phone call from fellow alumnus and friend of 17 years, clarinetist Shawn Coleman. Not only would I attend the function, but I



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# Yin Meets Yang in Theater Directors Program

By DAVID L. TOWNSEND

YOU’VE heard of “yin and yang”? Now meet Sam and John. Sam likes to spend his summers in Krakow, Poland, eating pierogies and kielbasa, while John spends his vacation running a physical theater workshop in Big Sur, Calif. Sam is confident that he wants to be a director. John prefers to play the field, dividing his time between being a teacher, a director, and an actor. Sam is thoughtful. John is gregarious. Despite all their differences, they do have a few things in common: for example, they are the newest members of Juilliard’s Artist Diploma Program for Theater Directors.

Until recently, the first productions of the spring semester for third-year drama students have presented a chance to work on new plays, often written by Juilliard playwrights. However, this year brings a change: instead of new plays, this year’s third-year class, Group 34, will work with new *directors*. That’s where Sam and John come in. Sam Gold, a New York City native, and John Farmanesh-Bocca, originally from Carmel, Calif., were selected, out of hundreds of applicants, for a fellowship that allows young directors to attend a three-year course of advanced studies in directing, under the guidance of Andrei Belgrader.

Both John and Sam have quite a bit of experience under their belts. John has been an artist-in-residence at the Pacific Repertory Theater for more than 10 years, appearing as an actor in such productions as Chekhov’s *The*

has been touring with the Wooster Group, a renowned experimental theater company lead by Elizabeth LeCompte. This March he will appear in a workshop of their newest piece, for now simply titled *New Work*.

Neither Sam nor John knew much about Juilliard’s directing program before they applied, only that “it was in New York, it was free, and it was hard to get into.” The program is still quite young, and this is only the second class that Mr. Belgrader has mentored. As the program only accepts applications every three years, it causes quite a stir in the community. Sam says,“ Everyone I ran into was applying for this program.” The audition process is exhaustive, involving multiple interviews with Mr. Belgrader, then with Michael Kahn, head of the Drama Division, and finally directing scenes from different Shakespeare plays with a group of actors under tight time restrictions. Both Sam and John feel honored to have been selected.

Their course load will include a myriad of classes, consisting of music appreciation, acting with Mr. Kahn, a scenic/lighting design course offered through N.Y.U., and Suzuki training. However, the directors are encouraged to audit any Drama Division class they desire. John really appreciated the Suzuki training this past fall, and Sam is excited about Christopher Bayes’s physical comedy class this spring. “My job, as a director, is to learn the language of everyone else’s craft, be it an actor, a designer, or a technician. Right now I am just happy to be exposed to different ways of working,” said Sam.

Now that they are here, they are hard at work. Their assignment for this spring was to choose a play that could be done in less than an hour, with minimal sets and costumes—something that wasn’t Shakespearean or Greek, and that would be challenging for them personally. The results? Sam will be directing *In The Blood* by Suzan-Lori Parks, who won the Pulitzer Prize in 2002 for her play *Topdog/Underdog*. *In the Blood* is a modern adaptation of *The Scarlet Letter* by Nathaniel Hawthorne, which now follows the trials of a homeless woman as she tries to feed her chil-

dren. John has decided to tackle *Woyzeck* by Georg Buchner, a fragmented story about a German soldier losing his mind and the abusive regime that surrounds him. Both plays will be presented in Studio 301 during the third week of February.

Their reasons for choosing their respective plays are again as similar as night and day. Sam is familiar with Parks’s work since he assisted on her latest show, *F\*\*\*ing A*, at the Public Theater. He believes a certain style is necessary for her plays; a lens that filters the storytelling, which then helps the audience understand who they are in relation to the story. Meanwhile, John knew of *Woyzeck* only by its reputation as a German Expressionist

piece often attempted and often misunderstood. After reading it, he confessed his interest was piqued: “It creeped me out and confused me the most, out of any of the plays I was reading at the time.” He is excited about working with his actors “to fuse together [their] imaginations” to discover a powerful way to tell this gruesome story. The one thing Sam and John can both agree on is that they like material that is “open,” that “asks big questions” and is dense, risky material for actors.

As these disparate gentlemen dive into their training, they are looking to gain greater confidence and efficiency in their work—so that, when this program is all over, they’ll be well on their way to (as John says) “a more perfect balance of craft and intuition”... which sounds an awful lot like “yin and yang,” if you ask me. □

*David L. Townsend is a third-year drama student.*

ROYAL ACADEMY  
EXCHANGE PROGRAM

Returning Juilliard music students are invited to apply for the School’s exchange program with the Royal Academy of Music in London. One candidate will be selected to spend the 2004-05 academic year at the Royal Academy, while a student from the Royal Academy spends the year at Juilliard.

The exchange program itself is not funded, but both students will be eligible for their respective financial aid packages at their home institutions. Any student who wishes to be considered for this program should contact Dean Clapp’s office by Monday, March 1, 2004.

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Juilliard financially supports, in full or part, the summer activities of a small number of students who engage in structured summer projects outside their regular professional artistic studies. The projects should be designed both to expand students’ professional versatility and to strengthen their sense of social responsibility as artists.

Preference will be given to projects that have not only educational value to the student beyond conventional artistic or academic studies, but also potential benefit to others, especially those in underserved areas of the United States. Students are encouraged to apply for summer grants by submitting a written description of the projects and proposed budget, including contributions by the applicant and other funding sources, to the Dean’s Office by March 15, 2004.

Director’s Projects

Tickets are not available to the public.

Cherry Orchard starring Olympia Dukakis, and Shakespeare’s *Henry IV*, as Prince Hal. He has been teaching acting and movement for years at such institutions as N.Y.U., the Ruskin School, and the Performing Arts Conservatory of Carmel, which he founded. Sam had an auspicious start as a director with a wildly successful rendition of Beckett’s *Endgame*, while studying at Cornell University. Since then his career in New York has included difficult plays such as *The Maids* by Genet and *Pains of Youth* by Ferdinand Bruckner. Most recently, he

Now that they are here, they are hard at work. Their assignment for this spring was to choose a play that could be done in less than an hour, with minimal sets and costumes—something that wasn’t Shakespearean or Greek, and that would be challenging for them personally. The results? Sam will be directing *In The Blood* by Suzan-Lori Parks, who won the Pulitzer Prize in 2002 for her play *Topdog/Underdog*. *In the Blood* is a modern adaptation of *The Scarlet Letter* by Nathaniel Hawthorne, which now follows the trials of a homeless woman as she tries to feed her chil-

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# ALUMNI

## center stage

A special section of *The Juilliard Journal*

**T**his first-anniversary issue of Center Stage is about frontiers, a subject on which many Juilliard alumni are experts. We focus the limelight here on just a few who—in the years since leaving Juilliard—have pioneered their way across unknown territory, finding themselves on wild borders of the world, the mind, and the body. One forsook the canyons of Manhattan for the far reaches of Kenya; several made the bold move to jazz after classical training at Juilliard; another has brought the movement of major choreographers vibrantly alive, despite not being able to hear the music he is dancing to. *The Juilliard Journal* also crosses a frontier of its own with this issue: introducing color within our pages for the first time in the paper's 19-year history. We hope that you will be inspired by reading these stories ... and wish you success in the frontiers that you choose to explore.

## In Conversation With LisaGay Hamilton

When LisaGay Hamilton graduated from Juilliard as a member of Group 18, she found herself on a frontier as the sole black actor graduating from the School that year. Since then, she has achieved a successful acting career, starring in (among other productions) August Wilson's *The Piano Lesson on Broadway*, the films *Jackie Brown* and *Beloved*, and ABC's series *The Practice*. In addition, she is the recipient of the Obie and Clarence Erwent awards (for her portrayal of Veronica in Athol Fugard's *Valley Song*

the equality of actors of color. Current fourth-year drama student **Damali Scott** (Group 33) spoke with LisaGay Hamilton about her time at Juilliard and the making of the film. Following are excerpts from their conversation.

**Damali Scott:** How and when did you know you wanted to be an actress? What inspired you to start the work?

**LisaGay Hamilton:** Some is family folklore. ... My grandmother lived with us. I spent most of my time with her up until I was about 8, and she was an avid soap-opera watcher. She would tie a stocking leg to the rocking chair and a stocking leg around my ankle, so that she could watch the stories and I could have some mobility. I must have just sat and watched. ... I also recall, when I was little, I would do these shows for family and friends—sing Nina Simone songs, do little skits, things like that.

My sister was very instrumental in exposing our family to New York City and seeing plays. One of the first I saw was a Negro Ensemble play, Lee Leslie's *First Breeze of Summer*. ... I remember that play having a huge influence on me... There were also black musicals on Broadway at the time, like *Don't Bother Me*, *I Can't Cope*, *Purlie*, *The Wiz*. Seeing images of myself on stage had an impact.

**DS:** Talk about your experience at Juilliard, your triumphs, your setbacks. If you could change anything about the School, what would it be? What

Continued on Page CS3

## Sowing the Seeds of Jazz Greatness

By LAUREN MCMINN

**I**t is only in recent years that Juilliard has added a Jazz Studies program to its educational spectrum, but the School has produced a number of musicians over several decades who have carved out careers as predominant artists and innovators in the jazz world. The four musicians featured here—bassist Christian McBride, saxophonist Pete Yellin, flutist Hubert Laws, and pianist Chick Corea—represent only a handful of the classically trained Juilliard alumni who have utilized their education as a springboard into new frontiers in the world of jazz. Though their career paths and individual musical styles vary, each is characterized by a special kind of fearlessness and exploratory spirit that has fueled their respective journeys and creative choices. Throughout their careers, McBride, Yellin, Laws, and Corea have been able to collaborate on various occasions—on albums, in concert, and on tour—and each speaks of the unique value of his Juilliard experience.

Both Hubert Laws and Pete Yellin began with a classical focus. Laws was inspired to begin studying flute by hearing the *William Tell Overture*. Drawn initially to the classical repertoire, he endeavored to completely master his instrument and be able to speak many languages on it. In high school, he studied classically with a flutist in the Houston Symphony, and played in a local jazz band called the Crusaders.

Pete Yellin's musical journey began later than most. Yellin began playing clarinet and saxophone during his first year of college on a basketball scholarship at Denver University. His father, a studio pianist and arranger at NBC, steered him toward classical music study; Yellin picked up the instruments so quickly that within a year he had moved from Denver to New York, making the decision to pursue a full-time musical education and garnering acceptance at Juilliard in 1958.

From the beginning, Chick Corea was always attracted to the looser, more relaxed atmosphere of jazz musicians, as exemplified by his father, Armando Corea. He later became interested in classical music

while listening to the works of great composers, and began to study the compositions more carefully when trying to create his own music. Early on it was Bartok, Berg, and Stravinsky—then later, Scriabin, Mozart, and Scarlatti.

A dual jazz and classical career was Christian McBride's goal from the beginning of his studies. During high school, he studied classical bass in his native Philadelphia with Neil Courtney (of the Philadelphia Orchestra), then jammed with jazz and R&B musicians at his high school. When he arrived at Juilliard in 1989, McBride continued to balance gigging and strict classical study. He relished playing the role of



Christian McBride

“instigator” in many situations—whether by blasting out James Brown in his dorm room at the Y, or by randomly recruiting students in the practice rooms to try out his jazz compositions.

There weren't any official jazz classes at Juilliard, but Yellin, Laws, and Corea still managed to fit jam sessions into their daily routine. Different students brought arrangements to the group, and sometimes noted musicians from the New York jazz scene would come in and play—Woody Shaw, Art Farmer, Ed Levinson, and Bobby Thomas, among others. Laws says he found the competition at Juilliard a powerful incentive to work harder, while realizing that the same tools acquired in his classical study would inform any other musical idiom he chose to perform. He learned to apply the same discipline of learning a classical concerto to jazz improvisation—by thoroughly understanding the chord structure and progressions, he could then apply his innate style to

Continued on Page CS4



LisaGay Hamilton

at the Mark Taper Forum in Los Angeles), as well as *Ovation* and *Drama Desk* nominations.

Successful as an actress, Hamilton recently explored another frontier by producing and directing the documentary *Beah: A Black Woman Speaks*, a film about the legendary actress, Beah Richards. In addition to acting, Richards was also a poet and playwright who fought passionately for



# From the Jungles of Manhattan to the Wilds of Kenya

**By MEREDITH GORDON**

**I**MAGINE a native New Yorker leaving her home and a blossoming stage career to live in Africa. On a lark. Drama alumna Lucile Schoettle Ford (Group 4) has spent the past 10 years working as a wildlife conservationist, political advocate, and AIDS worker in Kenya. She is *living* the kind of life that movies can only imitate.

After Juilliard, Ford went on the road, singing professionally. “I was lucky enough to work with B.B. King, Muddy Waters, lots of the old blues greats,” she says. Then she went back to acting in New York, became a member of several performers’ unions, signed with an agent, and started to get work. “And just when it looked like I was on my way as a professional actress,” says Ford, “along came Bill Woodley.” Woodley had joined the Kenya National Parks as a 19-

“When a buffalo, lion, or elephant would raid a village and threaten to kill people,” explains Ford, “the animal would need to be hunted and shot. This is not sport hunting; it is about protecting people from getting injured or killed by wildlife, which would make [people] want to eradicate *all* of the wildlife in their area.” Other fieldwork included counting the wildlife population from a two-seater plane over a period of several days. “It was exhausting work,” says Ford, “but great fun!”

After four years in the field, she moved into Nairobi, the capital of Kenya, and began working on various projects at park headquarters, with more emphasis on the policy issues of conservation. As a member of the Hirola Task Force for the past eight years, she researches the numbers, habits, and trends of this most endangered species of antelope and advises the National Parks on the species’ needs and how best to save it from extinction.

Once, an elderly, distinguished visitor from the Frankfurt Zoological Society was impressed with the capture and transport of 30 hirola antelopes and complimented Ford on her work. “He asked which zoological society I had studied under in wildlife management. I thought for a moment,” recalls Ford, “and said—Juilliard???”

Ford has also stepped into the field of civil governance and was made chairperson of the public relations committee of a residents’ association that fought “city hall.” “We took the Nairobi City Council to court,” explains Ford, “and proved that Nairobi residents were not receiving the services that their property taxes were supposed to be paying for. We won this landmark case, now taught about in Kenyan law schools,” she adds.

Through her work in the residents’ association, Ford became aware of the H.I.V./AIDS victims living in her area and now focuses her efforts on finding them assistance. “There are many slums in Nairobi,” says Ford, “and we have a few in our association’s area. They have no medicine, toilets, running water, or transportation to the hospital.” Ford searched for two years before she found a suitable non-governmental organization that could help in a practical way. The organization trains local residents from the slum on general and reproductive health care, enabling the trainees to provide community diagnosis, medicines, a mobile eye clinic, AIDS and nutritional education, condoms, and home care. Adds Ford: “We now have permission to dig pit latrines on City Council land close to the slum and are fund-raising to build the structure that will house them.”

Though she faces dire situations daily and pursues solutions to serious problems, Ford is very positive about her work and Kenya in general. She has many fond memories of her adventures, including escorting camels from Somalia to East Tsavo National Park, clearing unwanted baboons out of the house, and replacing outside water pipes broken by thirsty elephants. “I could go on and on about the things that are attractive about working in this field,” she says. “I guess that sheer madness and a lot of fun would be two of them.” Kenya’s political situation might make some weary, but Ford retains a practical attitude. Kenya recently had a change in

leadership—“the most peaceful hand-over of power in the history of the African continent,” according to Ford—and the new administration is doing what it can do address the complicated problems with infrastructure, education, investment, and health. Neither her location in East Africa (an area cited as a center for terrorist activity) nor the simultaneous embassy bombings in Kenya and Tanzania in 1998 have undermined her confidence. She aided the cleanup efforts in Nairobi after the bombing, but believes that terrorism can happen anywhere. “I mean,” says Ford, “who would have thought that Bali would be a target? After that, I couldn’t think of a country that could be immune to possible terrorists attacks.” When asked if she ever feared for her safety, her answer comes quickly: “You must be kidding—I’m from New York City! In New York, I was mugged, robbed, groped, and swung at by a total stranger—in front of Bloomingdale’s, for God’s sake!”

Perhaps the only aspect lacking from her life in Kenya was the performing arts, which has been rectified in recent years. “I started to miss using the creative side of my brain,” admits Ford.” As it happened, she attended a play at a nearby theater and met the man in charge. She offered to teach drama courses—and was immediately handed a script and asked to be the lead. “I reminded him,” says Ford, “that I had just said that I didn’t want to perform anymore. He just smiled and said, ‘You haven’t read this script

**Giving up an apartment in Manhattan for a mud hut in Africa — sheer madness ... and lots of fun.**

yet.” Thus, Ford reclaimed her place on the stage in *Duet for One* and has since performed in several productions; she will play the psychiatrist in the upcoming production *Agnes of God*. Now a board member for a new theater company aiming for high-quality productions on a shoestring, Ford comments: “Very reminiscent of the old days of being in a starving acting company in the East Village!” She has also made it her mission to help actors organize themselves to better share information about classes, coaching, and auditions. She enjoys the theater community and adds, “You don’t need degrees as long as your arm to become involved and effective here.”

Having carved a remarkable life for herself in the years since leaving Juilliard, Ford offers this advice to Juilliard students: “Don’t be scared or impressed by ‘experts’; just go in and do your stuff, and be content that you have done your best. No one can ask anything more of you—not even yourself. Just work hard, put all your time and effort in, and you will be given wonderful opportunities.” She herself has lived by these words. □

*Meredith Gordon is a development associate in the Office of National Advancement and Alumni Relations.*



Lucile Ford and leonine friend, Kibongi, at the Kenya Wildlife Service Animal Orphanage, Nairobi.

One might say that Ford’s formal education is not the stuff from which wildlife conservation careers are normally made: She spent four years as a drama and dance major at Interlochen Arts Academy and two as a drama major at Juilliard. Her Juilliard audition pieces were *Dark of the Moon* and *Uncle Vanya*, but she believes it was the improv that got her in.

“They told me that my character’s boyfriend had just left her, and that I was to come back home from work to an empty house,” she recalls. “There happened to be a set on the stage of a kitchen, with a loaded clothesline running through it. Lucky me! I came through the door, mimed putting the groceries down, clutched the man’s T-shirt to my face and smelled it, loudly.” Patti LuPone, who was watching Ford’s audition, ran into the hall afterwards to tell her she was “in.”

As a student, however, Ford found her time at Juilliard difficult. “Some of the teachers were wonderful,” she recalls, “but the division was very young and finding its feet while I was there.” She left after two years, but says that she really liked her classmates: “I felt that we were brothers in arms together. I would really like to hear from them, hear how they’re doing.”

year-old in 1948, and spent the following 44 years working in Kenya’s game reserves. When he and Ford met through a mutual friend in 1990, he was renowned as the senior warden of Kenya’s Tsavo West National Park. “We got on like a house on fire,” says Ford, “and he invited me to come out and see Kenya. I flew out for a visit, fell in love with Kenya—and Bill’s son.” Ford extended the visit and did not return to New York for six months, when she returned to pack up her things and move to Kenya officially. “I went directly from a Manhattan apartment to living in a mud hut with a thatched roof, no electricity, running water, or stove, in the remote northern area of Tsavo East National Park.”

**F**ORD’S work is, in her own words, “amorphous,” with constantly changing responsibilities and environments. She began her work in “the bush” for four years, assisting the warden in reclaiming a sub-headquarters station closed since 1947 and making it functional. She also helped in keeping the park’s dirt roads passable, stopping bush fires, and trying to keep out the poachers. In addition, she accompanied the warden on problem-animal control.

### TRIP TO ITALY

Alumni are invited to travel to central Italy together this summer on a tour specially arranged for Juilliard! From July 15-23, 2004, the escorted tour will explore the musical and artistic riches of the region’s glorious cities and picturesque hill towns.

We will visit the quaint village of Spoleto, the great pilgrimage site of Assisi, the ideal Renaissance city of Urbino, Rossini’s seaside birthplace of Pesaro, the famed “Piero della

Francesca Trail” at the Tuscan border, and delightful Perugia (to attend the Umbria Jazz Festival). We will conclude in Rome, where we will be treated to an extraordinary, private, after-hours visit to the Sistine Chapel and the Vatican Museums, which will be opened solely for our small group.

For more information, please contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or via e-mail at alumni@juilliard.edu.

# In Conversation With LisaGay Hamilton

Continued From Page CS1  
would you *never* change?

**LGH:** I think every individual experiences Juilliard for who they are. I think the School is also a reflection of the time and who is running the program, and the world in which we live. I entered Juilliard in '85 and graduated in '89. New York itself was a struggling city then, going through its hard times. There was not only a lack of color in the faculty but also in the student population. I was the only person of color in my class; there was one other, but he was cut. There were no black directors and no black teachers. So I felt very alone, very isolated. Also, I was a commuter student, coming an hour in from Queens every day until my last year.

**DS:** Did you guys start about the same time we do—9:30 a.m.—and end the day at 11 p.m.?

**LGH:** Oh, yeah, there were some long days. Also, I had to put myself through school. I did work-study in the Student Affairs Office and the Drama Division. On the weekends, I catered and waitressed. It was an intense time and I marvel that I got through that. But I did. It was the best of times and the worst of times. I felt I had to fight, politically, for the roles I got. Because I felt I was left behind.

**DS:** What got you through? Was it just your spirit, was it family?

**LGH:** I think it was desire. I knew from a practical standpoint, as a black woman, I needed to come from one of the best schools in the country to “make it.” That wasn’t about fame and fortune; it was just to work. And, quite frankly, I was always taught to strive for the best, and Juilliard was the best in my mind at the time.

And, yes, the support of my family. I lived with my sister at the time; she was very encouraging and supportive. In fact, I so didn’t think I would get into Juilliard that I didn’t fill out the application. It was sitting on my desk, and it was two weeks late. My sister railed into me, she got a pen and made me fill it out.

I distinctly remember the audition process and being in awe that my name was on the list. I think I knew how good the training was, because it was so hard. I wanted to stay, because it was so hard. The only time I thought about quitting was my last year, when I got no casting whatsoever. Whether the School wants to admit it or not, there are politics involved in the casting. I think it’s just a reality.

**DS:** Do you think that your Juilliard education influenced your career choices?

**LGH:** I wouldn’t be here if it weren’t for Juilliard. I am so grateful; it is the best training you can get. I think that a classical background puts you so ahead of the game. You can play any character you want, because you’ve been through the meat grinder. The whole point of the program is to strip you of everything—which is sad and frightening—and it puts you back together. You haven’t been stripped of the ultimate you; she was just asked to take a back seat for a moment.

**DS:** What do you consider to be your most significant role to date, and why?

**LGH:** It would be the role of Veronica in Fugard’s *Valley Song*. It was always my dream to be a respected theater actor in New York, and I feel as though my work exemplified that and was recognized as such. It was a breakout role as well, because I think I found a groove for myself as an actor. This was a new play, so I was creating a character. I went to South Africa to do some research. I starred in the play with Athol, who played two characters. It was my favorite, favorite experience.

I haven’t had a breakout role yet in television—and I feel I haven’t had one in film yet, either. Although I’ve had experiences that I’ve enjoyed, such as *Beloved*, and I’m very proud of that work.

**DS:** Are there any roles you’d particularly like to play?

**LGH:** I’ve always said that I’d like to play Juliet before I get too old. I think I could still pull that off. But I would love to breathe life into full-fledged human beings that have lots of layers and aren’t stereotypical. Human beings who have flaws, weaknesses, strengths, peculiarities—who have thoughts that perhaps are dark or perhaps more optimistic.

**DS:** What propelled you to create a documentary? Were you trying to fulfill some artistic need or personal need, or both?

**LGH:** I’m sure already in your life, without knowing it, you’ve said something out loud, and then it has happened. This was one of those instances. I had begun to pay Beah visits. We met on the set of *Beloved*. I was a little intimidated by her. Even in those encounters, I could feel her power.

Two years later was when things clicked. I think we really truly needed each other. I had visited Beah once and was riveted by that encounter. To the shock of my life, she called me asking where I was, and how come I didn’t come back to visit. I thought “OK, this woman wants something from me. I’m scared of her, but I’m going to try, I’m going to do it.” And once I gave over to her, she was trying to tell me something. She said, “Sister, you don’t want to miss this.” And, I don’t think she wanted to miss me. Clearly, a very strong bond and relationship grew. I kept saying, “I should tape record this—I can’t remember all that she is saying to me.”

Jonathan Demme had asked me what I was interested in doing. I had mentioned in passing, “You know, I’ve been spending time with Beah, and I just never knew that she was this incredible person. We should do something

on her because I don’t think she is going to be around much longer.” I didn’t say *documentary*; I didn’t say I wanted to direct. I said *we* should do something on her—not really knowing what that meant. He called Beah the next day and asked her if she was interested in speaking in front of the camera, and she said, “Sure.” He called me up and asked me if I was ready. I said, “Ready for what?” He said, “Don’t you want to do a documentary on Beah, and don’t you want to direct it? I’m going to send a couple of



Beah Richards reads her poetry, probably in the early 1950s. Richards is the subject of a recent documentary directed by LisaGay Hamilton.

cameras and just do it.”

What I thought was going to be a few hours in front of the camera turned into 70 hours of footage of Beah, another 20 of friends, historians, folks. It ended up being just shy of a year. After her passing, there was so much to cover. So much new information to learn and so much history to tell.

**DS:** Where did you get most of your research?

**LGH:** Well, it started at the Schomburg Center for Research in Black Culture. It started just with clues and hints: Beah mentioning something and not completing the sentence. Me calling up people who knew her well and knew her political side. It was just asking questions. I don’t think it’s any different than you doing research on a historical character. I truly believe that Beah has spoken through me; it’s been a collaborative effort. I’m really, really proud of this film.

**DS:** What creative issues did you confront when doing the documentary?

**LGH:** How difficult writing is. Writing is a *bitch*.

**DS:** Was it coming up with the material, or the structure?

**LGH:** The structure was always there. I always knew that I didn’t want it to be a linear film, and what I learned from my editor is that you need to fill in gaps with narration. More than ever, I learned that less is more ... I would need to provide text for a given moment, and I would go write three pages or a para-

graph. And she would say, “No, you just need a sentence.” How do you make that sentence succinct and poetic and informative, all at the same time? It was an amazing exercise in really getting the point of what I wanted to say.

**DS:** What other revelations did you have, being on the other side of the camera for the first time?

**LGH:** The power of the lens—in storytelling, how that gives the subject matter power as well. Here’s this mechanical thing that looks at you and you’re looking back at it, and then you project that on a big screen. The *power* of that is just astounding! And as far as the documentary is concerned, I think I also learned to become a better listener. I remember the first interview, I interrupted Beah every second she opened her mouth! I had taken that footage to Jonathan, and he said, “Just let her talk.”

**DS:** What are the most important lessons you learned from Beah?

**LGH:** Love of self, and that that self is huge. It encompasses an ancestry that has been through so much and survived and has the capacity to change the world. With that comes tremendous power.

**DS:** What do you see as the next steps or future direction of your career?

**LGH:** I feel like I’m really at a unique crossroads in my life, and I don’t have an answer. And I’m trying to embrace that it’s O.K. not to have an answer. I think Hollywood has the capacity to squelch your creative juices, if you allow it. *The Practice* sort of depleted me, and the project with Beah countered that, and left me in this very unique place of exploring just how competent am I in my directing skills. So I’m facing, in a positive sense, a lot of choices—some of which aren’t going to be as monetarily fruitful as others.

**DS:** What advice would you give to the graduating class of drama students?

**LGH:** As you join the work force, you must be good to yourself—you must be healthy, you must stay physically fit, you must eat well. Do all the things that you know make you function really well. Explore all possibilities. For me, I found that I needed to stay very, very active. Any time anyone asked me to do a reading, I did it—anywhere, everywhere. Just be creative in nurturing and feeding yourself. Get involved and don’t be afraid to take risks.

Also, be really, really aggressive. Funding is terrible and the theater community has drastically changed, but it’s doable. You may not be starring in a play the week after you graduate, but you might be a spear-carrier for Shakespeare in the Park. I credit the Public Theater for really supporting me. I was a spear-carrier and worked my way up; finally, I was starring in *Measure for Measure*. I give them credit for allowing me to define myself and grow.□

Beah: *A Black Woman Speaks* is *scheduled to air on HBO in February 2004. Consult local listings for the date and time applicable for your area.*



# Sowing the Seeds of Jazz Greatness

Continued From Page CS1  
create his own compositions.

When McBride’s regular jazz gigs started interfering with his studies at Juilliard, he realized he had a difficult decision to make between continuing school and pursuing his career. Though he valued his studies, it was the career that eventually won out, and he joined Roy Hargrove’s first band, then later Freddie Hubbard’s band in the early ’90s.

After Juilliard, Yellin launched immediately into a full-time jazz career, playing with great musicians like Tito Puente, Joe Henderson, Buddy Rich, Lionel Hampton, and Chick Corea. In the ’70s, Yellin was dismayed by the effects of the electronic scene on jazz, and he resisted distorting the sound of his instrument to match other electronic instruments in various musical settings. While continuing to play jazz gigs, he started doing studio and Broadway work. At the same time he noted a growing interest in jazz education that was starting to connect the form and function of jazz. After going back to school and obtaining a master’s degree in saxophone at Brooklyn College, Yellin was offered the chance to start a jazz program at Long Island University, where he has maintained leadership over the past 20 years.

Whether playing in the orchestra at Juilliard, pulling together jam sessions, or gigging at night, each musician mastered the art of appreciating all musical styles and learning to navigate through them effortlessly. McBride views classical and jazz as offering a very natural marriage of forms: “There are only a handful of musicians left who try to fight it,” he says. He notes that most jazz musicians are “very open to listening to classical music,” and even use classical motifs in their playing.

Most musicians acknowledge that many different styles exist on the jazz spectrum, and that individuality in voice and expression are defining characteristics of any style. Yellin acknowledges that he is more of a traditionalist in jazz. He doesn’t like imi-

tation or trickery, but admires musicians who fit into a broad range of styles. When performing, his musical goal is to “play in any musical context



Pete Yellin



Photo by Henry Salazar

Hubert Laws

without condescension or imitation.”

Corea says he is able to “learn from all forms of music and art” and appreciate “richness in every form of art from every culture in the world.” This inspiration has always fortified him to create something of his own, finding that whatever technique assists him to do this well is the correct technique—“no matter where it came from.”

Most of Laws’ writing has been in the jazz vernacular with a strong

emphasis on beautiful melodic structure, though always with the goal of emotional interaction and communication with the listener. For Laws, the flute is his “voice,” and when playing with others he listens closely to “what the other instruments have to say.”

When performing, McBride likes to “keep tradition in mind, but still remain an instigator in creativity and curiosity.” He respects artists who “like to get right to the core of something, and don’t spend too much time scouring the outside.” He often recalls the



Photo by Karen Miller

Chick Corea

uncanny ability of Miles Davis to see straight through to the “meat” of the music. With a simple “let’s take these two bars out, and put this note in here,” Miles was able to “get right to the crux of the matter.”

These four jazz legends have

learned many lessons along their journeys. Yellin believes that, in order to successfully study and perform jazz, you must follow your heart. “If you want to rebel against standards, go for it. If you want to learn from the bottom up in the classical way, you should go for that. Go with who you are and what you love to do, what you love to hear. Be committed, and eventually you will create your own path, your own jobs, and your own work.”

McBride also echoes the importance of “finding things out for yourself.” He encourages tireless curiosity, and insists artists should never “go on automatic pilot.” Laws, too, would encourage young artists to “listen to the world and have an open mind,” while maintaining key qualities of endurance and perseverance. “Don’t go through life with tunnel vision, or limit yourself to one thing.”

“The musician’s goal is to keep the creative spirit alive and kindled in all the people he reaches,” says Corea. To be a good artist, he notes, one must have both “a high regard for one’s own inventions and tastes, and a genuine respect and love for one’s audiences.” He adds: “The only valuable freedom in art is the freedom to be oneself and create exactly as one sees. Every musician and artist should work out for himself what true success would mean to him. Life is wide open. One can always choose a different path—anytime. There are no ‘rules’ against this—and, if there were, my cheap advice would be to ignore them.” □

Lauren McMinn is associate director of national advancement/alumni relations.

## RECENT AND UPCOMING ACTIVITIES

The Christian McBride Band performed at Birdland last month, and will be recording their next CD this month.

Hubert Laws will soon release two CDs: a classical release of Bach sonatas and a jazz release in March 2004.

Pete Yellin will continue to tour with jazz musicians across the

country this spring, in addition to teaching at Long Island University.

Chick Corea recently returned from a three-week tour of Spain with his New Quartet, and just finished mixing the first recording of his Elektric Band in 12 years, with all the original band members. He has also been commissioned to write a string quartet for the Orion Quartet.

## Director Gerald Gutierrez Dies at 53

GERALD GUTIERREZ, a Juilliard alumnus who won two consecutive Tony awards as best director for productions at Lincoln Center Theater, died of respiratory complications resulting from the flu on December 29, 2003. He was 53.

Gutierrez was one of Broadway’s best known directors. In addition to *The Heiress* and *A Delicate Balance* (for which he won Tonys in 1995 and 1996, respectively), his other stagings for Lincoln Center Theater included *Ivanov* (starring another Juilliard alumnus, Kevin Kline), *Abe Lincoln in Illinois*, *The Most Happy Fella*, *Playboy of the West Indies*, *Northeast Local*, *Ring Round the Moon*, and *Dinner at Eight*.

Born in Brooklyn, where he lived all his life, Gutierrez attended the State University of New York at Stony Brook before becoming a member of Group

1, Juilliard’s first graduating class of actors. (He had also studied piano in the School’s Pre-College Division for a number of years before.)

He polished his craft as assistant director on road tours of the Acting Company. After directing at various theaters, Gutierrez found a home at Playwrights Horizons, where his productions included Mustapha Matura’s *Meetings*, Jonathan Reynold’s *Geniuses*, Peter Parnell’s *The Rise and Rise of Daniel Rocket*, and Wendy Wasserstein’s *Isn’t It Romantic*.

Gutierrez returned to Juilliard to direct two productions for the Drama Division, *Scapino* (1975-76) and *The Foreigner* (1990-91), as well as a gala benefit honoring the Drama Division’s 25th anniversary in 1994.

Gerald Gutierrez is survived by his brother, who lives in Smithtown, N.Y. □

## William D. Black, Pianist, Dies at 51

WILLIAM D. BLACK, a Juilliard alumnus and chair of the piano department at the University of Cincinnati’s College-Conservatory of Music, died of cancer on December 10, 2003. He was 51.

Black performed frequently, giving concerts around the United States and the world. He was the official U.S. representative at China’s First Shenyang International Music Festival in 1992. In 1991 he made the premiere recording on the Chandos label of the original version of Rachmaninoff’s Fourth Piano Concerto, with Igor Buketoff conducting the Iceland Symphony Orchestra.

Born and raised in Dallas, Black held a bachelor’s degree from Oberlin College. At Juilliard, he studied with Rosina Lhévinne and Beveridge Webster, earning a master’s degree in

1976 and a doctorate in 1979. Later he served as a guest lecturer at the School. He was also a longtime consulting editor for *Keyboard Classics/Piano Today*.

He joined the College-Conservatory of Music faculty in 1987 and at the time of his death, served as chair of the piano department.

William Black is survived by his wife Anne and their twin children, Catherine and Samuel; his parents, Frank Black and Gladys Verrill; and a sister, Beverly Black. His brother, conductor and pianist Robert Black, who also held a doctorate from Juilliard, died in 1993.

Memorial contributions can be directed to: William Black Memorial Fund, c/o College-Conservatory of Music, University of Cincinnati, P.O. Box 210003, Cincinnati, OH 45221. □



ALUMNI NEWS

DANCE

2000s

**William Briscoe** (BFA '03), **Charissa Barton** ('95), **Peter Chu** (BFA '02), **Tamara Dyke** (BFA '03), **Banning Roberts** (BFA '02), and **Chesaré Hardy** (BFA '03) performed in *ASzure & Artists, a New York City Debut*, with choreography by Aszure Barton, at Joyce SoHo in December.

**Laura Halm** (BFA '02) joined Hubbard Street 2 in Chicago last month, where Julie Nakagawa Böttcher is the artistic director.

**Brenna Monroe-Cook** (BFA '02) and **Francisco Ruvalcaba** (BFA '96), both members of the Limón Company, performed as guest artists in the inaugural season of Riedel Dance Theater at Joyce SoHo in November.

The Alvin Ailey American Dance Theater celebrated its 45th year during its December City Center season. Of its 30 members, eight are Juilliard alumni: **Clyde Archer** (BFA '01), **Abdur Rahim-Jackson** (BFA '00), **Briana Reed** (DIP '97), **Rosalyn Sanders** (BFA '99), **Bahiyah Sayyed-Gaines** (BFA '95), **Glenn A. Sims** ('97), **Asha Thomas** (BFA '99), and **Dudley Williams** ('60). The repertory included *Footprints*, choreographed by **Jennifer Muller** (BS '67), and *New Battle*, a new work choreographed by **Robert Battle** (BFA '94). His work *Juba* also received its premiere by Alvin Ailey in December.

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

**Brian Letendre** (BFA '01) recently joined the Broadway company of Twyla Tharp's *Movin' Out*.

**Kimberly Craigie** (BFA '00) has been teaching creative dance at the Mark Morris Dance Center School in Brooklyn.

1990s

**Kathleen McNulty Davidson** (BFA '99) performed with Shen Wei Dance Arts during its 2002 season, which included a European tour and participation in the creation of *Rite of Spring, Part 1*, premiered at the American Dance Festival in Durham, NC. She continues to dance and choreograph with **Bonnie Oda Homsey** ('71) and the American Repertory Dance Company and to teach gyrotonics.

**Sylvia Rijmer** (BFA '96) has been a member of Gulbenkian Ballet in Lisbon, Portugal, since September. She was previously with Bern Ballet in Switzerland.

**Faith Pilger** (BFA '95) performed with Rebecca Stenn/Perks Dance Music Theater at the Joyce Theater in January.

In December, **Leajato Robinson** (BFA '94) presented *leajato LIVE* at Micky's Blue Room in New York City.

**Christopher Hemmans** (BFA '90) is currently in *Kiss Me, Kate* at the Musical Theater am Richtweg in Bremen, Germany. He will be performing in *Schalke 0:4* in March at the Musiktheater im Revier in Gelsenkirchen.

1980s

**Adrienne Stevens Zion** (BFA '83) is associate medical director at Cardinal Health and an adjunct professor at Columbia University's Teachers College.

**Krystal Hall-Glass** ('80) is the dance department director of the Harlem School of the Arts. **Raymell Jamison** (BFA '97) is teaching ballet at that school and in Wilton, CT, at Ballet Ecole. Jamison is also doing a teaching residency at the Teaching and Professions High School in the South Bronx, where he and Hall-

Glass co-directed rehearsals for the school's December concert.

DRAMA

2000s

**Julia Cho**'s (Playwrights '03) play *The Architecture of Loss*, written at Juilliard and workshopped with Group 34 actors at Juilliard last spring, is currently being performed Off-Broadway at New York Theater Workshop in a production directed by Chay Yew.

In December, **Nathan Baesel** (Group 31) made a guest appearance on the CBS television drama *Cold Case*.

**Wayne Scott** (Group 31) appeared last month in Target Margin Theater's *These Very Serious Jokes*, an adaptation of Goethe's *Faust*, directed by David Herskovits, at HERE Theater in New York.

**Samantha Soule** (Group 31) will appear next month in Paul Rudnick's new comedy *Valhalla*, directed by Christopher Ashley, at New York Theater Workshop. Soule will reprise the role she created when *Valhalla* was premiered at Juilliard in December 2001, where it was also directed by Ashley.



Group 30 classmates **Anthony Mackie** and **Tracie Thoms** (pictured left) will appear together on Broadway this month with Alfre Woodard in Manhattan Theater production's *Drowning Crow*, a modern take on Chekhov's *The Seagull* written by Regina Taylor and directed by Marion McClinton. In January, Mackie and Thoms were seen in *Brother to Brother*, an independent film, written and directed by Rodney Evans, that debuted at Sundance. Thoms can be seen later this spring in the premiere of a new television series on Fox called *Wonderfalls*.

**Lee Pace** (Group 30), who will appear

with his former classmate **Tracie Thoms** as a series regular on *Wonderfalls*, was nominated for a 2004 Independent Spirit Award for best male lead for his performance in the Showtime television film *Soldier's Girl*. In January, Pace was also nominated for a Golden Globe Award for his performance in that film.

**Sean McNall** (Group 29) is currently appearing at New York's Pearl Theater in a new production of Aeschylus' *Persians*, directed by Shepard Sobel.

In January, **Jesse J. Perez** (Group 29) and **Daniel Talbott** (Group 31) appeared together in Cambridge, MA, in A.R.T.'s production of Shakespeare's *A Midsummer Night's Dream*, directed by choreographer/director **Martha Clarke** (BFA '65, *dance*).

**Caroline Bootle** (Group 29) will appear this month with Christopher Plummer in Lincoln Center Theater's production of Shakespeare's *King Lear*, directed by Jonathan Miller.

1990s

**Mike Doyle** (Group 27) recently made guest appearances on the NBC television shows *Ed* and *Law and Order: S.V.U.* and will appear later this year in the feature film *The Laws of Attraction*, starring Julianne Moore and Pierce Brosnan.

**Tom Story** (Group 27) appeared last month at the Studio Theater in Washington in the U.S. premiere of *The York Realist*, a play written by Peter Gill and directed by Serge Seiden.

**Antonio del Rosario** (Group 26) hosted the annual Student Shakespeare Festival last summer, sponsored by New York University's Creative Arts Team, with **Wendell Pierce** (Group 14) leading a master class. Del Rosario has also completed the Lincoln Center Director's Lab program and founded a not-for-profit performing and visual arts organization called Integrated Arts New York, Inc., serving as its artistic director.

JUILLIARD ALUMNI CENTENNIAL CAMPAIGN

In the fall of 2003, Juilliard alumni Martha Clarke, Bradley Whitford, and Gerard Schwarz wrote to alumni around the world about a key component to the activities surrounding the School's 100th anniversary: the Juilliard Alumni Centennial Campaign. This campaign seeks pledges and donations from alumni over the next three years, culminating in the centennial year, which will be celebrated in 2005-06.

Alumni are asked to help preserve the Juilliard legacy for students of the next century by pledging their support—in any amount—to the Juilliard Alumni Centennial Campaign. While each dollar contributed to the Alumni Centennial Campaign will make a difference to Juilliard, our goal is to have as many alumni as possible join in the effort by contributing at a level that is comfortable and appropriate to individual circumstances.

For more information, please contact the Office of National Advancement and Alumni Relations at (212) 799-5000, ext. 344, or by e-mail at alumni@juilliard.edu.



Photo by Armando Braswell



Photo by Nan Melville



Photo by Jamée Ard

RECENT alumni EVENTS

**Top:** The 2003-04 Student Alumni Ambassadors have worked with the Office of Alumni Relations to create programs and events that will strategically connect alumni with current students. Pictured here are this year's ambassadors (from left, clockwise): Erica vonKleist, Mauricio Salgado, Gary Gatzke, Armando Braswell, Bryna Pascoe, Chenxin Xu. (Not pictured: Aaron Blake, Amy Buckley, Rutina Wesley).

**Middle:** On October 27, young Juilliard alumni from the New York City area gathered for an alumni event at legendary Studio 54. Entitled "The Beat Goes On at Studio 54," the evening consisted of a cocktail hour followed by musical performances by several Juilliard alumni and beat poetry by hosts Andre Royo, from HBO's *The Wire*, and muMs the Schemer from HBO's *Oz*. Here, the crowd applauds the performers between pieces.

**Bottom:** Juilliard alumni and students gathered at the Screening Room in New York on Tuesday, October 21, for a screening of *Beah: A Black Woman Speaks*, the directorial debut of drama alumna LisaGay Hamilton (right) featuring the life of African-American actress, poet, teacher, dancer, and political activist, Beah Richards. After the screening, LisaGay spent time talking with students and alumni in the lounge of the Screening Room, including Kelly Miller (Group 32). (A related article is on the Center Stage front page.)

# ALUMNI NEWS

**David Denman** (Group 26) is appearing with Ewan McGregor, Albert Finney, and Jessica Lange in the Sony Pictures film *Big Fish*, based on the book by Daniel Wallace, adapted for the screen by John August, and directed by Tim Burton.

**Steve Kunken** (Group 26) can be seen Off-Broadway next month in the Keen Company’s production of **David Auburn**’s (Playwrights ’96) one-man show *The Journals of Mibail Sebastian*, based on the work of the novelist and playwright. The production will be directed by Keen Company artistic director Carl Forsman.

**Sara Ramirez** (Group 26) is a series regular for an ABC pilot yet to be titled, featuring Jon Corbett and Michael Rispoli, written and produced by Armyan Bernstein and directed by Phil Joanou.

**Joanna Settle** (Directing ’97) has recently been in residence at New York’s Public Theater with her theater company, Division 13, developing an adaptation of Shakespeare’s *Coriolanus*. Settle’s residency culminated with a reading in December, with staged scenes and some composed sound and music, and featured Group 27 alumni **Andrew McGinn** and **Orlando Pabotoy, Erin Gann** (Group 28), **Matthew D’Amico** (Group 31), and **Holly Troupe** (Group 32).

**Juan Hernandez** (Group 25) can currently be seen in the Fox Searchlight film *In America*, co-written and directed by Jim Sheridan.

**Julia Jordan**’s (Playwrights ’96) new short musical, *Guitar*, featuring the music of Duncan Sheik, received its premiere last month as part of La Jolla Playhouse’s Performance Outreach Project Tour.

**Julie Fishell** (Group 19) recently appeared in Chapel Hill, NC, with Playmakers Repertory in a new production of John Irving’s *A Prayer for Owen Meany*, adapted by Simon Bent and directed by David Hammond.

In December, **Jeanne Tripplehorn** (Group 19) appeared opposite Don Johnson in the TNT television film *Word of Honor*, directed by Robert Markowitz.

## 1980s

**David Sims Bishins** (Group 18) appeared Off-Broadway last month at the Directors Company in a new play by Joyce Carol Oates, *Bad Girls*, directed by Susana Tubert.

**Joanne Kilgour Dowdy** (Group 16) is an associate professor at Kent State University in Ohio. Her major research interests include documenting the experiences of black women involved in education from adult basic literacy to higher education. Her first book is a volume co-edited with Lisa Delpit, titled *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* (The New Press). Her second book, *GED Stories: Black Women and Their Struggle for Social Equity*, was recently published by Peter Lang Publishing Inc.

**Ana Valdes-Lim** (Group 13) was recently nominated for an Aliw Award (the Philippine equivalent of the Tony Awards) for Best Director for her 2002 staging of *Drakula*, an adaptation of Liz Lohead’s play. Valdes-Lim is now directing *Middle of Silence* by Ruwanthie de Chikera, a Sri Lankan playwright.

**Megan Gallagher** (Group 11) appeared last November in *A Time to Remember*, a television film on the Hallmark Channel, directed by John Putch.

**Val Kilmer** (Group 10) can be seen with Cate Blanchett and Tommy Lee Jones in the Sony Pictures film *The Missing*, directed by Ron Howard.

## 1970s

In December, **Charles E. Gerber** (Group 1) recently played Bottom in Shakespeare’s *A Midsummer Night’s*

*Dream*, directed by Carol Bennett Gerber, at the WorkShop Theater in New York.

## MUSIC

### 2000s

**Remus Azoitei** (MM ’01, *violin*) has been appointed violin professor at the Royal Academy of Music in London. In addition to his teaching schedule, he regularly performs in festivals across Europe. His recording of the Tchaikovsky Violin Concerto with the Romanian National Radio Symphony has been placed in the Golden Romanian Audio Archives.

**Ian Ding** (MM ’01, *percussion*) was a percussionist with the New World Symphony in Miami under Michael Tilson Thomas from 2001-03. Since March 2003, he has been assistant principal percussionist with the Detroit Symphony Orchestra under Neeme Järvi.

**Young-Ah Tak** (BM ’01, *piano*) won second prize in the San Antonio (TX) International Piano Competition held in November. She also received a special prize, Best Performance of a Classical Work, for her performance of a Clementi sonata.

**Angela Fout** (BM ’00, *voice*; AD ’03, *opera studies*) recently made her New York City Opera debut as Micaëla in *Carmen*.

### 1990s

The Fountain Ensemble—**Anna Elashvili** (BM ’99, MM ’01, *violin*), **Yonah Zur** (MM ’01, *violin*), **Michael Larco** (BM ’99, MM ’02, *viola*), cellist Alistair MacRae, and **Gilad Harel** (’03, *clarinet*)—performed Darius Milhaud’s *Études* in November at the Jewish Theological Seminary.

The chamber ensemble Antares—clarinetist Garrick Zoeter, **Vesselin Gellev** (BM ’99, MM ’01, *violin*), cellist Rebecca Patterson, and **Eric Huebner** (BM ’99, MM ’01, *piano*)—received first prize at the 2002 Concert Artists Guild Competition, as well as the top prize in five other national chamber music competitions. Antares is currently the ensemble-in-residence at Wesleyan University.

**Irina Nuzova** (MM ’99, *piano*) and **Andrey Tchekmazov** (ACT ’98, *cello*) appeared live on WGBH, Boston’s public radio station, as well as at the Rhode Island Chamber Music Concert Series in Providence in November.

**Chris Clark** (MM ’97, *trombone*) married Brett Emmerson in Alexandria, VA, this September. Emmerson is a perioperative nurse, first assistant, in the cardiovascular operating room at Inova Fairfax Hospital. Clark completed his first Ironman Triathlon in Lake Placid, NY, in July.

**Jon Magnussen** (MM ’95, DMA ’99, *composition*) continues a four-year term as artist-in-residence at the Institute for Advanced Study in Princeton, NJ. In addition to composing for the concert hall, drama, and dance, Magnussen organizes the Institute’s concert series.

**Christine Arand** (’94, *voice*) made her Broadway debut as Musetta in Baz Lurhmann’s production of *La Bohème* last spring. In December, she finished a run playing the role of Maria in the musical *Nine* at the Roundabout Theater.

In November, the Carpentier Quartet—**Romulo Benavides** (BM ’93, *violin*), Eddie Venegas, **Samuel Marchan** (BM ’95, *viola*), and David Gotay—performed at the Living Room Cafe in Manhattan. The concert included works by Gene Pritsker, Aldemaro Romero, and Paquito D’Rivera.

**Franco Pomponi** (’93, *voice/opera*) sang Schaunard in *La Bohème* at the Metropolitan Opera in April and made his

European debut this fall as Hamlet at the Gran Teatre Liceu in Barcelona.



**Miyabi Fujita** (ACT ’92, *accompanying*) made his conducting debut in Tokyo with the New Japan Philharmonic in November with the concertmaster Yasushi Toyoshima as soloist. He also appeared in the benefit concert “Seminar and Music for Food” by the United Nation’s World Food Program Tokyo Office.

**Min Kwon** (MM ’92, DMA ’00, *piano*) was the subject of the cover story, “Maestros on the Mediterranean,” in the December issue of *Time and Life* magazine. She was voted the 2003 Classical Artist of the Year by Crystal Cruises and was invited to perform on the inaugural cruise of Crystal Serenity alongside **Marvin Hamlish** (Pre-College), Dianne Warwick, and Julie Andrews. She is an assistant professor of piano at Rutgers University and recently served on the jury of the Kuhmo International Festival’s Young Artists Chamber Music Competition in Finland.

**Viviana Guzman** (MM ’90, *flute*) will perform *Blue Star*, a concerto for flute and chamber orchestra by Jim Berenholtz, with the San Jose Chamber Orchestra on February 29.

**Beth MacLeod** (’90, *voice/opera*) and her husband Med Hornecker are proud to announce the birth of their first child, Noah Grey Hornecker, born on October 12 in Weymouth, MA. MacLeod is the artistic director of Opera by the Bay and voice department chair and assistant director of South Shore Conservatory in Duxbury, MA.

**Odin J. Rathnam** (CRT ’90, ACT ’91, *violin*) was a guest with the Raphael Trio (**Daniel Epstein** [BM ’69, MS ’70, *piano*], **Susan Salm** [BM ’65, MS ’67, *cello*], and Andy Simionescu) for a performance of the Brahms G-Minor Piano Quartet in July on the Market Square Concerts series in Harrisburg, PA. In October, Rathnam performed Prokofiev’s Sonata for Two Violins and Spohr’s Duo, Op. 67, with violinist **Kurt Nikkanen** (BM ’86, *violin*) at the William Alanson White Institute in New York. Rathnam collaborated with Nikkanen, Juilliard faculty member **Carol Wincenc** (MM ’72, *flute*), and pianist **Maria Asteriadou** (MM ’87, *piano*) in November for the inagural concert of the new chamber ensemble Elektra at the home of Constance Keene. In December, Rathnam performed duos of Prokofiev and Spohr with Nikkanen and appeared as violist with Nikkanen and cellist Daniel Gaisford in Dohnányi’s Serenade in C at the Harrisburg Civic Club.

### 1980s

**Jeffrey Milarsky** (BM ’88, MM ’90, *percussion*) was named assistant conductor of the American Composers Orchestra.

In November, **Anatole Wieck** (DMA ’87, *viola*) conducted the Northwest College Orchestra in Powell, WY, and performed as soloist on violin and viola. The concert included Iosif Andriasov’s *Meditation and Musical Sketch* for viola and orchestra and works by Mozart, Haydn, and Handel. Wieck is currently at the University of Maine in Orono, where he conducts the University Orchestra.

**Frederic Chiu** (MM ’87, piano) was invited to give three recitals of Prokofiev’s piano music as part of the Rotterdam Philharmonic Orchestra’s Gergiev Festival. Other 2003 Prokofiev concerts were his three-part lecture/recital series at the Met Museum and featured performances at the Newport Music Festival, where the complete solo and chamber music of Prokofiev was performed. He also performed that composer’s Left Hand

Concerto with the BBC Scottish Symphony Orchestra, and gave a marathon concert with the Estonia National Symphony playing the First, Third, and Fourth Concertos in one evening. His recordings of the complete piano works of Prokofiev were released by Harmonia Mundi as a 10-CD box set.

**Mirian Conti** (BM ’84, MM ’85, *piano*) inaugurated a piano recital series at Pringle-Ward in New York in October. Faculty member Jerome Lowenthal performed in December and future concerts will feature faculty member Eva Kovalik and alums **Albert Lotto** (BM ’67, MS ’69, DMA ’79, *piano*), **Jeffrey Biegel** (BM ’83, MM ’84, *piano*), and **Joshua Pierce** (Pre-College). The concerts are held the first Thursday of every month.

**Alan Belkin** (DMA ’83, *composition*) teaches composition at the University of Montreal and has had several books published online about harmony, counterpoint, orchestration, and form. Access to these books is free, via his Web site: www.musique.umontreal.ca/personnel/Belkin/e.index.html.

**Lawrence Dillon** (MM ’83, DMA ’85, *composition*) had two recent notable chamber premieres. **Renee Siebert** (DIP ’75, *flute*) and the American String Quartet (**Peter Winograd** [BM ’87, MM ’87, *violin*], **Laurie Carney** [BM ’76, MM ’77, *violin*], **Daniel Avshalomov** [BM ’75, MM ’76, *viola*], and cellist Margo Tatgenhorst Drakos) premiered Dillon’s *Adytum* at Weill Recital Hall in February 2003. His Second String Quartet was premiered in November by the Daedalus String Quartet (**Min-Young Kim** [MM ’96, *violin*], **Kyu-Young Kim** [BM ’95, MM ’96, *violin*], violist Jessica Thompson, and cellist Raman Ramakrishnan) in Winston-Salem, NC. In addition, Dillon’s *Wright Flight*, a multimedia work for orchestra and narrators, was commissioned and premiered by the Illuminations Festival and selected by the National Parks Service as the featured work in the Wright Brothers’ Centennial Celebration at Kitty Hawk in December.

The Buffalo Philharmonic announced the release of its second compact disc on the Naxos Label, *Charles Griffes: The Pleasure Dome of Kubla Khan*, which is conducted by music director **JoAnn Falletta** (MM ’83, DMA ’89, *orchestral conducting*). The disk includes American composer Charles Griffes’s *The White Peacock*, *Three Poems of Fiona McLeod*, *Bacchanale*, *Clouds*, *Three Tone Pictures*, *Poem for Flute and Orchestra*, and *The Pleasure Dome of Kubla Khan*.

In November, **Steven Honigberg** (BM ’83, MM ’84, *cello*) performed the Elgar Concerto with the New Philharmonic in Chicago and the Schumann Concerto with the George Washington University Orchestra in Washington.

Kramer Levin Naftalis & Frankel LLP announced that **Susan Jacquemot** (MM ’83, *voice*) of the litigation practice has been named special counsel. Jacquemot concentrates primarily on commercial litigation, employment law, and product liability. She represents both individual and corporate clients in a variety of commercial litigation matters before the state and federal courts and in arbitration.

**Douglas McLennan** (MM ’83, *piano*) received an ASCAP Deems Taylor Award (Special Recognition) for ArtsJournal.com.

**Ellen Greiss Alexander** (BM ’82, *percussion*) published her first book of lyrical poetry, based on her life and song lyrics, titled *Life Songs*. Her work appears in the *2003 Anthology of Poetry, Eternal Portraits*, and *The Best Poems and Poets of 2003*. In addition, she has written three books on the subject of percussion: *On a Roll*, *Double Drumming*, and *Sticks ’n Tones*.



SPOTLIGHT ON  
JASON McDOLE

# A Dancer's Sound Foundation

JASON McDOLE is in motion. He shifts in his chair, his face lights up and—though he is merely stretching for an apt phrase, jumping into a description, spinning out a story—the precision and expressiveness that shape his dancing are evident. One of eight dancers hand-picked by Twyla Tharp for her recent tour, a yearlong gig that culminated with performances at the Joyce Theater in August, McDole is now wondering what lies ahead.

No matter where he dances—and the Pennsylvania native who graduated from Juilliard in 1997 has already performed with the companies of David Parsons, Robert Battle, and Lar Lubovitch, in addition to Tharp—critics tend to single him out as “a real

50 percent) and concentrates intently on watching lips when in conversation. “I learn a dance visually,” he explains. “I learn the counts, I understand the timing and rhythm. Luckily, I have a knack for picking things up quickly.” That and watching the other dancers gives him a good sense of the choreography and his place in it. Initially, he says, he doesn’t hear the music; once the movement is in his “muscle memory,” he can “let that go, and kind of open up my ears a little bit more and concentrate on the music.” Sometimes he takes the music home and lies very close to his speakers to listen. “When I’m dancing, then I know it’s there, setting the pace.”

Upon graduation, McDole joined David Parsons’ company, following in the footsteps of Robert Battle, another Juilliard alum a few years ahead of him with whom he had formed a special alliance at school. Several Battle works for the Parsons Dance Company put McDole front and center, including the athletic duet *Strange Humors* (with music by John Mackey) and *Isolation*, a solo with music by Steve Reich.

After more than three years with Parsons, McDole felt he was ready to move on—and choreographer Lar Lubovitch snapped him up for *Men’s Stories*, a critically acclaimed 40-minute work that drew from the personal histories of the nine male dancers Lubovitch worked with as the piece evolved over a six-month period. McDole has engaged in a number of other projects, including a major show for Radio City Music Hall by Graciela Danielle that was unfortunately cancelled, and a gig with Israeli-born choreographer Zvi Gotheiner for the Joyce Theater’s “Altogether Different” series. He also danced with Robert Battle’s recently formed company just before working with Twyla Tharp. But steady work in the dance world has become tougher to come by since the terrorist attacks of 9/11, notes McDole, and many choreographers—working within the constraints of available funding—are forced to re-form and then disband their companies as individual projects dictate.

McDole—who has given master classes for the Parsons and Lubovitch companies and is on a rotating schedule of weekend teachers at the New Jersey Dance Theater—says he finds teaching fulfilling, but wouldn’t consider himself a real teacher yet: “I can teach what I *know* at this point, sharing what I’ve gathered in my short time.” And some day, he also hopes to mentor other young, hearing-impaired dancers. “I’m convinced they really do have an advantage, because they have such sensitivity to what’s inside. I owe that to myself, and to other young people who can dance with the best.”

—Jane Rubinsky



Jason McDole

find—utterly committed, very musical, with a deep suppleness to his back and hips” (Robert Gottlieb in *The New York Observer*).

McDole first trained to be an Olympic gymnast, but a knee injury at 12 brought a year off—and the realization that his heart wasn’t in it. After his grandmother pestered him for a year about taking dance, he finally walked into a ballet class—and was hooked. His first teacher saw McDole’s potential even before he did, and soon encouraged him to study modern jazz and ballet at the Pittsburgh Civic Light Opera Academy of Musical Theater. He gained additional experience touring locally with their musical-theater performing group, the C.L.O. Mini-Stars.

But Benjamin Harkarvy’s ballet class at Juilliard was an eye-opener for McDole. “I didn’t realize that another level of dance existed,” he recalls with awe. “Ben exuded such energy and perfection and demanded that, in all the details. I was prepared to make ever more demands of myself, almost from the very first class.”

Rising to a challenge was nothing new for McDole, who has functioned with only 21 percent of normal hearing since birth. He wears two hearing aids (which boost his hearing to about

**Elisenda Fábregas**’s (BM ’82, MM ’83, *piano*) composition *Voces de mi tierra* was written for and premiered by the Meininger Trio in May at the Bodensee International Music Festival in Meersburg, Germany. Other recent performances include Sonata No. 1 for violin and piano performed this fall by **Laura Kobayashi** (BM ’85, *violin*) and Susan Keith Gray at the South African College of Music and at West Virginia University. The Sonata for flute and piano has been recorded by **Barbara Siesel** (BM ’79, MM ’80, *flute*) and Fábregas and is available on the E.R.M. label.

**Jeffrey Lang** (BM ’82, *horn*) is acting principal horn of the New York City Opera for the 2003-04 season. He was also engaged in the same role recently with the Philadelphia Orchestra and the Bavarian Radio Orchestra.

The Great Kat, a.k.a. **Katherine Thomas** (DIP ’82, *violin*), was featured for her guitar shredding skills on the covers of *Mouthy Magazine*’s December issue and volume 11 of *California Song* magazine.

**Dmitry Rachmanov** (BM ’81, MM ’82, *piano*) performed two programs of works by Tchaikovsky, Rachmaninoff, and Prokofiev in November and December at the University of Illinois in Chicago, the Monterey (CA) Religious Science Church, the Crocker Art Museum and California State University in Sacramento, and the University of Washington in Seattle. During this tour Rachmanov gave master classes at the University of Washington and at Cal State.

## 1970s

**Kurt Sassmannshaus** (MM ’79, *violin*) was named Dorothy Richard Starling Professor of Violin at the University of Cincinnati College-Conservatory of Music.

**Philip Gottling** (BM ’78, MM ’79, *bassoon*) recently performed two concerts as guest principal bassoon with the Daejeon Philharmonic Orchestra in South Korea.

**Larry Thomas Bell**’s (MM ’77, DMA ’82, *composition*) *Celestial Refrain* for guitar was performed by John Muratore in Boston and Paris. Bell’s *Hansel and Gretel, a Fable for Narrator and Orchestra* has been performed in Mexico, Panama, and at Symphony Hall in Boston.

**Jonathan Bass** (BM ’82, MM ’83, *piano*) played Bell’s *Reminiscences and Reflections*, 12 Preludes and Fugues for Piano, at the Royal Academy of Music in Worcester, MA, and at the Boston Conservatory. In October, *Tarab* was given its premiere by the Tarab Cello Ensemble and *Eclogue* was given its Boston premiere, both at the Boston Conservatory.

**Danae Kara** (BM ’77, MM ’78, *piano*) gave the Paris premiere of Skalkottas’s hour-long Third Piano Concerto with the Orchestre du Conservatoire de Paris under Friedemann Layer, at the Salle Olivier Messiaen of Radio France in October. In December, she performed Bartók’s Third Piano Concerto with the Athens State Orchestra.

**Jane Seaman** (DIP ’77, *voice*) has earned her Distinguished Voice Professional Certificate from the New York Singing Teachers’ Association, Inc. For the second year, Seaman was the mezzo soloist in *Messiah* with the Collegiate School in Manhattan. Off-Broadway, she performed as standby for K.T. Sullivan more than 20 times in the two-person Gershwin revue, *American Rhapsody*. She recently directed and performed in a Theatreworks U.S.A. musical, *The Three Pigs*, as a benefit for P.S. 87.

Performances of new works by **Joel Hoffman** (MM ’76, DMA ’78, *composition*) include a new opera, *The Memory Game*, by the Opera Department of the College-Conservatory of Music at the University of Cincinnati; *Brave Old Mordechai* by the

Amsterdam Sinfonietta and *Brave Old World* in a tour of Holland; *to listen, to bear* by the Prince William Symphony in Virginia; and *Piano Trio 2—Lost Traces* by Howard, Christopher, and Parry Karp in Madison, WI. Hoffman has also recently signed a publishing contract with RAI Trade in Rome.

The CD *Tough Turkey in the Big City: A Feathered Tale*, with music by **Bruce Adolphe** (BM ’75, MM ’76, *composition*), was released in December. **David Taylor** (BS ’67, MS ’68, *trombone*) plays the turkey on bass trombone, and clarinetist David Shifrin, fiddler Tim Fain, trumpeter Chris Gekker, and percussionist John Ferrari are also featured.

**Ellen Taaffe Zwilich**’s (DMA ’75, *composition*) Clarinet Concerto is to be performed on March 5 by the Memphis Symphony, conducted by David Loebel, with David Shifrin as soloist. The next day the ensemble Nexus, with the IRIS Orchestra and conductor Michael Stern, will give the premiere of *Rituals* by Zwilich at the Germantown Performing Arts Center in Memphis.

**Gayle Martin Henry** (BM ’74, *piano*) gave a recital at Pringle-Ward in Manhattan in November. The program included works by Beethoven, Villa-Lobos, and Chopin.

**Emanuel Krasovsky** (BM ’74, MM ’75, DMA ’77, *piano*) taught at the Suolahti Summer Academy in Finland and performed at the Gotland Chamber Music Festival in Sweden in July. He taught at Tel-Hai Master Classes in Israel, of which he is also an artistic director, in August. In October, he conducted a master class at London’s Royal Academy of Music and later joined the jury of the Fourth Honens International Piano Competition in Calgary, Canada.



**Jeff Werthan** (’73, *oboe*) recently performed the Haydn Oboe Concerto with the McLean (VA) Orchestra. Werthan, a partner at Katten Muchin Zavis

Rosenman in Washington, specializes in corporate and securities law.

**Emanuel Ax** (DIP ’70, PGD ’72, *piano*) was nominated for a Grammy Award for best instrumental soloist performance (without orchestra) for *Haydn: Piano Sonatas Nos. 29, 31, 34, 35 & 49* on Sony Classical.

**Yo-Yo Ma** (’72, *cello*) was nominated for a Grammy Award for best classical cross-over album for *Obrigado Brazil*, Jorge Calandrelli, conductor, on Sony Classical.

In June, **Adolovni Acosta** (MS ’71, *piano*) gave a recital as part of the Philippine Independence Day celebration in Doha, Qatar, by invitation of the Philippine Embassy. She gave recitals and master classes in Kota Kinabalu, Sabah, in July and in Brunei in August. In October, she performed half a recital in Chicago under the auspices of the University of the Philippines’ Club of America to benefit the U.P. College of Music.

**David Jolley** (BM ’71, MM ’72, *French horn*), Susan Jolles, and the North/South Chamber Orchestra, with conductor **Max Lifchitz** (BM ’70, MM ’71, *composition*), performed a premiere by **Dinos Constantinides** (DIP ’60, *violin*) in January at Christ and St. Stephen’s Church in Manhattan.

**Madeleine Forte** (BM ’70, MS ’71, *piano*) performed works by Schumann, Schubert, Berg, and Beach with violinist Janet Packer at Yale University in January. Clarinetist Thomas Piercy and **Judith Olson** (BM ’70, MS ’71, *piano*) gave the premiere of **Ned Rorem**’s (BS ’46, MS ’48, *composition*) *Four Colors* at a celebration



SPOTLIGHT ON  
MORDECAI BAUMAN

A Passion for Music

Born on March 2, 1912, baritone Mordecai Bauman is one of Juilliard's oldest living alumni. He was granted a fellowship to the Juilliard Graduate School of Music during his freshman year at Columbia College in 1930, the first student to attend both institutions concurrently. He went on to introduce many important works of the 20th century, to champion the music of his contemporaries, including Ives, and to found the innovative summer arts school, Indian Hill, with his wife, Irma. He also produced a significant documentary about Bach.

It is clear when speaking to the 91-year-old Mordecai Bauman that longevity has not dimmed his dedication to and passion for music. Though his parents hoped he would become a lawyer, he discovered while at James Monroe High School in the Bronx that he wanted to major in music, an extra-curricular activity. Leading roles in productions of Gilbert and Sullivan operettas and a gold medal in the New York Music Week Competition convinced him to make music his vocation. Bauman credits his many performances of G&S to his

time and were present at the production. Among Bauman's fellow *Bunyan* cast members was Irma Commanday, whom he later married.

In 1935, a fellow Juilliard student, Elie Siegmeister, introduced Bauman to composer Hanns Eisler, and, Bauman says, their resulting relationship changed his life. He went on tour with Eisler, under the auspices of the Anti-Nazi Federation. Eisler opened Bauman's eyes to the atrocities in Europe, and this gave shape to the baritone's political convictions, which found voice in his dedication to songs with potent political content. During this time, Bauman was chosen to record the first group of songs by Charles Ives for Henry Cowell's New Music Recordings.

After serving in the European Theater of Operations while in the U.S. Army, Bauman was hired to head the opera department at the Cleveland Institute of Music. Frustrated by the limited opportunities to present opera at the Institute, he was challenged by one of the trustees to start his own school—and Indian Hill, in Stockbridge, Mass., was born.

The list of Indian Hill alumni is impressive, including Ruth Laredo, Julie Taymor, Frank Rich, Jacob Brackman, and Nora and Arlo Guthrie, among many others. The early faculty included Seymour Lipkin, Sidney Harth, Henry Cowell, and Wallingford Riegger. Bauman and his wife established a unique atmosphere dependent upon dedicated teachers and students living together, and everyone starting their day with a choral rehearsal. "This was a very important component, because there is something different in *making*, rather than *listening* to music," says Bauman. In 1976, after running the institution since 1952, the Baumans donated the property to Brooklyn College.

In 1978 Mr. Bauman was invited to a symposium in Berlin, in honor of Hanns Eisler. While there, the Baumans visited Leipzig and the St. Thomas Church. Mr. Bauman was so moved when he entered Bach's church that he was inspired to create a documentary about the composer even though, at 66, he had never produced a film. He collaborated on this project with his son, Marc (named after Marc Blitzstein, a close friend). *The Stations of Bach* was the first documentary about a musician funded by the N.E.H. and was telecast nationally on PBS in 1990.

Two of Bauman's early recordings were among the 50 selected last year for inclusion in the National Recording Registry at the Library of Congress, an archive established recently to maintain and preserve significant American sound recordings spanning the 20th century. Mr. Bauman's archive is in the Tamiment Collection at New York University, and the Indian Hill material is in the Stockbridge Library in Massachusetts. All give evidence to a passionate commitment to the arts whose influence will continue for generations.

—Jamee Ard

ALUMNI NEWS

of the composer's 80th birthday at Carnegie's Weill Recital Hall in October. Other performers in the all-Rorem chamber music concert were Rolf Schulte, violin; Erik Bartlett, cello; Arianna Zukerman, soprano; Saskia Lane, double bass.

1960s

**Daniel Epstein** (BM '69, MM '70, piano), a member of the piano faculty at the Manhattan School of Music, performed a concert at the school in November with the Raphael Trio: Epstein, violinist Andy Simionescu, and **Susan Salm** (BM '65, MS '67, cello). The trio has been appointed ensemble-in-residence for the 2003-04 season.

**Miriam Brickman** (MS '67, piano) performed with the Yonkers Philharmonic Orchestra in November. Also this fall, she gave a benefit concert at Temple Beth Sholem in Queens. In the U.K., she participated in a benefit concert at the Royal Academy of Music for a village in Israel established jointly by Jews and Palestinian Arabs. In February and March she will give concerts in Mexico, and, in April, she will perform at a benefit for the Ethical Culture Society of Riverdale/Yonkers.

**Leonard Slatkin** (BM '67, orchestral conducting) was among the 10 recipients awarded the 2003 National Medal of Arts by President and Mrs. Bush. The winners of the medal, the nation's highest honor for artistic excellence, are chosen by the National Endowment for the Arts. Other honorees were director Ron Howard, dancer and choreographer Suzanne Farrell, dancer and choreographer Tommy Tune, children's book author Beverly Cleary, blues musician Buddy Guy, the Mormon Tabernacle Choir, country singer and songwriter George Strait, arts educator Rafe Esquith, and the PBS television show *Austin City Limits*.



**Carole Dawn Reinhart** (BM '65, MS '66, trumpet) received the prestigious Pioneer Award (for perseverance, professionalism, and outstanding achievements in performance and musicianship) from the International Women's Brass Conference, presented at the June conference at Illinois State University in Normal. In December, she will receive the Austrian Cross of Honor for Science and Art, bestowed by the president of Austria.

**Roman Rudnytsky** (BS '64, MS '65, piano) made his 13th Australian tour this summer, playing 17 concerts. In September, he performed four recitals on the islands of Barbados, Grenada, and St. Vincent. In October, he played five recitals in Britain and traveled to the Ukraine, where he performed the Schumann Concerto in A Minor with the orchestra of the city of Zaporizhyya. He played recitals and conducted master classes at Nebraska Wesleyan University and the University of Kansas in November. Rudnytsky played six recitals this winter aboard P&O's ship Oriana on a cruise from Barbados. In January, he appeared as soloist for the Tchaikovsky Concerto No. 1 in B-Flat Minor with the orchestra of Ohio Northern University in Ada.

**Chick Corea** ('61, piano) was nominated for three Grammy Awards: Best Instrumental Arrangement Accompanying Vocalist(s); Best Jazz Instrumental Solo; and Best Jazz Instrumental Album, Individual or Group.

**Steve Reich** ('61, composition) received an ASCAP Deems Taylor Award (Special Recognition) for his book *Writings on Music 1965-2000*, published by Oxford University Press.

**Philip Glass** (DIP '60, MS '62, composi-

tion) was nominated for a Grammy Award for Best Score Soundtrack Album for a Motion Picture, Television, or Other Visual Media for the film *The Hours*.

1950s

**Beatrice Ohanessian** ('59, piano) has been concertizing throughout Europe and the Middle East. She has held teaching posts in Geneva and the Middle East. Now living in Minneapolis, she has taught at the University of Minnesota and is currently teaching at the University of St. Thomas in St. Paul.

**Howard Aibel** (BS '58, MS '59, piano) recently performed Schumann and Tchaikovsky piano concertos in St. Petersburg, Russia. In December, he was heard on David Dubal's *Reflections from the Keyboard* on WQXR. On his birthday, February 29, Aibel will perform a program of Beethoven and Chopin at the Polish Consulate in New York.

Amadeus Press has published a biography of conductor Pierre Monteux written by **John Canarina** (BS '57, MS '58, orchestral conducting).

**Herbert Chatzky** (BS '57, MS '58, piano) is director of the Manchester Young Artist Competition (with Janet Scehovic and Marta Vago), a Jewish music contest, and two concert series. Chatzky is also director of the Newcomb Friends for Music Concerts, Newcomb Young Composer contest, and concerts at Lake Placid Synagogue. He is active as soloist and accompanist.

**Elizabeth Hughes Tipton** (BS '57, MS '58, piano), who teaches at the Cape Cod Conservatory of Music and Art in Falmouth, MA, recently performed as collaborative pianist with John Wesley Wright in a concert of spirituals and classical songs of the sea as part of the 2003 Eventide Arts Festival on Cape Cod.

**Noel Tipton** (BS '56, MS '57, piano), artistic director of Eventide Arts Festival on Cape Cod, was musical director and collaborator with author Natalie Ross Miller for the show *G!*, a tribute to Gertrude Lawrence. Eventide plans to run the show annually each summer starting in 2005.

The Camerata Singers, Inc., organization announced the release of **Abraham Kaplan's** (DIP '55, PGD '57, choral conducting) *Glorious* on CD, representing the 30th anniversary of the album's initial release. The disk contains 12 short choral pieces composed by Kaplan and features the Camerata Singers.

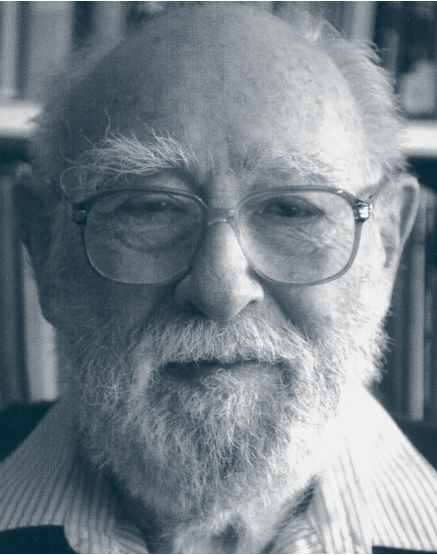
**Walter Legawiec** (BS '51, violin) contributed his musical talents as a violinist and composer to a concert marking the 50th anniversary of his teacher Grzegorz Fitelberg's death, hosted by the Polish Cultural Foundation of Clark, NJ.

**David Labovitz** (DIP '50, PGD '52, piano) conducted the New York Cantata Singers and Choral Symphony Society in a performance of Bach's *Christmas Oratorio* in December at Christ and St. Stephen's Church in New York. The soloists included Eva Carrasquero, Ruth Ann Cunningham, Susan Hanselman, Phyllis Whitehouse, Abigail Dyer, Irene Ryan King, Klara Zikova, Jeffrey Lindquist, John Patterson, and Melton Sawyer.

1940s

**Ned Rorem** (BS '46, MS '48, composition) was presented with the ASCAP Foundation Lifetime Achievement Award in December at the Walter Reade Theater.

**Richard Fisk** (DIP '44, PGD '48, BS '50, MS '51, piano) is to give a free concert of George Gershwin's Piano Concerto in F with the New Valley Symphony Orchestra in Los Angeles on February 8 at Liberty Hall in Hollywood Hills. □



Mordecai Bauman

later reputation as a great interpreter. "Performing Gilbert and Sullivan helped me learn to express the text of the songs I sang."

His voice teacher at Juilliard was "the remarkable" Francis Rogers. It was the Harvard-educated Rogers who encouraged Bauman to continue his studies at Columbia. He starred in varsity shows every year, and sang leading roles in Juilliard operas, including Figaro in Mozart's *The Marriage of Figaro*. While still in college, Bauman sang a part in a Broadway play, Sean O'Casey's *Within the Gates*.

Columbia in those years was home to an active theatrical scene, and Bauman would return after graduation for starring roles in a variety of Morningside Players' productions (including MacHeath in John Gay's *Beggar's Opera*, Pepys in Martin Shaw's *Mr. Pepys*, and the Impresario in Pergolesi's *The Music Master*). He also was the Narrator in the 1941 premiere of Benjamin Britten's first opera, *Paul Bunyan*, in New York. Britten and the opera's librettist, W. H. Auden, were living in the United States at the



# Real Actors, Real Issues, Real Answers

By SETH NUMRICH

ON December 12, 2003, drama students had the opportunity to engage in a discussion with four alumni of Juilliard’s acting program: Stephen Henderson, Derek Smith, Enid Graham, and Robert Sella. “These are four award-winning actors who have good careers, yet at the same time, they have led lives that I think are very normal for the acting profession,” explained Michael Kahn, director of the Drama Division, who introduced them and moderated the discussion. “While they have real actors’ success stories, they have faced real actors’ issues—and I want you to have the chance to talk to them about what it’s really like.”

Mr. Kahn began by asking each of them to talk a little bit about their experiences immediately after school. “Other people in my class immediately did plays in New York—at Manhattan Theater Club or wherever—but I think it was right for me to go and do plays with regional theaters, to get more confidence in myself as a professional actor,” explained Ms. Graham, a member of Group 29. “When I graduated, I felt like I was still a student; it took me a few years to achieve the confidence to walk into a room and say ‘you should hire me, and if you do, I’ll do a good job.’ Once I started to feel that in my own heart, I think I started to have more success.” She has since appeared in numerous regional and Off-Broadway productions, and has been seen on Broadway in *Dinner at Eight*, *Fortune’s Fool*, and *Honour*, for which she received a Tony nomination. She recently starred in Paula Vogel’s *The Long Christmas Ride Home* at the Vineyard Theater.

Mr. Henderson (Group 1) talked about his five seasons at the Loretto Hilton Repertory Company in St. Louis (now called the Repertory Theater of St. Louis): “It was the greatest thing in the world to be employed as an actor in that company. That was where I really became reconciled with myself, and decided that this was the life path that I would take.” He is currently appearing at the Biltmore Theater as Sammy Bow in Regina Taylor’s *Drowning Crow* (based on Chekhov’s *The Seagull*), and teaches at the State University of New York at Buffalo. His Broadway credits include *Ma Rainey’s Black Bottom* and *King Hedley II*.

His first year out of school, Mr. Smith (Group 14)

worked with the Acting Company (called the Juilliard Acting Company in its very early days). “I went into the company right away, and it was terrific for that year because, after being here for four years, acting every day, I’m assuming that a lot of people get out and just don’t work—you don’t get to act, you don’t get to try anything you’ve learned. The Acting Company was just a year of performing.



Stephen Henderson (Group 1) talks with drama student Chris Mowod after the panel discussion.

At the time, I didn’t think it was a good thing, but when I think about it, it was so wonderful doing that for my first year out of school.” Mr. Smith’s Broadway credits include *Timon of Athens*, *The Government Inspector*, *Jackie*, *The Lion King*, *Getting and Spending*, *Ring Round the Moon*, and *The Green Bird*, for which he was nominated for a Tony.

“I sort of thought that I would be ‘Shakespeare guy,’” said Mr. Sella (Group 29), who talked about his experience of exploring the world of musical theater after graduating. “You know, I thought that I would go out and hold my spears in a company for a while, maybe move up to a couple of lines, and then just keep going up. But right away, I got into this big, loud Broadway musical ... and it turned out to be wonderful.” He continued, “It’s nice to have as many tools in the drawer, that you can pull out for any different job, as you can.” He appeared as Prior in the *Angels in America* national tour, a role that he also undertook as a student here at Juilliard. His Broadway credits include *My Fair Lady*, *Sideman*,

and replacing Alan Cummings as the M.C. in *Cabaret*.

With this question out of the way, Mr. Kahn opened up the floor to the students; giving us a chance to talk to the performers individually about anything and everything we had on our minds concerning what it’s “really like” out there. The hands sprang up like weeds. We soon learned that Mr. Sella and Ms. Graham have been a couple since their time together at Juilliard, and are still going strong. This raised questions among a few students about what it’s like to have a relationship or a family while trying to pursue a career as an actor. “It’s hard,” Ms. Graham admitted. “I did find that there was some benefit to it; I was really young when Robert and I met, and I think there was some good, having time apart—being together, but apart. Of course that can also be a disaster. We just visited each other a lot, talked on the phone a lot ... I don’t think I would ever want to go back to being away from each other for 22 months at a time, but we got through it.”

“I also think it helps to have someone else in the world with whom you share similar goals,” Mr. Sella chimed in. “It’s very important for us to find ways to be together ... but we’re also very work-centered, and our work is important to us.” Ms. Graham continued in agreement: “And I can understand why Robert would want to go off and do *Angels in America* ... I would never ask ‘Well, why would you want to leave and be away for so long?’ I’m just like, ‘Of course, go play that role; how wonderful,’ you know, and that helps.”

Mr. Henderson also had a few things to say about having a family as a working actor. “Personally,” he began, “I really did need a partner; I needed someone who had their feet on the ground ... If you can find someone with whom you are really willing to try your hardest to make a relationship work, it’s the greatest thing in the world. And you have to get very unromantic about it, finally; if you work together, you can build it together. So I think that it’s really a help to you if you can find someone. And then, things get even more meaningful when a child enters the picture.”

Eventually, a question arose that is always a burning issue for actors: unemployment. James Seol, a

Continued on Page 17

## ‘Lunch With an Alum’ Serves Up Advice for Students

By AMY BUCKLEY

ON November 12, 2003, the Office of Alumni Relations hosted its first “Lunch With an Alum,” a program that brings Juilliard alumni and current students together to talk informally about their field. Voice students Aaron Blake and Amy Buckley, two of nine student ambassadors who work directly with the Alumni Relations Office, helped organize the event. They invited Michael Slattery (M.M. ’02, voice) to be the featured alumnus.

The setting was small and intimate, allowing for a detailed discussion about life at Juilliard and, more importantly, life after graduation. The forum provided an opportunity for Vocal Arts students to communicate with a recent alumnus and gain advice about making the transition from student to professional life.

Since graduating from Juilliard, Michael has been making a successful living as a freelance singer. When asked about the value of apprentice programs, Michael said that, at this time, he is not interested; he values his time in New York and is able to choose projects that keep him in the area and enable him to “pay the rent.”

The next question from the group was, of course: “How do you do it?” In a word: conductors, said Michael, who went on to explain that working with different conductors here at Juilliard and in Aspen has given him many opportunities. “When you meet a conductor who really likes you and the experience is positive, they invite you back to do something else.” Being a good musician, communicating, and bringing something new to a role are qualities Michael believes conductors are excited about, and look for. “It’s not all about the sound of your voice,” he said.

When asked about determining when to say “no,” Michael chuckled and recalled his first year of freelancing. “In the beginning, I said yes to absolutely everything—but I obviously learned some valuable lessons from that. There were times when I took on more than I should have, and so I am feeling it out and learning as I go.” Fortunately Michael landed a free baby grand piano, which helps him do most of his preparation work at home.

In preparing for performances, Michael described a laid-back routine but emphasized the importance of staying healthy. He agreed that it involves a lot of trial and error, and

really being in tune with your body. Inspiration, he says, is simply a matter of knowing what he needs and then going after it. Recalling his experience at Juilliard, he advised: “There is so

**"Being a good musician, communicating, and bringing something new to a role are qualities conductors look for."**

much here, and it is just a matter of tapping into it. While you are here, find the people who inspire you, and then be selfish about taking their time and get as much as you can from them.” Michael’s motivation for choosing repertoire is anything that he loves and ultimately keeps him excited; a recent recital included songs of Charles Ives and Tori Amos. Michael stressed the need to continuously meet and work with people in other disciplines while working on your own process.

When not preparing for a new role or recital, he busies himself with drawing and painting. He loves it because he is perfectly untrained, and there is no voice in his head telling him what to do. Michael stressed that this is only a hobby, and he is not pursuing it for fear it will become work—although he does have four published works in the French arts magazine *Oraos*.

Fortunately Michael has already achieved one of his professional goals by singing *Candide* during the summer of 2003 in Rome, Italy. He said his main goal now is to take every project one at a time and do the very best he can. “If you get a chance to do something, make it happen! You never know who will be in the audience, so it is always important to shine.”

When asked if there is something he wished he would have done at Juilliard, Michael admitted he would have taken the Bach Aria class. “I had a great experience at Juilliard; I loved it, and I miss it,” he added. And he had this last bit of advice for current students: “Keep yourself open and be willing to be creative, because that is the mission.” □

Amy Buckley is a master’s degree candidate in voice.



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# Javanese Gamelan Comes to Juilliard

By VIVIAN FUNG

OVER the years, the L&M department has hosted many special events featuring world musicians, including frame-drum master Glen Velez; Indian flutist Steve Gorn; shakuhachi master Ralph Samuelson; and Persian poet, painter, and musician Reza Darakshani. This year we are pleased to invite the Juilliard community to a concert-demonstration of the Gamelan Kusuma Laras of the New York Indonesian Consulate, in Paul Hall on February 25 at 11 a.m.

The influence of Indonesian gamelan on Western composers has been particularly significant in the 20th and 21st centuries. Debussy, on hearing a Javanese gamelan—the generic term for a Southeast Asian orchestra that usually includes gongs, chimes, and various other percussion instruments—during the 1889 Grand Universal Exhibition in Paris, commented in *La Revue Blanche* with much enthusiasm that, to the Indonesian musicians, “music is as natural as breathing. Their conservatoire is the eternal rhythm of the sea, the wind among the leaves and the thousand sounds of nature which they understand without consulting an arbitrary treatise.” His music was highly influenced by (among other aspects of gamelan) Javanese scales and gamelan-style counterpoint. Writing in that same article with his characteristic sarcasm, Debussy stated that “Javanese music is based on a type of counterpoint by comparison with which that of Palestrina is child’s play.” Subsequent generations of composers have been highly influenced by traditional gamelan—among them Britten, Messiaen, and the Canadian composer Colin McPhee, who wrote a lengthy treatise on Balinese gamelan and also a book on his eight-year sojourn in Bali.

Closer to home, the interest in Indonesian gamelan has flowered in America, with gamelan ensembles being formed in many universities and music organizations throughout the country. Such composers as Lou Harrison and Steve Reich have been making pioneering music that reflects Eastern influences. Steve Reich, in a preface to Michael Tenzer’s book on Balinese gamelan, states that “it seems that Balinese music and others have made tremendous inroads into Western musical life ... In any large record store in America or Europe one will find large and thriving world music departments with CDs not only from Bali, Java, Africa, and India, but from all over the globe ... Music from Bali, Java, West Africa, India, and elsewhere is now just a part of the furniture. We have come to accept it as part of the classical music of the world.” I will myself be writing a work for the Electric Ensemble at Juilliard featuring a gamelan ensemble to be premiered during the 2005-06 centennial season.

Gamelan Kusuma Laras is a traditional gamelan that is dedicated to playing repertoire of Central Java. Gamelan traditions are found throughout Southeast Asia, and in Indonesia they

were refined and supported by the courts of Java and Bali as early as the 15th century. The gamelan music of the courts of Central Java, which will be performed at the concert-demonstration, is above all ensemble music—no one instrument predominates, as in much of Western music. Rather, each instrument adds a layer of sound within a cyclical structure delineated by hanging gongs and large, knobbed kettle gongs. The Javanese orchestra typically comprises 35 instruments, consisting mostly of gongs and metallophones made of bronze. Other instruments include a two-stringed bowed fiddle, a xylophone, a bamboo flute, several drums, and men’s and women’s voices. The gamelan ensemble that will play for the Juilliard community will be a smaller version of the typical large orchestra, for the sake of demonstration purposes.

Gamelan Kusuma Laras was founded in 1983 by Anne Stebinger, its artistic director, and is joined by associate director Leslie Rudden and guest director I.M. Harjito, who was classically trained in gamelan performance in Indonesia and is on the faculty of the world music program at Wesleyan



The Gamelan Kusuma Laras (formerly known as the New York Indonesian Consulate Gamelan) performs.

University in Middletown, Conn. The group consists of American and Indonesian players, and rehearses weekly on instruments owned by the New York Indonesian Consulate. I myself am a member of this ensemble and have been captivated by the completely different method of playing and learning music. Also joining the gamelan will be Dr. Marc Perlman, ethnomusicologist and associate professor at Brown University. Among his many interests and specialties are Javanese gamelan and Burmese music. He will be a key figure in this demonstration, discussing and revealing the many aspects of Javanese gamelan.

With students coming to Juilliard from around the globe, it would be of great interest to integrate world music into the musical fabric of the School’s community. Students and faculty interested in participating in a gamelan should come to the event or e-mail me at waigwun@yahoo.com.

Please come and join us! □

*Vivian Fung, a member of the L&M faculty, earned her D.M.A. in composition in 2002.*



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# JUILLIARD PORTRAITS

## Sharon Isbin

Faculty and Department Chair, Classical Guitar

*Sharon Isbin created Juilliard's guitar department when she arrived at the School in 1989. A native of Minneapolis who holds degrees from Yale, Isbin has commissioned and premiered new works from major composers and appeared as soloist with more than 140 orchestras worldwide. Her 2001 Grammy award was the first won by a classical guitarist in 28 years. Isbin has made numerous recordings and also directs National Public Radio's Guitarjam and a performance series at the 92nd-Street Y.*

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

I first studied piano for a moment, then classical guitar, starting lessons in Italy at age 9 during my family's sabbatical year there (with very brief and uninspired forays later to clarinet and French horn). But it was the guitar that captured my imagination. When I performed with the Minnesota Orchestra at 14 after winning their concerto competition, I decided that making music for thousands of people was even more fun than building and launching my model rockets laden with payloads of worms and grasshoppers, and that I would abandon science for a career as a concert guitarist.

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

After a year in Italy, I studied with Jeffrey Van in Minneapolis until 16. As a teenager, I spent five summers at the Aspen Festival studying with Oscar Ghiglia, and another with Alirio Diaz in Banff. Each inspired me to pursue deeper levels of musicianship, with Diaz leading me to fall in love with Latin-American music. I also had occasional lessons with Andrés Segovia, whose magical tone left an everlasting impression. In college, I began a 10-year period of study of Baroque performance practice with Rosalyn Tureck—her brilliant analytical mind, knowledge, discipline, and artistry added dimensions to my playing I could never have envisioned on my own.

**What was the first recording (LP, CD, etc.) that you ever bought? What was its significance to you?**

I remember listening to the Rodrigo *Concierto de Aranjuez* as a child almost every night before I went to sleep. It was my dream to be able to perform it.

**What's the most meaningful experience you've had as a performer?**

I performed on September 11, 2002, at Ground Zero for the internationally televised memorial accompanying the reading of the names of those who perished. When I sat on the stage and looked out onto the sea of over 24,000 family members and survivors who

came that day, many holding up photos of their lost loved ones, I knew this would be one of the most powerful and meaningful experiences of my life. Since that time, at the end of each concert, I reference the event and play an encore from that sad morning. Dozens who've lost friends and family in the tragedy, and many others, have told me how much that has meant to them. I see my role as a musician now as much more that of a healer.

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

The Amazon rain forest—or Greece, if they hate bugs. Both are truly magical.

**What are your non-music interests or hobbies? What would people be surprised to know about you?**

I love hiking in the mountains, trekking in rain forests, snorkeling in coral reefs, jogging. Beneath my seemingly put-together exterior, I'm really a fun-loving nut ... but maybe people know that already.

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

Learning how to snorkel in deep water even though I can't swim ... and winning that Grammy.

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

Seeing talented students apply my guidance in creative ways to develop wonderful new ideas and innovations.

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

When someone is too stubborn to listen and to open their mind to new directions. Fortunately, that doesn't happen too often.



Sharon Isbin (right) with the late Rosalyn Tureck in July 1980 at Oxford University, England.

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

You must love playing music and performing so much that you don't view anything to achieve it as a sacrifice. Take pleasure in the journey, because we never really reach the destination. Nurture your unique voice and creativity, your curiosity; live a full life so that you have something to say, and always seek the next, deeper level.

## Bill Parrish

Assistant Director, Pre-College Division

*A Washington D.C. native who grew up in Lynchburg, Va., Bill Parrish holds bachelor's and master's degrees in oboe. He taught at the University of Missouri and played in the Kansas City Wind Quintet. He spent a year working toward a doctorate in Michigan before running out of money and heading to New York in 1991 to work as retail manager for The Body Shop's flagship store on Fifth Avenue.*

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

I started in August 1995. My first day was the day before Pre-College registration, and I remember answering about 9,000 phone calls with little or no information. I learned quickly, but it was the proverbial "baptism by fire."



Bill Parrish on a trip to Florence in 1998.

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

I would try just about any job where you were not reachable by phone—for one day, that would be nice.

**What is the strangest or most memorable job you've ever had and what made it so?**

Probably bartending at an after-hours club in Philadelphia, because the people and the scene were wildly entertaining and the whole experience was great for my social life. It was one of the first times I had a personal identity that was not based on the oboe.

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

I would go directly home and work on reeds, then I'd play with my dogs.

**How do you balance your job and your artistic endeavors?**

Since I play the oboe and English horn, I have a pretty regimented practice routine in order to keep my playing competitive and two sets of reeds functional. I try to spend the better part of an hour in the early morning scraping and squawking on reeds before I leave for work. When I get home, I prac-

tice for two hours every night. I'm very lucky to work with such an understanding and supportive staff in the Pre-College Office. I also have no social life.

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

I definitely prefer theater, dance, and cinema. I fear one-dimensionality so I don't usually seek out a classical musical performance, unless it's opera.

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

Food and my family. Cooking takes me away from the oboe, which is a good thing, because it is so easy to obsess with reeds and equipment. I love to cook for and with friends and family. I find the whole process incredibly spiritual and creative. I am most drawn to the foods of the American South (I make a mean shrimp and grits) and the entire Mediterranean region.

**Where have you traveled that you most enjoyed, and why?**

Before I moved to Cincinnati, I lived in Florence for six months with my best friend. We had an apartment and no agenda other than to "recharge" our spirits. Living in Italy (as opposed to vacationing) is a remarkable experience. We visited churches and galleries, hung out and drank local red wine with neighbors, smoked cigarettes and ate gelato in various piazzas, shopped daily for food in the outdoor markets, rode buses and trains to other Tuscan and Umbrian hill towns, took black-and-white photos of cemeteries and statues, cooked in the peasant style, and basically absorbed as much Florentine culture as possible. I highly recommend going abroad and not being a tourist!

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

I was a finalist in the Metropolitan Opera Orchestra English horn audition in 1999.

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

I'm a closet writer. I get up very early and write every day—sometimes on the train into the city—capturing my thoughts and observations about New York and the people I see. Usually they're just vignettes, but sometimes they evolve into a story. I hope someday to publish and move to a beach house in Hawaii.

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

TIME

by Jeni Dahmus

CAPSULE

The following events occurred in Juilliard’s history in February.

**1939** February 9, Nadia Boulanger opened her series of six weekly lectures at Juilliard. Titles of the lectures were “Recitatives and Arias from J. S. Bach,” “Schubert’s Sonatas,” “Vocal Chamber Music,” “Chansons Françaises de la Renaissance,” “French Songs,” and “Stravinsky’s Works.”

**1957** February 7, Juilliard officially accepted an invitation to join Lincoln Center for the Performing Arts as its educational constituent. An agreement was made to develop a training program in drama, and the Drama Division was created upon the School’s relocation to Lincoln Center in 1969. President Eisenhower broke ground for Lincoln Center in 1959, and Philharmonic Hall (now called Avery Fisher Hall), the first section of the complex to be completed, opened in 1962.



Cynthia Herman and Kevin Kline in Gorky’s *The Lower Depths*.

Participating members of the Acting Company included Leah Chandler, Benjamin Hendrickson, Cynthia Herman, Cindia Huppeler, Kevin Kline, Patti LuPone, Dakin Matthews, Anne McNaughton, James Moody, Mary Joan Negro, Mary Lou Rosato, Jared Sakren, David Schramm, Gerald Shaw,

**1972** February 25 and 26, as part of a tour during its debut season, the Juilliard Acting Company presented two classic works at the McCarter Theater in Princeton: Richard Brinsley Sheridan’s *The School for Scandal*, directed by Gerald Freedman, and Maxim Gorky’s *The Lower Depths*, directed by Boris Tumarin. Participating members of the Acting Company included Leah Chandler, Benjamin Hendrickson, Cynthia Herman, Cindia Huppeler, Kevin Kline, Patti LuPone, Dakin Matthews, Anne McNaughton, James Moody, Mary Joan Negro, Mary Lou Rosato, Jared Sakren, David Schramm, Gerald Shaw,

Beyond Juilliard

**1939** February 27, Eleanor Roosevelt resigned from the Daughters of the American Revolution in protest against the society’s refusal to lease Constitution Hall in Washington, D.C., to African-American contralto and Juilliard alumna Marian Anderson for a public concert.

**1972** February 22, dancer-choreographer Bronislava Nijinska, sister of Vaslav Nijinsky and a member of Sergei Diaghilev’s Ballets Russes, died in Los Angeles at the age of 81.

Norman Snow, David Ogden Stiers, and Sam Tsoutsouvas.

**1989** February 10, Leonard Slatkin and Tim Page presented a talk titled “Conductor Meets Critic.” □



Jeni Dahmus is Juilliard’s archivist.

James Judd on Music, Politics, and the Future of Orchestras

Continued From Page 1  
“There’s such a lack of truth in politics today, and of course it is very convenient not to have the arts around, because the arts are all about truth—and that’s why we do music,” he observes. Judd is further disheartened by the lip service the government pays to funding for the arts. “Surely, there has to be some kind of sane balance between public and private money—that seems to be how it works well in the other parts of the world. If the government were to make a real statement, rather than just giving a cosmetic kind of nod to the arts—if they gave the money they spend on one missile to every orchestra—that would show that they recognize the importance of the arts. After all, what do we remember about a civilization? I think countries like England and the United States have a great deal to learn from some of the smaller countries. Look at Finland, for example; look at Spain. In Spain, concert halls are springing up all over the place, and they’re full of people. It’s not something unusual; it’s just part of life. They listen to their rock music and eat their food and

thought of as a democrat, and then discovered wasn’t. What would he be doing today? What would he be writing today about the current situation? What would Bernstein be doing? Where is the passion? That’s one of the reasons why classical music is disappearing. It’s because the anger and the outspokenness are in the popular culture. Classical music is just sort having a nice day.”

Having witnessed the closing of a major regional orchestra, Judd is particularly passionate on what will be required of musicians to ensure that many more American orchestras don’t succumb to the fate of the Florida Philharmonic. “One has to examine the entire economic equation. But probably some of us are just too demanding. Some of us who are paid rather nicely—soloists and conductors—we’ve got to look at the fees we get,” he suggests. “We’ve got to all put the arts first, and reorganize—restructure a little bit, in my view. Musicians in orchestras have got to have more control over their lives, and work in harmony with those who are running orchestras. The current systems need to be examined ... if something’s not working and we’re looking ahead to a time where there can be real catastrophes, let’s change something. Let’s do something fundamental to give all musicians a better life, and more sense of involvement and freedom—and where we can get back to really addressing the music they love.”

But for all of the changes Judd sees that need to be made, he asserts that a substantial audience for classical music does exist, one which the mainstream media has failed to portray fairly. “There are more people listening today to classical music than ever before,” he insists. “More people are listening to recordings than ever before. Yes, the big recording companies have been taken over by bigger companies who want bigger profit lines, who see that the profit line on classical isn’t big enough and just jettison the classical. Concert halls are twice as big as they used to be, so when you see a hall that’s three-quarters full, you say it’s half-empty instead

of saying that there are more people here than there would have been at a concert 40 years ago in a smaller hall.” Judd is no less idealistic in his approach to conducting. The paradigm he promotes is far removed from the autocratic method of great conductors past—and yet, it is evident that the integrity of his vision also derives from a reverence for them. “The music



James Judd conducts the New Zealand Symphony. He is music director of that ensemble.

director must be the soul of the orchestra in a way—must bring things together, be a chef, a great catalyst ... I think what Szell said in Cleveland, and others have said, is true: it’s all chamber music,” he states. “It’s all give-and-take between the music director and the musicians. It’s that lightness and that extraordinary, telepathic kind of communication which is so wonderful—when you see it with a great orchestra, it’s just miraculous.” He will no doubt bring these high standards to his new post in Malaysia, but he is also drawn to larger-scale issues there. “It’s a really international orchestra, from all over the world. It’s at a very high level. The Malaysian government and Petronas have devoted the resources to bring music into the culture; I think there are more Malaysian music students studying what we call the associated board exam than in any other country in the

world. There’s this huge undercurrent of music-making.” About his new post, he continues: “I think it’s a very interesting challenge. It’s a country where there’s an interesting mix of religions and of cultures. It’ll be fascinating to see how music in that part of the world will be able to bring peoples together, how music can perhaps be a signpost towards better understanding. It might

be too grand to think in those kinds of terms, but I think that’s what it’s all about.” □

Jonathan Yates is a graduate diploma candidate in conducting.

Juilliard Orchestra  
James Judd, conductor  
Alice Tully Hall  
Friday, Feb. 27, 8 p.m.

Free tickets available in the  
Juilliard Box Office after Feb. 13.

they’re passionate about their sports—but there’s a quality of life, a roundness to it, that is more than just bottom-line materialism.”  
The condition of politics being what it is, Judd feels that modern composers have a special responsibility to make sure that classical music remains relevant. “I wish more composers today would be writing about really burning causes,” he says. “We forget that Beethoven wrote the ‘Eroica’ and then scratched out the dedication to Napoleon. It wasn’t just a nice little story; it was because he was so fervently angry with Napoleon, whom he

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Adelaide Roberts and  
Lloyd Arriola, duo pianists  
Rainbow Giffner, dancer  
Rebecca Scott, soprano



## Real Actors, Real Issues, Real Answers

Continued From Page 13

third-year drama student, wondered how one deals with periods of unemployment, or working for very little pay. Mr. Smith responded: "Hopefully, you've had a job that has paid well in the past that allows you to do a play now that you believe in, that fills you somehow—and you can afford the \$200 dollars a week because you've worked hard to save money on another job. I've never done anything else besides theater, but I certainly have depleted savings through periods of unemployment or little pay."

"Before I came to Juilliard," said Mr. Sella, "I lived in L.A., and—it's sort of embarrassing to say—I just wanted to be on the cover of *TV Guide*; I just wanted to be a TV star. The reason I came to Juilliard is that I saw myself driving around one day to an audition at Paramount or something, in my regular costume for auditions—which was, at that time, big, black glasses with tape around them, a pocket protector with lots of pens, pants with a belt up to here," gesturing to his stomach, "and a retainer. And I just looked at myself in the rear-view mirror and I thought, 'I might get this, and then I'll be Urkle forever, or I'll be Gilligan forever.' That's not to say anything against people who choose that path—but I came here because I wanted to see if I could really be an actor. I wouldn't change anything about my life in the theater, I think I've had wonderful opportunities, but I think that it does start to wear on you when your great job that you love, that you fly to every night, only pays you \$200 a week, and you're living in New York City. And many of my friends who have gone the other route, pursuing television and film work, have said, 'Yeah, it's wonderful to have a big house and a pool, but every day, I have to go in and do something that I actually think is rather miserable.' And sometimes those things are hard to decide."

The conversation about making choices as an actor eventually grew into a broader one about defining for oneself what the actor's craft means, and where one sees oneself in it. Fourth-year student Nels'on Ellis

asked when the four actors had thought they had found their path in the profession, and how this realization came about.

"I think it's a fantastic question," Mr. Smith responded, "and I think you should know that you will have this question 10 years from now, 20 years from now—always. I am only beginning to make peace with the fact that I can't define it. You know, you're not going to go into a law firm next year and be there for 40 years, and then retire—that's just not the path. It's something that always ends. No matter how famous you become, it still ends; the movie ends or the play ends, and then you're looking for work. People are going to try to define you, and *you* are going to try to define you. All I'm saying is that I'm starting to make peace with the fact that I need to continue to define it every day. I feel the same way now that I did 20 years ago, asking 'what's next, what do I do?' ... and actually, it's been nice for me to be able to say, 'I don't have to figure it out; it's never going to go away—the end.'"

Mr. Sella concluded: "I think there's a lot of noise on the planet now, in the modern time, not just for actors coming out of school, but for all of us. There are lots of ways that we can look around and decide that we're not tall enough, or we don't smell as good, or we shouldn't be like that—there's all kinds of bombardment all the time. I think that, in all areas of your life, it's worth your while—and it honors you and what you are essentially inside—to continue to remind yourself that having some sense of pride or happiness, wherever you land, is the goal. Because you really never know what's going to happen next. The wonderful thing about this career that has its lows as well as its highs is the unpredictable, 'roll of the dice' quality of it that is so about living, and is really the truth about the way that we live. We never know what's going to happen next. So all of that noise that is constantly around you—do your best to tune it out. Try to listen to yourself and ask, 'What do I want to do?'" □

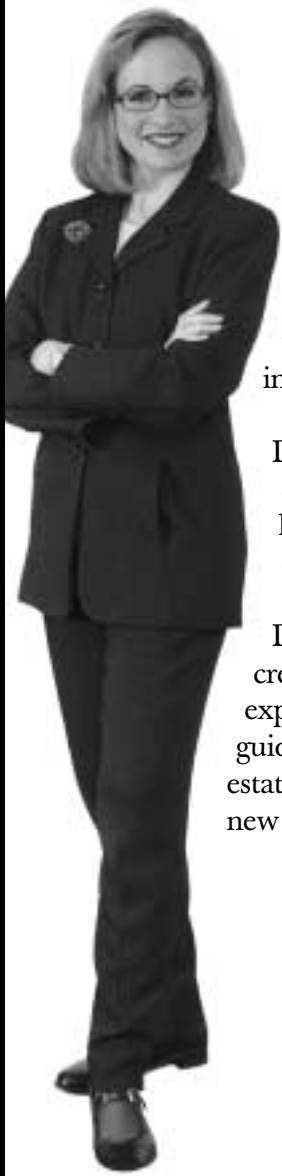
*Seth Numrich is a first-year drama student.*

### INTERNATIONAL SUMMER MUSIC ACADEMY IN LEIPZIG

Juilliard students have a special opportunity to participate in a summer program (July 16 through August 5, 2004) presented by the Hochschule für Musik "Felix Mendelssohn Bartholdy" in Leipzig, Germany, in collaboration with The Juilliard School. The Academy offers intensive individual instruction, chamber music, and numerous master classes, workshops, and lectures, as well as a wonderful opportunity to experience musical and cultural traditions.

Juilliard faculty members Bruce Brubaker, Stephen Clapp, and Alan Kay will be among the faculty of the International Summer Music Academy in Leipzig this summer. All instruction is available in English. Students will have the opportunity to appear in public concerts in the main Leipzig halls. The application fee will be waived for registered Juilliard students, and financial aid is possible. A group round-trip rate from New York to Leipzig has been arranged. Applications are available in the Dean's Office. The application deadline is March 19, 2004, to include an audition recording.

For additional information, please e-mail [academy@hmt-leipzig.de](mailto:academy@hmt-leipzig.de) or visit [www.hmt-leipzig.de](http://www.hmt-leipzig.de). Additional information is also available on the Juilliard Web site at [www.juilliard.edu/summer/international.html](http://www.juilliard.edu/summer/international.html).



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# Absorbing Lessons in Artistry From a Master

By MINJU CHOI

**R**ICHARD GOODE is an artist whose mastery on the piano—supported by his amazing intelligence, picturesque imagination, and pure sincerity—has captivated many music lovers and musicians around the world. *The Times* of London summed up his music well by saying, “Mr. Goode probes the inner reaches of works by any composer, infusing every measure with the utmost expressivity, making his musicianship an exciting combination of grandness and humility, boldness and depth.”

In his master class on December 15, 2003, in front of a full house in Morse Recital Hall, Mr. Goode shared his musical thinking with a kind of gentleness and poise in his words. After pianist Yalin Chi performed the first two movements of Beethoven’s Sonata in E Major, Op. 109, he congratulated her on a very beautiful, detailed performance before proceeding to explore the sensitivities of the sound, color, harmony, and texture in the first movement. This movement, he explained, can sometimes sound too much like a rhapsody and requires a clear form and a general shape, especially in the *Adagio espressivo* sections. Mr. Goode first discussed in detail the opening section, pointing out that distinguishing the texture and the shape between the right hand and the left hand resulted in a delightful and elegant dialogue. In the Tempo I sections, he emphasized listening and thinking about the harmonies and playing it as long phrases with no big pauses, like the end of the movement—which, he said, “arises and arises. It’s a gentle crescendo.”

In the next movement, the relentlessness and the sinister quality in the music were brought out. In the opening of the *Prestissimo* movement, said Mr. Goode, the *ben marcato* marking indicates a certain kind of touch that needs to be powerful. But the left-hand octaves in the first few measures present a challenge, he half-jokingly explained; “on a modern piano, you have to be careful that it doesn’t totally

sound like the Wagnerian tubas too much.” Delving further into the movement, he talked about how the music seems to be relentlessly searching for C major, and it is important to bring out the sinister quality by dramatizing the music. “Make your ideas as clear as possible,” he told the pianists. “I think mostly we



Helen Huang performed Schubert’s Sonata in A Minor, D. 845, at a master class led by Richard Goode in December.

don’t make them clear enough. I think we tend to say ‘well, the piece has to go on,’ and it *does* have to go on. I am not making a case for wrenching it apart.” But, he continued, when there is a moment in the music that requires dramatizing certain details, one must play it with conviction.

Working with pianist Helen Huang on the first movement of Schubert’s Sonata in A Minor, D. 845, Mr. Goode complimented her playing by saying it was “a very strong performance and it had many different characters.” He then spoke of the music’s relentless quality and the many shadows of sonority, and demonstrated the differences between whis-

pering and speaking in terms of sound quality. In the opening lines of the first movement, he explained, it is important to get the mood and the atmosphere right from the first measure, since it is so mysterious.

It is Mr. Goode’s belief that in many first movements of Schubert’s sonatas, several different *related* tempos that are not too far from each other need to be established for the various sections within the movement. This helps dramatize the changes that occur, such as when it gets more exciting and quivering in the development section.

Mr. Goode further illuminated the benefits of playing more or less in time yet with freedom while working with pianist Kimball Gallagher on Chopin’s *Polonaise Fantaisie*. After congratulating him on a beautiful and sensitive performance, Mr. Goode warned against isolating details so much that the music ends up lacking a long and grand line. If the music is performed with a grand and whole gesture, it is then easier to make transitions, which amounts to having freedom in a performance. He emphasized the continuation of motion in this music, and being able to play with color that is in a vocal range.

As a spectator, one of the things that struck me was how much Mr. Goode’s humbleness as a musician was apparent in the class. He focuses purely on music, so that the audience is drawn only to the sounds created in the room instead of the physical presence of a person. Mr. Goode’s emphasis on the various colorful shades of sounds, enabling the performer to bring out so many different qualities in the music, was truly inspiring. Throughout the entire master class, he spoke positively and gently to the pianists and addressed them as artists. Judging from the number of students who attended the master class (including a number of other instrumentalists), as well as the enthusiasm and energy that remained in the air afterward, his insights will be taken to heart by many musicians here. □

*Minju Choi is a master’s degree candidate in piano.*

## Jazz and Cuba Meet in Class Full of Insights

By JONATHAN IRABAGON

**L**ONG, sweeping melodies transform into lightning-fast note flurries. An energized Latin groove mixes in intricate harmonies and uninhibited improvisation, only to end abruptly on a brilliant run. In this way, legendary pianist, composer, and bandleader Chucho Valdez began his master class in Afro-Cuban music for Juilliard jazz students on December 10. Mr. Valdez’s extraordinary presence commanded respect and attention for the duration of the two-hour class, which included student improvisations, an insightful question-and-answer session, and an inspiring final performance in which Mr. Valdez performed one of his most famous pieces with the Juilliard Jazz Ensemble.

Chucho Valdez was born in Quivicán, Cuba, on October 9, 1941, to a musical family. The son of world-renowned pianist and composer Bebo Valdez, Mr. Valdez gives much of the credit of his musical success to the recordings his father constantly had in rotation around the house at all hours of the day, which included both jazz and Cuban folk records. This integration of musical styles became a staple of Chucho’s pianistic and compositional voice. When he was 26, he formed and led the incredibly successful Orquesta Cubana de Musica Moderna, featuring many of his own composi-

tions. He took the key players from this orchestra and formed Cuba’s all-time top jazz orchestra, Irakere, in 1973—the band that helped launch the careers of trumpeter Arturo Sandoval and multi-reedist Paquito D’Rivera.

Mr. Valdez soon became a national treasure, and has been called “the Duke Ellington of Cuba,” due to his wide-ranging influence. He also helped to start and organize the Havana Jazz Festival, where he and trumpeter Roy Hargrove found common musical ground. This chemistry led to a Grammy award-winning CD, titled *Cristol*, which celebrates the joining of jazz and Cuban music. Mr. Valdez’s unique style draws not only from Cuban folk music, but also from the tradition of jazz’s greatest pianists, most notably Art Tatum, Bill Evans, McCoy Tyner, and Cecil Taylor.

It is this understanding of and respect for jazz’s legacy that made Chucho Valdez the perfect ambassador and instructor for a Juilliard Jazz Studies master class. “His style emphasizes jazz and Cuban music’s similarities,” explained Juilliard pianist Drew Pierson. “You can hear the assimilation of the jazz tradition immediately, mixed in with the rhythmic complexities of Cuban music. Meeting someone that has both styles mastered was definitely inspiring.”

Speaking through an interpreter, Mr. Valdez explained: “What is impor-

tant in both jazz and Cuban music? The important thing is always the *phrase*. Breathe through the music and each other.” This advice was quickly engaged by the three student jazz ensembles, each of which performed a prepared piece. The first ensemble performed legendary percussionist Mongo Santamaria’s “Are They Only Dreams?” Mr. Valdez utilized his years of bandleading experience and took the five-piece horn section to an inspired, new level of balance and unity. “Think more in the *collective* than in the individual. Allow each horn’s individual sound to *melt* into the other sounds.”

**T**HE next group took this suggestion to heart immediately in their performance of “Dance of Denial,” by Michael Mossman. The more aggressive melody and complex improvisations, featuring the drums heavily, were handled with professionalism and finesse. Mr. Valdez took this opportunity to address the rhythm section. “The drummer’s job in Cuban music is to fill up and emphasize the sounds that the conga and clave players are creating.” Drummer Ulysses Owens said, “It was inspiring to get instruction from someone who not only knows his own role in many different musical situations, but also the drummer’s. He quickly recognized the different challenges that each section

faces when playing Cuban music, and was able to show us how to get the music and feeling across more effectively—without using a word of English! It goes to show how music crosses all boundaries, including language.”

The final group was joined by Mr. Valdez in a high-energy rendition of his own composition, “Mambo Influenziado.” This piece combines the harmonic movement found in jazz with the spirited Cuban rhythms he grew up with. Mr. Valdez said, “I added the blues to the dance rhythms from my country. I found that mixing jazz and Cuban elements helped to lead to a more exciting and well-rounded environment to perform in.” This performance helped prove that point, with Mr. Valdez’s piano solo leading to an inspiring and rhythmic finish that brought the students and faculty to their feet.

Artist Diploma candidate Matthew McDonald explained, “Mr. Valdez helped get rid of the mystique of Cuban music being foreign and something totally different. He helped show it to us in terms we could understand, and gave us ideas on how to formulate our own styles. And forming our own styles is what music is ultimately about.” □

*Jonathan Irabagon is an Artist Diploma candidate in jazz studies.*

WORDS

without

SONGS

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

Accomplish the World  
by Jasmine M. Hinchman

I don't remember the details—what you were wearing, what the inside of the church looked like or the presence of others who were there. The only thing I remember clearly is you; everything else has disappeared from that day. I don't even know how you felt about my being there; you certainly hadn't gone out of your way to tell me about it. But I found you all the same.

I remember the fuzzy orange glow and musty smell of the church overwhelming my senses during the brief moments when music paused and silence sang. I was disappointed. Everything you did was brilliant, but full of anger. When you stood up to bow, heaviness sat upon your shoulders and above your smile, your eyes were weary and sad.

No one brought you flowers, and as the hall emptied, your sadness filled me like water. I wanted to talk to you but knew I couldn't. I didn't want you to hear the disappointment in my voice.

The chill of February filled my nostrils as I stepped out into the night, and I wondered, who would walk home with you?

You said about me one rainy October day, "She tried to accomplish the world." It was then I started to wish I could accomplish the world, only to be able to place it in the palm of your hand.

The anger I heard in you that night is something I know well; it has been my shadow since I was you. I only wish I could have told you. You were in my life but a moment, and now I don't know where you are; but I hope you learn to live without that anger. I hope you find love in someone as beautiful as you are, although I doubt such a person exists. I hope you accomplish the world. □

Jasmine M. Hinchman is a second-year voice 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).

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MAP Hosts First Alumni Reunion

Continued From Page 11

how incredibly special MAP is.

The five years I spent with MAP made me understand the impact that it had on my life, how it changed and shaped my existence. The program allowed me to grow as a musician. That chance enabled me to go on to college and make music my profession. MAP inspired me to become involved in music education and outreach, because it is through the children that music lives on. And I have also become interested in doing what I can to save the arts—to reach the community in any way possible. Finally, I made friendships with peo-

ple that will last a lifetime. How am I so sure? About 95 percent of us had not seen or spoken to each other in 10 years—but that Saturday, it felt as though no time had passed. It felt like it used to. We got up early on Saturday mornings because we knew that we were the privileged group who got to go to Juilliard on the weekends and learn about music. Although we were coming to a reunion that weekend, we were still doing just that. □

Suzanne Morello, who earned a master's degree in viola from Arizona State University, teaches privately and freelances in the New York area.

Steps of Defiance and Celebration

Continued From Page 8

facial expressions or line formations, and the arms are kept motionless. The basic step consists of a double toe step, a rock or brief transfer of weight to the other foot, then a step back again. Some Irish cloggers can tap the floor more than 70 times in 15 seconds. Clog contests in the 19th century would have the judges sit behind a screen or under the dance floor, judging the sounds rather than the body

From the diamond  
mines of South  
Africa to the coal  
mines of  
Appalachia,  
percussive dance  
has made  
long-lasting  
global imprints.

movements of the dancers.

Early Irish dancers wore hard shoes designed to protect the feet from weather in the British Isles. It was there these dancers created the jigs they eventually used in what is called step-dancing. Also known as buck dancing, hoofing, or flat-footing, American step-dancing has its origins in the southern Appalachian mountains of the United States. Deeply influenced by the Native American ritual dance steps, American step-dancing is a free-style solo dance, in which rhythms and movements are improvised to provide a percussive accompaniment to, traditionally, old-time fiddle tunes.

Tap dance, too, sprang from American soil, and is very similar in nature to traditional clogging. There's speculation, though, in a general

sense, that any historical dance involving foot stomping—Portuguese *fado*, for instance, or the Spanish *zapateado* which were frequently performed atop the tables in cafes—could be considered a precursor of today's clog dancing and tap dancing. Tap dancing started with slaves who would beat out rhythms and dance on river boats. Plantation owners called these dancers "levee dancers" throughout the South. In the mid-1800s levee dancers would find fame with the minstrel shows; however, most of the dancers who were hired were white men who would wear face paint. Eventually, within the medium of vaudeville shows, tap and clog would flourish successfully.

After the Eta Tau Chapter dancers had performed a spellbinding step show, received the first-place trophy, and earned thunderous applause, I immediately realized two things: those young men of distinction must have practiced long and hard to achieve such rhythmic precision—and I, one day, would become an Alpha like my brother, father, and grandfather before me. I figured that, if this fraternity was sought after by the likes of Thurgood Marshall, Martin Luther King Jr., and my daddy, why not me? I eventually learned, however, that upholding such a distinguished legacy would encompass a great deal more than stepping.

From the diamond mines of South Africa to the coal mines of Appalachia, percussive dance has certainly made long-lasting global imprints. Realizing the cultural origins of dance and music can help the public distinguish aesthetic differences, while grasping its natural progression and evolution. And what's more, within that heightened awareness exists a proposition for understanding between the races. Now let's step to it! □

François Battiste is a fourth-year drama student.

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RECENT  
EVENTS



**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
November 20, Alice Tully Hall

Tenor William Ferguson gave his debut recital at Alice Tully Hall with pianist Steven Philcox in November. The program included works by Mason Bates, Schubert, Purcell, Britten, and Grainger.



**MUSICAL AMERICA AWARDS**  
December 11, Birdland Jazz Club

Juilliard alumnus and jazz faculty member Wynton Marsalis was honored as 2004 Musician of the Year by *Musical America* at the publication’s annual awards ceremony, held this year at Manhattan’s famed Birdland Jazz Club on West 44th Street.



**OUTREACH EVENTS**  
*Above left:* Trombonist Ben Green shows interested fourth-grade students from P.S. 166 and P.S. 11 (both in Manhattan) how his instrument works at an outreach performance by concert fellows in Morse Hall on December 11.

*Above right:* Fourth-grade students dance to a cakewalk tune played by Joshua Frank, trumpet; Wei-Ping Chou, French horn; Ben Green, trombone; and other Juilliard students at a Concert Fellowship performance in Morse Hall.

*Right:* Rebecca Bellingham (center), a teaching artist from DreamYard, led a workshop titled “Exploring Emotions Through Movement, Music, and Text” with students from Mott Haven Village School in Room 305 on January 9. The violist pictured on the right is Juilliard student Julianne Marie.



**REHEARSAL IN THE HALLWAY**  
December 10, 2nd Floor

Ryan Brown, a conductor and violinist specializing in 18th-century repertoire (who is also a Juilliard alumnus), coached a chamber ensemble in a Mozart piano concerto with fortepianist Roger Luo in the hallway of the second floor, since no classrooms or other rehearsal spaces were available at that time. A chamber orchestra performance of the work took place two days later in Morse Hall.

**INTERNATIONAL FESTIVAL**  
November 21, Room 309

Colorful balloons and decorations matched the vibrant and diverse performances by Juilliard students at this year’s International Festival, sponsored by the Office of International Advisement. The annual event is a celebration of culture, as well as an opportunity for students to show off surprising talents. Many students performed on instruments outside the focus of their major studies, including drums, violin and voice. Other instruments, such as the Chinese erhu, that are not offered for

study here, were played with amazing skill. Traditional folk songs were performed, some with sounds that were new to many in the audience. We were taught some German phrases, learned how to make tiramisu the Italian way, and heard a huge variety of traditional music, from wild Bulgarian clarinet improvisations to Korean and English praise songs to American dance and jazz. Many pieces featured performers from several countries, and the folk styles from different areas were mixed with great results. The audience was delighted, educated, and moved by the eclectic presentation. And the well-prepared performers seemed gratified to be able to share something of their home countries with the audience.

—Janice Lamarre

*Top Left:* (L to R) Jared Soldiviero (U.S.) on percussion, Jonathan Keren (Israel) on guitar, and Dimitar Moskovsky (Bulgaria) on clarinet played traditional Bulgarian folk songs at the festival.

*Bottom Left:* Korean students Heejin Shin (left) and Sookyung Ahn sang Korean and English praise songs.

*Top Right:* Wei-Yang Lin, a student from China, played an erhu, a traditional Chinese instrument.

*Bottom Right:* Facilities staff member Robert Fevola demonstrated how to make the Italian dessert tiramisu at the International Festival as the event’s M.C., Sean Jackson, looked on.



DRAMA PRODUCTIONS

Above: Third-year actors, including (left to right) Rebecca Brooksher, Scott Simmons, and Sarah Fox, performed an adaptation by Len Jenkins of Aristophanes' *The Birds* in Studio 301 on December 11-15.

Top Right: Fourth-year drama students Cecily Lewis (left) in the title role and Molly Stuart as Nance were among those featured in *Belle* by Florence Gibson, presented in its American premiere by the Drama Division on December 13-18 in the Drama Theater.

Bottom Right: In the fourth-year production of Brian Friel's *Translations*, James Liao (left) and Aric Martin played brothers Manus and Owen. The performances in the Drama Theater were November 20-24.



Photos by Jessica Katz

FACULTY AND STAFF HOLIDAY PARTY  
December 11, Morse Hall

Following a meeting in Paul Hall, during which Christopher Mossey gave a centennial planning update and President Polisi revealed preliminary designs for the 65th Street renovations, faculty and staff members gathered in Morse Hall to celebrate the end of the semester and the holiday season.

Top: Faculty members Carol Wincenc (left) and Greta Berman chat with Berman's guest in Morse Hall.

Bottom: Electrician Vinnie Mangione enjoys the buffet.



KAREN TUTTLE RETIREMENT CELEBRATION  
January 16, Room 309

Former students and family and friends of violist Karen Tuttle gathered for a master class and reception to celebrate Ms. Tuttle upon her retirement from the School. She was a member of the Juilliard faculty from 1987-2003. Five viola students, from five different studios, participated in the class: Chihiro Fukada, a student of Masao Kawasaki; Aleksandr Nazaryan, a student of Samuel Rhodes; Jeanann Seidman, a former student of Karen Tuttle, now studying with Kim Kashkashian and Carol Rodland; Fernando Vela, a student of Toby Appel; and Allison Kanter, a student of Misha Amory. Ms. Tuttle is seen here standing fifth from the left.



Photos by Jane Rubinsky



NEW DANCES EDITION 2003  
December 11-14, Juilliard Theater

Fourth-year dancer Caroline Finn is pictured in *Easy for You to Say*, a work choreographed for the senior class by Zvi Gotheiner.

Anthony Smith and Bobbi Smith were among those dancing in the work for the second-year class, *Splendor...*, choreographed by Jacquelyn Buglisi.



Photo by Nan Melville

HANDEL'S ORESTE  
November 12-16, Juilliard Theater

Michael Maniaci sang the title role and Camille Zamora was Ermione in the Juilliard Opera Center production of Handel's *Oreste* in November.

Photo by Tricia Ross

Photos by Rosalie O'Connor

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# FACULTY AND STUDENT NEWS

FACULTY

**Per Brevig** conducted the East Texas Symphony Orchestra and soprano Christine Brewer in a program of music by Strauss and Wagner in November.

Buglisi/Foreman Dance (faculty member **Jacquelyn Buglisi** and Donlin Foreman, artistic directors) participated in the 2003 Remember Project, presented by Dancers Responding to AIDS, at St. Mark's Church in December. "Last Call," the third section of Donlin Foreman's ballet suite *Arms Around Me*, was performed in memory of Roger Bellamy.

Faculty members **Michelle DiBucci** and **Ed Bilous** welcomed their first baby, a daughter named Isabella, in November.

**Mark Gould** and ensemble Pink Baby Monster performed the multimedia piece *Afterlife* in December at the Renee Weiler Concert Hall in New York.

The **Juilliard String Quartet** opened the Peoples' Symphony Concerts season in October with a concert at Washington Irving High School in Manhattan. The program included works by Mozart, Webern, and Dvorak.

In November, comedy class teacher **Floyd King** appeared in a new production of Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum*, directed by Gary Griffin, at the Signature Theater in Washington.

**Kent Tritle** conducted the Choir and Orchestra of St. Ignatius Loyola in Handel's *Messiah* in December. The soloists were Melissa Kelley, Lorie Gratis, James Archie Worley, and Richard Byrne. Also that month, Tritle and assistant conductor Aaron Smith led the Choirs and Orchestra of St. Ignatius Loyola in Daniel Pinkham's *Christmas Cantata*, Tomás Luis de Victoria's *O Magnum Mysterium*, Morten Lauridsen's *Ave Maria*, and other seasonal favorites.

**David Wallace** gave the premiere of *Nabum*, for six-string electric viper viola, in December at HERE performance space in Manhattan. This was part of Target Margin Theater's *Faust promusica*, which celebrated a new translation of Goethe's *Faust*.

**Kate Wilson** was the vocal consultant for the revival of the musical *Fiddler on the Roof*, starring Alfred Molina, which opens on Broadway this month.

STUDENTS

In October, artist diploma student **Tanya Becker-Bender** performed a recital at the Beethoven Festival Bonn. She also played the Mendelssohn and Bruch Violin Concertos with the Munich Symphony Orchestra in the Herkulessaal and in the Prinzregententheater. Becker-Bender played Mozart's Concerto No. 4 on a tour in Germany with the Dresdner Kapellsolisten. In November, she performed Kurt Weill's Violin Concerto in the Rosenthal

Contemporary Art Center with the Arc Ensemble of Cincinnati, conducted by Demetrius Fuller, and the Philip Glass Violin Concerto in Bolzano and in Rovereto, Italy, with the Orchestra Haydn di Bolzano e Trento, conducted by Ola Rudner.

The Chamber Music Society of Detroit announced the Claremont Trio as the first recipient of the Kalichstein-Laredo-Robinson International Trio Award in December. The Claremont Trio members are **Donna Kwong** (BM '00, MM '01, *piano*), student **Emily Bruskin**, and **Julia Bruskin** (MM '03, *cello*). The basis of the award is a \$2.1 million endowment, supported in part by the contribution of \$30,000 by each of 20 participating chamber music presenters. Additional support has been contributed by Samuel and Jean Frankel and by the Matilda Wilson Fund.

Doctoral student in composition **Justine Fang Chen** (BM '98, MM '00, *violin and composition*) was the violinist for the U.S. premiere of Rikka Talvittie's *Luonnonoikku* for a young women composers' concert at the Rosenberg and Kaufman Fine Art Gallery in New York.

Doctoral student **Avner Dorman's** *Variations Without a Theme* was premiered by the Israel Philharmonic Orchestra under the baton of Zubin Mehta in November at the Mann Auditorium in Tel Aviv. In April, Dorman's String Quartet No. 1 was premiered in New York City at a benefit for the American Friends of the Israel Philharmonic Orchestra. In addition to *Variations Without a Theme*, Avner Dorman's newest commissions will be performed this month at Carnegie's Weill Recital Hall and by the Seraphim Choir in Boston.

Playwriting student **David Folwell's** play *Boise* will be produced in New York by Rattlestick Playwrights Theater this spring, directed by Craig Lucas.

Organ student **John Hong** was recently named Artist of the Year by the *Korean Times*. He is the first organist to receive this honor.

Piano student **Alicia Gabriela Martinez** won the first prize at the Rubinstein Piano Competition in November.

Master's degree student **Saeka Matsuyama** was a second-prize winner at the Hannover International Violin Competition in October.

Collaborative piano student **Carol H. Wong**, along with mezzo-soprano Megan Latham, were the winners of the Marilyn Horne Foundation Awards. Wong and Latham will be presented in recital at the Kosciuszko Foundation on April 25.

**Xiang Zou**, a first-year master student, won the 2003 Esther Honens International Piano Competition in Calgary, Canada. The win helped Zou secure a two-year management agreement with concert tours in Canada, America, and Europe and a CD recording contract. □

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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.

SPEAKING UP!

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Joins us in Room 246 (Computer Training Lab) on Thursdays from 12:30-1:30 p.m., and learn to speak confidently and effectively in front of groups of people.



# FOCUS by Greta Berman ON ART

## Only Skin Deep: Changing Visions of the American Self

SINCE its inception, most have regarded the medium of photography as a tool for recording reality and truth. However, because the eye of the photographer informs this so-called "truth," it can by no means be thought of as simple objectivity.

Addressing this subject, the show continuing through the end of February at the International Center of Photography includes more than 300 photos and videos, which challenge the notion of race in America.

Through these examples, the curators make the important point that our views of what we consider a "typical American" have been compromised and formed by photographic images. They make the distinction that this exhibition deals not with racism *per se* (although there are included numbers of appalling examples of lynchings and other hate crimes) but with how photography shapes our very perceptions of race and ethnicity.

Upon entering the gallery, we are confronted with a huge, 8-by-10-foot image by photographer Vanessa Beecraft, of a dozen or so "white" men, U.S. Navy SEALs, clad identically in white uniforms, standing in military position, with a leader in a dominant position at the front of the configuration. Looking closer, we notice that not all the men are white—but because of their conformity, and the white-on-white effect of uniforms and background, we automatically make that assumption.

If you turn right, you will see a six-panel series called *Evolucion del Hombre (Evolution of Man)*, by Miguel Calderon, depicting one Latino man in a parody of "evolution" from nudity to punk attire, and holding weapons evolving from a stone to an automatic rifle. These two works belong to the first of five sub-themes making up the show. In this one, titled Looking Up/Looking Down, we are shown how "truth" or parody idealize or denigrate specific racial types. Other examples in this section include black maids or nannies, clearly looked down upon because of the position they take in contrast to their always superior-seeming white employers or charges.

The second theme, All for One/One for All, presents stereotypically "ideal" Americans, as opposed to specific racial or ethnic types. These photos imply that certain people can stand for all Americans, while others must be viewed as marginal and outsiders. The third section, Humanized/Fetishized, contrasts sympathetic photos of various ethnic groups with those making them into

objects, such as monsters, dolls, or toys. The fourth theme, Assimilate/Impersonate, includes photos of individuals attempting to fit into America's "melting pot," as contrasted with people purposely wearing costumes or using gestures considered "savage" or "wild." The fifth, titled Progress/Regress, extends beyond human beings into landscape and the notion of "Social Darwinism."



Photo © Toyo Miyatake, Toyo Miyatake Collection

Clockwise from left: **Receiving Dolls Donated by the American Friends Society, c. 1943**, by Toyo Miyatake, Gelatin silver print; **Indian Man on the Bus, 1994**, by Zig Jackson, Gelatin silver print; **Self-Portrait Exaggerating My Black Features/Self-Portrait Exaggerating My White Features, 1998**, by Glenn Ligon, Silkscreen on canvas.



Photo © Glenn Ligon, courtesy of the artist

As I went through the exhibition, I noticed that themes invariably bled from one category into another. It became harder and harder to differentiate one sub-theme from another—but maybe that is inevitable in a show of this magnitude, with its pervading, larger theme.

Images etched into my memory include the famous Diane Arbus *Jewish Giant*, a preternaturally tall young man, dwarfing his parents, and Gordon Parks's 1942 *American Gothic*. In this photo, Parks parodies the iconic Grant Wood painting by posing a black charwoman, who stands proudly but exhaustedly, holding a mop and a broom, in front of a large American

flag. Another image of cute, little Shirley Temple performing in a hula skirt rankles in my mind, especially contrasted with several real Hawaiian women, bare-breasted—their images exploited, even cannibalized, by presumably less "exotic" photographers.

I had already seen in other exhibitions several "holier-than-thou," before-and-after photos of Native Americans, shown first in native outfits and pover-

seeing photos of lynchings, of bodies piled up in Nazi extermination camps. How can someone take pictures of such horrors? What was the photographer thinking?

For me, this puts the whole exhibition into perspective. It reminds us to ask ourselves how an individual photographer perceives the world, and what he or she wants us to conclude from the image presented. In this case, the show asks, over and over again, how we as Americans have been shaped by photographs. Is there, indeed, any such thing as a "typical American?" In fact, is there such a thing as "race" at all? And if so, what does it mean, and how can we reinterpret images in order to better understand our country and ourselves? As Brian Wallis, co-curator of the exhibition (with Coco Fusco) has said, "Race and nation—and, indeed, photography itself—are fictions ... If photographs are not inherently truthful representations of identity, but must be read to find their meaning,



Photo © Zig Jackson, courtesy of the artist

ty, and then contrasted with their "Americanization" into suits and ties, "proper" dresses and hairdos. But these never fail to shock, in the changed perceptions of today's viewers.

The single most unforgettable image for me, though, was one by Pat Ward Williams, titled *Accused/Blowtorch/Padlock* (1986), a photographic reproduction with three enlarged details of the photo, surrounded by tarpaper with handwritten text. It shows a black man, accused of murdering a Mississippi white in 1937, chained to a tree, being tortured with a blowtorch. We know, through the text, that he was subsequently lynched. Part of the handwritten text asks, "Oh, God, who took this picture? *Life* answers—p. 141—no credit. Somebody do something." It is the question I always ask myself upon

can a different reading of these images break down their distorting stereotypes?"

If there ever was a patriotic show in the true sense of the word, this is it. It is particularly timely in the current environment of fear, suspicion, and paranoia so pervasive not only in this nation, but also much of the world.

"Only Skin Deep: Changing Visions of the American Self" is on view through February 29. The International Center of Photography is at 1133 Avenue of the Americas (at 43rd Street). Hours are Tuesday-Thursday, 10 a.m.-5 p.m.; Friday, 10 a.m.-8 p.m.; and Saturday and Sunday, 10 a.m.-6 p.m. The Center is closed on Monday. □



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

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CALENDAR

OF EVENTS

FEBRUARY

**2/MON**  
**JUILLIARD JAZZ ENSEMBLES**  
The Voice of the Saxophone  
Paul Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.

**3/TUES**  
**JANE MINJEUNG CHOI, VIOLIN**  
Paul Hall, 6 PM

**MICHAEL SHINN, PIANO**  
Paul Hall, 8 PM

**4/WED**  
**WEDNESDAYS AT ONE**  
Music for Winds, Harp, and Guitar  
Alice Tully Hall, 1 PM

**JOSH FRANK, TRUMPET**  
Paul Hall, 4 PM

**YOUSUN CHUNG, OBOE**  
Paul Hall, 6 PM

**CHAMBER MUSIC RECITAL**  
Featuring Karen Ouzounian  
Paul Hall, 8 PM

**5/THURS**  
**SONATENABEND**  
Paul Hall, 6 PM

**GREG ANDERSON, PIANO**  
Paul Hall, 8 PM

**6/FRI**  
**A-YOUNG KIM, CELLO**  
Paul Hall, 6 PM

**CHARLES NEIDICH, CLARINET**  
Faculty Recital  
Morse Hall, 6 PM

**YU-XI WANG, PIANO**  
Paul Hall, 8 PM

**JOHN OSTROWSKI, PERCUSSION**  
Room 309, 8 PM

**7/SAT**  
**JOO-YEON LEE, PIANO**  
Paul Hall, 8:30 PM

**9/MON**  
**JONATHAN KRETSCHMER, TRUMPET**  
Paul Hall, 6 PM

**CHING-WEN HSIAO, PIANO**  
Paul Hall, 8 PM

**10/TUES**  
**ESTHER PARK, PIANO**  
Paul Hall, 4 PM

**JENNIFER CHO AND JIN WO LEE, VIOLIN**  
Paul Hall, 6 PM

**CHARLES NEIDICH, CLARINET**  
Faculty Recital  
Morse Hall, 6 PM

**RUI SHI, PIANO**  
Paul Hall, 8 PM

**11/WED**  
**WEDNESDAYS AT ONE**  
Music for Organ  
Alice Tully Hall, 1 PM

**MARIE TAKAHASHI AND RUSS STEWART, VIOLINS**  
Paul Hall, 4 PM

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

**JI SUN KANG, VIOLIN**  
Paul Hall, 8 PM

**12/THURS**  
**CHRISTOPHER GAUDI, OBOE**  
Paul Hall, 4 PM

**KEVIN SANDERS, TUBA**  
Paul Hall, 6 PM

**KYUNG EUN KIM, PIANO**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
SHAKESPEARE *Love’s Labour’s Lost*  
Directed by Eleanor Holdridge  
Drama Theater, 8 PM  
*Standby tickets only*  
*See article on Page 1.*

**LAURA SEAY AND TIM LACROSSE, VIOLAS**  
Morse Hall, 8 PM

**13/FRI**  
**MAIYA PAPACH, VIOLA**  
Paul Hall, 4 PM

**JUSTIN BERRIE, FLUTE**  
Paul Hall, 6 PM

**BRIAN HSU, PIANO**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
SHAKESPEARE *Love’s Labour’s Lost*  
Directed by Eleanor Holdridge  
Drama Theater, 8 PM; see Feb. 12.

**JUILLIARD SYMPHONY**  
Otto-Werner Mueller, Conductor  
Alexey Gorokholinskiy, Clarinet  
Works by Brahms, Nielsen, and Tchaikovsky.  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.  
*Extremely limited availability.*

**14/SAT**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
SHAKESPEARE *Love’s Labour’s Lost*  
Drama Theater, 2 & 8 PM; see Feb. 12.

**JA-YOUNG THERESA KIM, PIANO**  
Paul Hall, 8:30 PM

**15/SUN**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
SHAKESPEARE *Love’s Labour’s Lost*  
Drama Theater, 7 PM; see Feb. 12.

**16/MON**  
**ALLISON KANTER, VIOLA**  
Paul Hall, 4 PM

**JUN ASAI, PIANO**  
Paul Hall, 6 PM

**TIM COBB, DOUBLE BASS**  
Faculty Recital  
Morse Hall, 6 PM

**MELODY BROWN, PIANO**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
SHAKESPEARE *Love’s Labour’s Lost*  
Drama Theater, 8 PM; see Feb. 12

**17/TUES**  
**AMANDA VON GOETZ, PIANO**  
Paul Hall, 4 PM

**KOKO ENDO, VIOLIN**  
Paul Hall, 8 PM

**AN EVENING OF ORGAN MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Feb. 3 at the Juilliard Box Office.

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

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

**OBOE CLASS RECITAL**  
Oboe Students of Elaine Douvas, John Mack, and Linda Strommen  
Morse Hall, 4:30 PM

**YING CHAI, VIOLIN**  
Paul Hall, 6 PM

**SILIANG MENG, VIOLA**  
Paul Hall, 8 PM

**JUILLIARD OPERA THEATER**  
J. STRAUSS *Die Fledermaus*  
Juilliard Theater Orchestra  
Stephen Osgood, Conductor  
Eve Shapiro, Director  
Juilliard Theater, 8 PM  
*See article on Page 3.*

**19/THURS**  
**SONATENABEND**  
Paul Hall, 6 PM

**JENNIE JUNG, PIANO**  
Paul Hall, 8 PM

**20/FRI**  
**DAVID AUERBACH, VIOLA**  
Paul Hall, 4 PM

**LIN ZHU, CELLO**  
Morse Hall, 4 PM

**FACULTY RECITAL**  
Featuring Samuel Zyman and Behzad Ranjbaran, Composition  
Morse Hall, 6 PM

**JUNG YEON KIM, VIOLA**  
Paul Hall, 6 PM

**ELIZABETH JOY ROE, PIANO**  
Paul Hall, 8 PM

**JUILLIARD OPERA THEATER**  
J. STRAUSS *Die Fledermaus*  
Juilliard Theater, 8 PM; see Feb. 18.

**CAROLINE M. JOHNSTON, VIOLA**  
Morse Hall, 8 PM

**21/SAT**  
**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
Works by Prokofiev and Strauss  
Juilliard Theater, 8 PM

**YOUNG PARK, PIANO**  
Paul Hall, 8:30 PM

**YALIN CHI, PIANO**  
Morse Hall, 8:30 PM

**23/MON**  
**SCOTT DISPENSA, BARITONE**  
Paul Hall, 4 PM

**ANDREW LE, PIANO**  
Morse Hall, 4 PM

**MICHAEL BERKOVSKY, PIANO**  
Paul Hall, 6 PM

**JUILLIARD JAZZ ORCHESTRA**  
Current Events: Music From Juilliard Jazz  
Juilliard Theater, 8 PM  
Free tickets required; available starting Feb. 9 at the Juilliard Box Office.  
*See article on Page 6.*

**COMPOSER’S CONCERT**  
Paul Hall, 8 PM

**CLARA YANG, CELLO**  
Morse Hall, 8 PM

**24/TUES**  
**IN SUN CHOI, COLLABORATIVE PIANO**  
Paul Hall, 4 PM

**GREGORY BROWN, PIANO**  
Paul Hall, 6 PM

**SU-YEN JEON, PIANO**  
Paul Hall, 8 PM

**ERICA VON KLEIST, SAXOPHONE**  
Morse Hall, 8 PM

**AN EVENING OF CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Feb. 10 at the Juilliard Box Office.

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

**MICHAL EMANOVSKY, FRENCH HORN**  
Morse Hall, 6 PM

**JOSEPH ALESSI, TROMBONE**  
Daniel Saidenberg Faculty Recital Series  
Works by Rossini, Ewazen, Puccini, Verdi, Fennelly, and Schuller.  
Juilliard Theater, 8 PM  
Free tickets required; available starting Feb. 4 at the Juilliard Box Office.  
*See article on Page 4.*

**CLARICE E. JENSEN, CELLO**  
Morse Hall, 8 PM

**26/THURS**  
**PIANO COMPETITION FINALS**  
SCHULHOFF Piano Concerto  
Paul Hall, 5 PM

**JOY SONG, CELLO**  
Morse Hall, 6 PM

**JUILLIARD CHORAL UNION**  
With New York Philharmonic  
Lorin Maazel, Conductor  
Judith Clurman, Director, Juilliard Choral Union  
HOLST *The Planets*, Op. 32  
Avery Fisher Hall, 7:30 PM  
Tickets available through [newyorkphilharmonic.org](http://newyorkphilharmonic.org).

**LIEDERABEND**  
Paul Hall, 8 PM

**KINAN AZMEH, CLARINET**  
Morse Hall, 8 PM

**27/FRI**  
**DANA LANDIS, BASS TROMBONE**  
Paul Hall, 4 PM

**TOMOKO FUJITA, CELLO**  
Paul Hall, 6 PM

**SUSAN PAIK, VIOLIN**  
Morse Hall, 6 PM

**STIRLING TRENT, VIOLIN**  
Paul Hall, 8 PM

**SIDNEY YIN, PIANO**  
Morse Hall, 8 PM

**JUILLIARD ORCHESTRA**  
James Judd, Conductor  
Jennifer Curtis, Violin  
Works by Ravel, Dutilleux, and Schumann.  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Feb. 13 at the Juilliard Box Office.  
*See article on Page 1.*

**JUILLIARD CHORAL UNION**  
With New York Philharmonic  
Avery Fisher Hall, 8 PM; see Feb. 26.

**28/SAT**  
**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Works by Barber, Korngold, and Beethoven.  
Juilliard Theater, 5 PM

**JUILLIARD CHORAL UNION**  
With New York Philharmonic  
Avery Fisher Hall, 8 PM; see Feb. 26.

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
Works by Haydn, Wieniawski, and Copland.  
Juilliard Theater, 8 PM

**YUKO IZUHARA, PIANO**  
Paul Hall, 8:30 PM

MARCH

highlights

**2/TUES**  
**JUILLIARD CHORAL UNION**  
With New York Philharmonic  
Avery Fisher Hall, 7:30 PM; see Feb. 26.

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

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

**18/THURS**  
**NEW YORK WOODWIND QUINTET**  
Daniel Saidenberg Faculty Recital Series  
Paul Hall, 8 PM  
Free tickets required; available starting Feb. 26 at the Juilliard Box Office.

**19/FRI**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
TIRSO de MOLINA *The Last Days of Don Juan*  
Directed by Michael Sexton  
Drama Theater, 8 PM  
Tickets \$15; available starting Feb. 16 at the Juilliard Box Office.

**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

**20/SAT**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
TIRSO de MOLINA *The Last Days of Don Juan*  
Drama Theater, 8 PM; see March 19.

**21/SUN**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
TIRSO de MOLINA *The Last Days of Don Juan*  
Drama Theater, 8 PM; see March 19.

**22/MON**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
TIRSO de MOLINA *The Last Days of Don Juan*  
Drama Theater, 8 PM; see March 19.

**23/TUES**  
**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.

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

**JUILLIARD DANCES REPERTORY EDITION 2004**  
Juilliard Theater Orchestra  
David Briskin, Conductor  
Works choreographed by Paul Taylor, Lar Lubovitch, and Nacho Duato.  
Juilliard Theater, 8 PM  
Tickets \$15; half-price student and senior tickets available. TDF accepted. On sale starting Feb. 18 at the Juilliard Box Office.

**25/THURS**  
**JUILLIARD DANCES REPERTORY EDITION 2004**  
Juilliard Theater, 8 PM; see March 24.

**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.*

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

**JUILLIARD DANCES REPERTORY EDITION 2004**  
Juilliard Theater, 8 PM; see March 24.

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

**27/SAT**  
**DRAMA DIVISION THIRD-YEAR CABARET**  
West Bank Café, 7 PM; see March 25.

**JUILLIARD DANCES REPERTORY EDITION 2004**  
Juilliard Theater, 8 PM; see March 24.

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

**28/ S U N**  
**JUILLIARD DANCES REPERTORY EDITION 2004**  
Juilliard Theater, 3 PM; see March 24.

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

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

**JUILLIARD SPRING 2004 BENEFIT**  
“Classical Jazz”  
Christine Baranski and Keith David, Hosts, with Renée Fleming, Wynton Marsalis, Claremont Trio, Juilliard Jazz Orchestra, and Juilliard Dance Ensemble.  
Juilliard Theater, 7 PM  
Information on benefit tickets can be obtained by calling Buckley Hall Events at (212) 573-6933.

**DRAMA DIVISION 2004 SPRING REPERTORY**  
BRIAN FRIEL *Translations*  
Directed by Richard Feldman  
Drama Theater, 8 PM  
Tickets \$15; available starting Feb. 16 at the Juilliard Box Office.

Unless otherwise noted, events are free and no tickets are required. Programs are available through The Juilliard School Concert Office one week prior. Check for cancellations. For further information about Juilliard events, call the Concert Office at (212) 769-7406. Juilliard Association members have special privileges for most events. For membership information, call (212) 799-5000, ext. 303. For student recitals in March, please visit our online calendar at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).