

# The Juilliard Journal

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April 2004

## Opera Double Bill Offers Insight Into Stravinsky's Evolution

By LISA ROBINSON

ARGUABLY the most influential composer of the 20th century, Igor Stravinsky (1882-1971) was also one of its most opinionated and outspoken. In 1913, after interrupting work on his first opera five years earlier to write three ballets for Diaghilev—*The Firebird*, *Petrushka*, and the riot-inciting *Le Sacre du Printemps* (“The Rite of Spring”)—he announced, “I dislike opera. Music can be married to gesture or to words—not to both without bigamy.” Later that year, however, Stravinsky reluctantly returned to the project after a lucrative offer from Alexander Sanin, co-founder of the Free Theater of Moscow. Stravinsky completed the opera *Le Rossignol* (“The Nightingale”) in 1914 and, despite his lingering ambivalence, made several further important contributions to the genre with *Mavra* (1922), *Oedipus Rex* (1926-27), and *The Rake's Progress* (1948-51).

The Juilliard Opera Center will present a double bill of the two shorter works, *Le Rossignol* and *Oedipus Rex*, at the Juilliard Theater on April 20, 22, and 24. Performances will be conducted by Miguel Harth-Bedoya, music director of the Fort Worth Symphony and a Juilliard alumnus, and directed by Ned Canty. The Juilliard Choral Union (Judith Clurman, director) will join the cast of soloists.

The pairing of these two works allows a unique

insight into Stravinsky's evolution as a composer—not just from his early efforts to his mature Neo-Classical period but, within *Le Rossignol* itself, from a gifted young artist still heavily under the influence of Rimsky-Korsakov to one whose unique voice and originality ensured that his stature as an artist would ultimately surpass that of his teacher.

The libretto for *Le Rossignol* was written by the composer's friend Stepan Mitusov. Based on a fairy tale by Hans Christian Andersen, the story takes place in “legendary China” and involves a nightingale whose magical song captivates everyone who hears it. Stravinsky's unaccompanied coloratura passages for the nightingale do a magnificent job of evoking the bird's exquisite song.

Gestures such as the ubiquitous parallel fifths of Act 2's “March Chinois” further contribute to the opera's exotic flavor.

Richard Taruskin, the eminent Russian music scholar, cites an “immense stylistic disparity” between Act 1 and Acts 2 and 3 of the opera, and Stravinsky himself acknowledged a certain degree of

incongruence (which he justified by the change in setting from Act 1 to Act 2). Just after its premiere, though, the composer Maurice Ravel observed, “Personally I did not find the difference so enormous. The composer's technique had merely evolved.” Whichever the case, the influence of Rimsky-Korsakov is most apparent in Act 1. And though the music in Acts 2 and 3 is, by and large, more boldly orchestrated and harmonically complex, the reuse of material from Act 1 in later acts (most notably, the plaintive *berceuse* of the Fisherman's song) goes a long way in unifying the work.

On the broader topic of Stravinsky's ambivalence about opera, Taruskin proposes that the composer's dismissive quotes about the genre early in his career (especially puzzling given that both his father and brother were opera singers, and opera was a main focus of his teacher) were a result of Stravinsky's “indoctrination” by Diaghilev and the painter and designer Alexandre Benois, who argued that ballet was superior to opera in its aesthetic puri-

Continued on Page 17



Photo by Geno Loro Jr.

Miguel Harth-Bedoya is the conductor for the J.O.C.'s Stravinsky double bill.

## ‘Terrifying Joy’ 9 Hours of Organ Music by Messiaen

By BRYAN LOHR

AT the age of 27, Paul Jacobs is one of the youngest faculty members in the history of The Juilliard School. This month in New York City, Jacobs will endeavor to do something that most musicians of any age would look upon with awe: He will play the complete organ works of Olivier Messiaen (1908-1992), around nine hours of music, in a one-day marathon concert.

The performance will take place on Saturday, April 24, at the Church of Saint Mary the Virgin (located at 145 West 46th Street, just off Times Square). Free and open to the public, the event will be divided into six segments with only brief breaks in between. Segments will begin in the afternoon at 1:30, 2:30, 3:45, 5:30, 7, and 8:15. (The specific order of the program may be found at [www.stmvm.org](http://www.stmvm.org).) Jacobs, who possesses a massive repertoire, says that, “Performances such as these require an enormous physical, mental, emotional, and spiritual commitment, both from the performer and the listener. But they give back something else that is far greater, which I simply cannot describe in words.”

Jacobs, a native of Washington, Pa., joined the Juilliard faculty at the beginning of the 2003-04 academic year. He was a double-major in organ and harpsichord at the Curtis Institute, and later graduated from Yale with a



Photo by Jane Rubinsky

Paul Jacobs at the organ of the Church of Saint Mary the Virgin.

master's degree and an artist diploma. The organist received considerable attention in 2000 when he twice performed the complete organ works of J. S. Bach in New York and Philadelphia, each time in a series of 14 concerts on consecutive nights. Astonishingly, Jacobs later performed the Bach cycle in one 18-hour, virtually uninterrupted performance in Pittsburgh. “It was an extremely stimulating event for me, so much so that I did not notice fatigue or hunger,” Jacobs said in an interview

Continued on Page 3

## Reviving Music Silenced By the Holocaust

By JONATHAN YATES

JAMES CONLON is a conductor on a mission. He has become arguably the foremost advocate for the composers who lost their lives in the Holocaust, or whose careers were derailed by the Nazis. While he does so to right the injustice perpetrated upon them, his motivation is more artistic than political. He sees an immense group of works that have gone unperformed—music of great merit and variety, which also differs significantly from that of the composers of name who survived. Indeed,

he feels that, in its diversity, it offers a fascinating alternative and companion to the familiar music of the first half of the century. Yet, through the systematic suppression of the Nazis, nearly all of this music had been relegated to near obscurity. “Even I, as a practicing musician, had barely ever heard of any of these composers on any concerts anywhere,” Conlon notes.

The Queens, N.Y.-born Juilliard alumnus has thus made it his goal to see that these works are played as widely as possible, so that they might finally gain the audience they've

Continued on Page 19

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CONTENTS

**Features**

Operas Offer Insight Into Stravinsky. . . . . 1

Reviving Music Silenced by the Holocaust . . 1

9 Hours of Organ Music by Messiaen. . . . . 1

J.S.Q.: Still New After All These Years. . . . . 3

Petschek Winner Plays for the ‘Home Crowd’ . . 5

Student Composers Display Diversity . . . . . 6

Earth Day 2004 . . . . . 7

Honoring Ties at Oldest Arts Camp . . . . . 8

Neidich Awarded Schuman Scholars Chair . . 9

The Road From Vaudeville to Carnegie Hall. . 10

Mary Lou Williams: 6 Decades of Innovation . 11

Following the Pied Piper at Fisher Hall. . . . 12

Martha Clarke Mentors Senior Dancers . . . . 13

Percussionists Celebrate Lou’s Legacy . . . . 15

A Devil’s Dictionary for Musicians. . . . . 18

The Machine and I . . . . . 18

New Scholarships Expand Resources. . . . . 21

BMW, Juilliard Honor Musical Excellence . . 21

A Tribute to Genia Melikova . . . . . 22

**Departments**

Letters to the Editor . . . . . 2

Voice Box . . . . . 2

Time Capsule. . . . . 5

Juilliard Portraits. . . . . 14

Discoveries . . . . . 15

Recent Events. . . . . 16

Words Without Songs . . . . . 17

Career Beat . . . . . 19

In Memoriam . . . . . 22

Focus on Art . . . . . 24

Alumni News . . . . . 25

Spotlight. . . . . 26

Faculty and Student News . . . . . 27

Calendar of Events . . . . . 28

The Juilliard  
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VOICE  
by Natalie Haas  
BOX

Who Says We Can’t Groove?

EVEN those of you who know me probably have little or no inkling of my somewhat uncharacteristic musical life outside of Juilliard. Let me give you an idea of my back-ground. Ever since I can remember, I have spent my summers between the Valley of the Moon Scottish



Natalie Haas

Fiddle School, directed by Alasdair Fraser, and the Mark O’Connor Fiddle Camp (what has now become his Strings Conference). My first time at Valley of the Moon, I was a gawky little 11-year-old for whom the cello was just a fun hobby. It took me a few years to get into the scene there; when I discovered late-night jam sessions, a whole new world opened up to me, and I was hooked. It was through these camps that I found my niche: The cello in Scottish music, an integral part of the tradition in the 18th century, had been elbowed out of dance bands by the larger piano, and I could help bring it back! Now I play cello professionally

in groups with both Alasdair and Mark. It may be news to most of you that the cello was once a fixture in Scottish dance music. Part of what I am trying to accomplish is to transcend the stereotypical gorgeous, melodic cello sound (not that it’s a bad thing, but people need to know that that’s not all we can do). The time has come for

**One of Juilliard’s aims is to train well-rounded musicians. This should include exposing students to other kinds of music outside the Western classical tradition.**

the cello to be reintroduced to its rhythmic soul. Just because we here at Juilliard are classical musicians doesn’t mean that we can’t groove. I had to go to fiddle camp to learn how to do it—but you, my fellow students, shouldn’t have to. One of Juilliard’s aims is to train well-rounded musicians. This should include exposing us to other kinds of music outside the Western classical tradition. Exposure is only the first step ... if we could find some way to study alternative styles in more depth, to learn how to improvise, to become fluent in an idiom in addition to that of classical

LETTERS TO THE EDITOR

JUDGING JUDD

THE Letter to the Editor by Aaron Alexander in the March issue responding to the interview with James Judd (“James Judd on Music, Politics, and the Future of Orchestras,” February 2004 *Journal*) deeply disappointed me in two ways: that such a dangerously reactionary and (mis-) slanted letter would be published (it had really very little to do with the Judd interview), and that you would let it go uncommented as Mr. Alexander drags, so to speak, contemporary music (a broad term, if I ever heard one) through the mud to explain why he doesn’t attend more concerts. I expected more quality from you, or are these views shared by *The Journal*?

DAVID SMEYERS (MM ’77, *clarinet*)  
Köln, Germany

I am somewhat perplexed by the publication of the letter in the March issue. While entirely in agreement with Mr. Alexander’s views, I do not see where his main premise is relevant to the issues raised by Maestro Judd. In fact, Mr. Alexander says that the issues raised by Mr. Judd are “beside the point,” and the choice of publishing this letter in response to Maestro Judd clearly indicates a lack of focus on the issues. Could not a more appropriate letter have been published? Mr. Alexander’s views represent a far more controversial issue, that of the effect of new music on today’s audiences. If you accept the validity of Mr. Alexander’s allegations, which you seem to be doing by not even attempting to refute them, you are passively damning new music. I, for one, believe that all of the great classical music has been written, an opinion that will bring down the wrath

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

of every living composer, music critic, and probably a lot of others, too. My contention that Romantic music composed by lesser-known American and European composers be investigated will only brand me and others as reactionary. Into this category, I would also put Liszt’s symphonic poems and the like. However, there is more heart and soul in those works than in anything else being written today. Composers and critics turn up their noses at this, as being a museum-based philosophy. So be it!

EUGENE D. KLINE  
Brooklyn, N.Y.

*Editor’s reply:*

Letters to the Editor provide a forum for readers to express their opinions; they are free to react positively or negatively to anything that appears within our pages. I know of no publication that considers printing a letter that expresses an individual reader’s opinion to be an editorial endorsement of it. As Mr. Alexander, Mr. Smeyers, and Mr. Kline all illustrate, more people are motivated to write letters when they are steamed up about something. Mr. Smeyers disagrees with Mr. Alexander, Mr. Kline agrees with him but argues that his letter is “inappropriate.” Each is entitled to his opinion—and why should anyone’s opinion be considered “dangerous” or “irrelevant”? Mr. Alexander didn’t say the issues raised by Mr. Judd were beside the point; he said that Judd’s *blaming government* was beside the point. The focus—addressed by both, albeit from different perspectives—is the struggle of orchestras to survive, and what might be done to increase their chances. Whether Mr. Alexander’s views are shared by a large number of concertgoers is open to question. The fact that he misread Mr. Judd’s suggestion that the salaries of highly-paid conductors and soloists might be brought more in line with those of the orchestra’s members is not. As the statesman Bernard Baruch once said, “Every man has a right to be wrong in his opinions. But no man has a right to be wrong about his facts.” □

music, just think how versatile we could become! And we need not treat alternative styles as “alternative.” In fact, many of the features of these other styles can actually help rather than hinder our classical training. For example, learning to groove heightens our sense of rhythm; learning tunes by ear helps establish a more direct link between our ears and our instruments; and learning to improvise gives us some insights into composing and provides a vehicle for true self-expression. Why should these different learning techniques be restricted to the jazz department? How should we go about this at Juilliard? For one thing, jazz classes could be opened to classical students, even just as auditors. We could invite more musicians outside the Western classical tradition to perform and teach workshops in their art. And ultimately, we could create an “Intro to Alternative Styles and Improvisation” class. The possibilities are endless ... and the more open our minds are, the greater will be the art we create. □

*Natalie Haas is a third-year cello 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.*

# Still New After All These Years

By SPENCER TOPEL

THE Juilliard String Quartet is renowned for performing exciting and original programs. As composer Richard Wernick puts it, “The Juilliard Quartet is not the least bit intimidated by trends. They stay on their course and they play the music that they believe in.” The quartet has a long history of commissioning new compositions: Over the past 50 years they have premiered more than 60 new works, many of which are written by American composers.

Two of those works (with a guest artist featured in each) will be included on the quartet’s upcoming pair of concerts at Alice Tully Hall, on the Daniel Saidenberg Faculty Recital Series. A few weeks before the first concert on April 13, the quartet’s violist, Samuel Rhodes, and Mr. Wernick—whose Quintet for Horn and String Quartet will receive its New York premiere on that program—sat down to talk about working together and share some advice for younger artists.

When asked to write a horn quintet, says Mr. Wernick, he was curious as to how many already existed. Checking at the Library of Congress, he discovered that this combination is “a very rare bird! There are just a handful from the 20th century—most of which were Italian horn pieces with an emphasis on the horn, and a sort of ‘um-cha’ accompaniment part in the strings.”

Mr. Wernick’s own aim was to write something that treated the instruments far more organically and independently. As Mr. Rhodes describes the resulting work, “Wernick integrates the horn into the quartet very well, making it almost seamless with the rest of the parts. At other times, he takes advantage of the horn’s heroic qualities—especially at the end of the entire work.” In the course of the piece, points out Rhodes, “Wernick uses the full register of the horn, and this is very effective—especially the low register

sioned to celebrate the J.S.Q.’s 40th anniversary as quartet-in-residence at the Library of Congress in 2002).

Another member of the New York Woodwind Quintet—clarinetist Charles Neidich—will join the J.S.Q. for its May 3 concert as guest artist in Milton Babbitt’s Clarinet Quintet, a work that the five musicians premiered in 1996 during the J.S.Q.’s 50th-anniversary season. Of this piece, Mr. Rhodes says, “I admire the constant varieties in ensemble, how Milton explores every seemingly different combination of chamber ensemble imaginable between the five of us: solos, duets, trios, etc.”

Mr. Rhodes says of the challenges inherent in the Babbitt quintet: “When he writes extreme alterations of dynamics in a fast tempo, such as *fff* to *ppp*,



The Juilliard String Quartet in 2001.

Babbitt is looking for the emotion generated by the player making the attempt to do just that—although he realizes that dynamics are relative and, in this context, may not come out as extreme as they appear on the page.” In addition to being a distinguished faculty member at Juilliard, Mr. Babbitt has enjoyed a long relationship with the Juilliard Quartet, which also premiered his Fourth String Quartet.

Broaching the subject of advice to young artists, Richard Wernick recalled a luncheon he attended a while ago with cellist Joel Krosnick and pianist Gilbert Kalish. A few young composers raised the question of how one should go about getting one’s works played by the major groups. Mr. Wernick says, “We told them that it is vital that young composers work with performers their own age, so that they can grow into relationships with their peers.” The importance of this is twofold: performers and

composers can learn from each other, but the relationships that can be fostered over many years of contact are just as important. As Wernick puts it, “I knew the Juilliard Quartet members long before they asked me to write a piece, and when I went in to rehearse with them, the exchange was relaxed and comfortable—they knew me and I knew them.”

On the subject of commissioning, Mr. Rhodes offers this advice for young ensembles: “Performers interested in working with a composer should try and have an idea of the type of music they want to commission. Listen to many works of different composers and then choose. Then, enjoy the opportunity to grow in a slightly different direction than you would otherwise.”

For young composers, he advises: “Some composers come in and act like policemen: ‘Do this ... do that.’ Young composers need to trust that the performers will put their piece together properly.” He suggests that composers “try to describe to musicians the vision of the work, and also what they imagine versus what is played, so that the players may facilitate the process with their knowledge and imaginations.” Mr. Rhodes, an accomplished composer himself, adds: “A composer’s mind works differently from a performer’s. As players, we are concerned with the practical elements of a piece, but a composer might think, ‘Is this idea I imagined coming out the way I intended?’ This is the most exciting aspect of working with a composer.”

Of course, the personality of an individual ensemble is also a factor in determining how a working relationship unfolds. Summing up the personality of the Juilliard String Quartet, Mr. Wernick observes that “it combines a kind of quirky sense of humor with an unbelievably intense focus on the music.” On many occasions, he recalls, when they first came into the room for a rehearsal, they were laughing and joking casually; once they had their instruments in their hands, “you could feel the intensity of focus in the room.”

It is this seriousness in approaching all music with the same passion and intensity that has earned the Juilliard String Quartet such high honors in realm of music making. As has been observed by many critics, they play new music with the mastery and depth one would expect in familiar old works—and old pieces as if they were being heard anew. □

Spencer Topel will earn his master’s degree in composition this May, and will be attending Cornell University in the fall.

## ‘Terrifying Joy’: 9-Hours of Organ Music by Messiaen

Continued From Page 1

from his office at New York’s Christ and St. Stephen’s Church, where he serves as organist and choirmaster. Jacobs is also currently preparing a cycle of the complete organ works of

central part of Messiaen’s long and distinguished life. His contribution to the organ repertoire is vast and significant, including *La Nativité du Seigneur*, *L’Ascension*, *Les Corps Glorieux*, and *Livre du Saint*

poser’s greatest joys was playing for the Mass at La Trinité in Paris, where he held the position of organist for a remarkable 61 years. Messiaen’s organ works showcase his famous (and painstaking) devotion to the study and transcription of birdsong, Gregorian chant, and Hindu rhythmic patterns, as well as his fascination with the concepts of time and eternity.

Paul Jacobs first heard the music of Messiaen at an organ recital at age 12. He claims to have been instantly attracted. Jacobs’ own interpretations of Messiaen’s music have been met with unprecedented enthusiasm and rave reviews in 2002, when he played the complete works in Atlanta, Chicago, Minneapolis, San Francisco, Seattle, and Washington D.C. “I think there is something to be said for a total immersion within the entire canon—a day of devotion, so to speak. They provide an opportunity to dream, to meditate, and to discover

new, transcendent realms of sound and silence,” Jacobs said. And, quoting the composer with whom he feels a deep affinity, he adds, “Real music,

Max Reger.

Although he has already presented his Messiaen cycle six times, Jacobs is particularly excited about the New York venue: “Certainly Saint Mary’s instrument is one that will ideally convey the terrifying joy of Messiaen’s music. It has the power to magnificently crush the listener in a most glorious way.”

The “King of Instruments” was a

*Sacrement*. Messiaen was a devout Catholic, a self-proclaimed “born believer,” who explored matters of Christian theology and human emotional responses to divine mysteries with his prolific musical output. “My music is addressed to all those who believe, and also to all others,” the composer stated. Even after gaining international renown, one of the com-

“Certainly St. Mary’s organ is one that will ideally convey the terrifying joy of Messiaen’s music. It has the power to magnificently crush the listener in a most glorious way.”

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Paul Jacobs, Organ  
Church of Saint Mary the Virgin  
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Free, no tickets required. For more information, visit [www.stmvirgin.org](http://www.stmvirgin.org).


beautiful music—you can listen to it without understanding it; you do not need to have studied rhythm or harmony. You must feel it.” □

Bryan Lohr is a third-year organ student.

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Austrian 

# Petschek Winner Plays for the ‘Home Crowd’

By **TIFFANY KUO**

AMONG lovers of the piano, the Juilliard William Petschek Piano Debut Recital Award is recognized as one of the highest honors bestowed by the School on an emerging pianist with exceptional potential for a performing career. For Juilliard pianists, the Petschek Award is the opportunity of a lifetime, offering a debut in Alice Tully Hall, one of the most prestigious recital halls in the world. It is understandable, then, that every pianist’s ears perk up when the recipient is announced in the fall. When Soyeon Lee was chosen as the 2004 recitalist, I was excited but not surprised.

Soyeon Lee is a familiar pianist within the Juilliard community. She is currently in her seventh year at the School, in the Artist Diploma program, after completing her Bachelor and Master of Music degrees here as well. Most of us have grown accustomed to her long hair and sweet smile, but more importantly, I can recall every piece I have ever heard her perform at school. From Chopin’s Third Ballade in Murray Perahia’s master class four years ago, to Liszt’s *Sonetto del Petrarca* and Ravel’s *La Valse* on WQXR’s McGraw-Hill Young Artists

Juilliard William Petschek Piano Debut  
 Soyeon Lee, Piano  
 Alice Tully Hall  
 Thursday, April 8, 8 p.m.

For ticket information, see the calendar on Page 28.

Showcase two years ago, every performance etched a memory of Soyeon and the work she played. In the Chopin, she told a tale; in the Liszt, she brought us the sights and sounds of his journey in Italy; and in the Ravel, she twirled us around with the

melodic figures of a Viennese waltz. There is an obvious reason I have never forgotten a performance by Soyeon: she takes great care in choosing the works she plays. Speaking of her Tully recital program, Soyeon describes the Haydn Sonata as “humorous,” Bolcom’s *Nine Bagatelles* as “fun,” Brahms’s Sonata No. 2 as a “passionate struggle for reconciliation,” and the short Ravel pieces in the second half as “jewels.” “These pieces are all close to my heart,” she says. Soyeon is not your typical Godowsky-pounding, étude-speeding keyboardist. She treats the piano as an intimate instrument with which “precious and beautiful” musical ideas are conveyed. In the world of competitive piano-playing, Soyeon shines through.

In the past two years, she has received top prizes in two major international piano competitions: the 2003 Cleveland International Piano Competition and the 2002 Paloma O’Shea Santander International Piano Competition in Spain. From the Santander competition, Soyeon has been scheduled for four separate, multi-city tours of Spain. She completed her first tour this past January, which included the southwestern cities Granada, Sevilla, and Málaga. Soyeon spoke fondly of her memories of her first tour: “Every city was beautiful, and every recital hall was always packed, completely full! There were lots of young people in the audience. One night, the kids from the city’s university even took me out to the local bar after the recital. I have to give the Spanish audience a lot of credit for their enthusiasm!”

But a seven-city tour of Spain is not as glamorous as one might imagine.

Since Soyeon has never learned Spanish formally, she relied heavily on the language-tape crash-courses she purchased just before the trip. “I was responsible for contacting the presenters in every city. So, when they did not speak English, I would wait to hear a number and I would think, O.K., that must be my rehearsal time. So I would reply, ‘ocho, piano?’—and



Soyeon Lee

pray that we would show up at the same time.”

Needless to say, a tour is also tremendously draining on the performer. “After finishing that tour, I had a new appreciation for other artists. I used to go to Carnegie Hall and expect the musician on stage to give the performance of his or her career. But now, after having to play the same program over and over, every other day, I realize that there is only so much one can give to each performance. I was lucky that my mom accompanied me and provided the emotional support.”

Soyeon’s next tour, later this month, includes San Sebastian, Valladolid, Gijón, Santander, and other northwestern cities in Spain. In the summer, she will cover the northeastern region, including Barcelona. In the fall, she will perform with an orchestra in Murcia. Her tours will conclude in

Madrid, where she will give her debut recital before the next competition.

Despite all the accolades, Soyeon never takes her piano-playing skills for granted. Three weeks before the Cleveland competition, while in Pittsburgh, she was in a car that spun out of control in a terrible rainstorm, hit the divider, then bounced back through all the lanes, flipping three times before finally landing on its side. “The car had to be cut open so we could be rescued,” she recalls. Miraculously, Soyeon suffered only minor bruises and cuts to a small area of her lower limbs. After being observed in intensive care for three days, she was told by the physicians at the hospital to go home and rest. Instead, she flew to Leipzig to work on her competition repertoire for two weeks (practicing in 10-minute intervals), then came back to the U.S. and played in every round of the Cleveland competition. No one, not even Soyeon herself, can still make sense of her amazing recovery. “It was like the stars lining up. Even though it was terrible, what had happened, all the pressure was lifted off me. I was so happy to be alive and playing, while everyone else seemed nervous.”

Juilliard pianists have been associated with some of the worst stereotypes in the past, but Soyeon disproves all of them. She has an easy rapport with the students, faculty, and staff at Juilliard, as well as with the Lincoln Center community at large, and considers Lincoln Center as her secondary, or musical, home. “The piano faculty doesn’t seem so distant anymore, and the guys with the Duane Reade bags in the audience are also looking familiar. After playing abroad, I’m truly looking forward to playing for the ‘home crowd’ at Tully.” □

*Tiffany Kuo, who earned her master's degree in piano at Juilliard, is now pursuing a doctorate in musicology at NYU.*

TIME

by Jeni Dahmus

CAPSULE

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

**1942** April 17, Juilliard held a “Victory Ball” at the Waldorf Astoria Hotel. Nearly 350 students, faculty, and alumni attended, and the event raised approximately \$300 for the American Red Cross.

**1962** April 27-28, the Juilliard Dance Ensemble premiered Ethel Winter’s *The Magic Mirror* (“A Fantasy of Ourselves”) with music by Arthur Murphy, lighting by Thomas DeGaetani, and sets by Charles Hyman. Kazuko Hirabayashi and Moss Cohen danced the roles of “Girl” and “Boy” and the “Three Spectres” were performed by Marilyn Liebman, Juanita Londoño, and Linda Shoop.

**1977** April 28, the Juilliard Theater Center ended its spring repertory season with a rarely performed play by Bertolt Brecht, *A Man’s a Man*, in a new translation by Gerhard Nellhaus. Gene Lesser directed the production, which featured original music composed by alumnus Robert Dennis. The cast included Dennis Bacigalupi, Casey Biggs, Gilbert Cole, Willie Connolly, Frances



Kazuko Hirabayashi, Moss Cohen, and members of the Juilliard Dance Ensemble in Ethel Winter’s *The Magic Mirror*.

Conroy, Kevin Conroy, Suzanne Costallos, Carla Czeropski, Steven Grund, Harriet Harris, Mose

## Beyond Juilliard

**1977** April 26, New York City’s famous Studio 54 opened at 254 West 54th Street.

**1987** April 2, jazz drummer and bandleader Buddy Rich died in Los Angeles at the age of 69.

Harris, Richard Levine, Lisa McMillan, Kenneth Marshall, Paul Perri, Tom Robbins, Henry Stram, and Diane Venora.

**1987** April 24, 26, and 28, the Juilliard American Opera Center presented a double bill of operas by Gian Carlo Menotti in honor of his 75th birthday: the New York premiere of *Tamu-Tamu* and the composer’s first opera, *Amelia al Ballo*. Mr. Menotti staged his operas at Juilliard with Mark Stringer conducting. Among the cast members were Stephen Biggers, Peiwen Chao, Renée Fleming, Jane Gilbert, Keith Heimann, Ning Liang, Jeffrey Morrissey, Mi-Hae Park, Francis Porretta, Michelle Shayne, Young Ok Shin, Korliss Uecker, Kewei Wang, and Jianyi Zhang. □

*Jeni Dahmus is Juilliard’s archivist.*



# Student Composers Display Diversity of Styles and Sounds

By CYNTHIA LEE WONG

**B**ELIEVE it or not, there is a group of music students at Juilliard who do not camp out in practice rooms or spend all day in rehearsals. They are not even required to perform, yet performers are often their inspiration. Instead, they might be editing their scores in the computer lab, strolling in the park, or reading a good poem or book in the library.

This community of highly independent individuals is very friendly, despite the solitary nature of its art: music composition. Yes, we are composers—and despite rumors to the contrary, we still exist! We are like philosophers, in that many think we have died out a long time ago. In reality, we are very much alive and inspired.

What distinguishes music of our time from that of our forebears is the sheer variety of voices one can hear on a single new music concert. Not only do composers differ in the harmonies they choose, the processes they prefer, or the ways in which they become inspired, but their pieces reflect these differences. An observation by Michel de

so shapeless and diverse in composition that each bit, each moment, plays its own game.”

Two concerts take place at Juilliard this month at which you can witness our own musical patchwork. The first is on April 15 in Alice Tully Hall, when the Juilliard Symphony will perform works by this year’s orchestral composition competition



**Nico Muhly (above) and Wayne Oquin are two of the four student composers whose works will be heard in a Juilliard Symphony concert on April 15.**



it was more fun to play than to practice. Of course, now composing has gone deeper than that.”

Nico Muhly had a different approach to his piece *So to Speak*. He based it on Thomas Tallis’s motet *Loquebantur Variis Linguis* (“They Spoke in Many Tongues”), which is for the festival of Pentecost. The festival revolves around the miraculous event during

which God’s disciples were suddenly infused with the Holy Spirit and began preaching in all native languages of those present. Muhly writes: “One of the ways in which Tallis imitates this sort of chaos is by having all these crazy lines of counterpoint going at once, up and down and intersecting. It’s a fabulous thing and something I always adored.” The composer then used fragments from the Tallis work, wrote his own countermelody, created harmonies, and “put the thing together.” He continues: “It is meant to sound respectful of the Tallis but also respectful of what I thought the emotional agenda of the Tallis was meant to be, which is sort of a proud, stately reflection of linguistic chaos.”

Wayne Oquin’s *An Unbroken Chain to Infinity*, dedicated to composition faculty member Samuel Adler, won this year’s Arthur Friedman Prize. Regarding his process, Oquin writes: “I begin with the music—itches (already in their registers and instrumentation, rhythms already attached to their dynamics and articulations). I continue to compose until I arrive at a small section with which I am really pleased and then ask myself, ‘Why do I like it?’ My answers will affect every dimension of the piece: the harmonic language, the overall organization, duration, orchestration, etc. Out of this I develop a conception of the details and the whole which may very well take the shape of ‘precompositional’

Continued on Page 17

**Juilliard Symphony: Student Compositions**  
**Jeffrey Milarsky, conductor**  
**Juilliard Theater**  
**Thursday, April 15, 8 p.m.**

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

**Composers Concert**  
**Paul Hall**  
**Monday, April 19, 8 p.m.**

**Free; no tickets required.**

Montaigne, the famous Renaissance philosopher, can apply to us today: “We are all patchwork, and

winners—Justin Messina, Nico Muhly, Sean Shepherd, and Wayne Oquin—conducted by Jeff Milarsky.

I asked each of the four composers for some comments about their music.

Justin Messina says he wanted his piece *Harmonasium* to be similar to an overture: “I thought of it like a concert-opener—something short, bright, and full of energy. The harmony was used to create the excitement, but also, it determined my process. The sequence of chords, for example, outlines large-scale as well as local events.” When asked what got him interested in composing, Messina replied, “I couldn’t read music very well and had to make up something during my piano lessons. Being 6 or 7 at the time—well,

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Photo by Leslie Kee

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# Earth Day — April 22, 2004

**Did you know?**

- ♻️ As a result of human activity, the current rate of species extinction is 100 to 1000 times the natural rate.
- ♻️ Worldwide, wetlands—among our planet’s most fragile ecosystems—have been reduced by 50 percent.
- ♻️ Annually, illegal trade in plants, animals, and products made from these species is a \$10 billion industry.
- ♻️ About 4 billion trees are cut down every year. From 1990-95, there was a net global forest loss of 112,600 square kilometers per year (equal to 33 soccer fields per minute).
- ♻️ Rainforests are home to about half the Earth’s 5 to 10 million plant and animal species. 78 million acres of rainforest are destroyed each year—an area larger than Poland.
- ♻️ Approximately 40 percent of the world’s remaining frontier forest is under moderate or high threat.
- ♻️ More than 20 percent of all the carbon dioxide that is being added to the atmosphere through human activities is the result of deforestation.
- ♻️ Since 1950, the global use of water has more than tripled. 19 countries in the world are labeled as “water stressed.” More of these countries are in Africa than in any other region.
- ♻️ By 2025, it is predicted that 3.5 billion people worldwide will experience water shortages.
- ♻️ More than 1 billion people in the world do not have access to safe water. More than 3 million people in the world die each year as a result of preventable water-related diseases.
- ♻️ Rainwater runoff from city streets may contain metals, oil, and other pollutants. Once these substances contaminate groundwater, it is very difficult and expensive to clean it up.
- ♻️ Worldwide, dam construction has displaced between 40 and 80 million people.

SOURCE: Earth Day Network

**"The more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction."**

**Rachel Carson, from “The Real World Around Us,” 1954**



Photo by NASA/GSFC/NOAA/USGS

**Hurricane Linda, located west of Mexico, pictured on September 9, 1997 in an image captured by a Geostationary Operational Environmental Satellite operated by the U.S. National Oceanic and Atmospheric Administration, and built by NASA.**

## Earth Day Events in New York City

**Earth Week in Grand Central Terminal**  
Vanderbilt Hall, Grand Central Terminal  
Mon., April 19-  
Sun., April 25

This weeklong festival, featuring art, music, and exhibits, will begin with a display of giant earth images and messages in Grand Central Terminal. On April 24-25, there will be activities from earth-friendly companies and live performances.

**Earth Day Fair in Central Park**  
The Great Hill, 106th St. and Central Park West  
Sat., April 24,  
11 a.m.-4 p.m.

Bring a picnic lunch and enjoy the Earth Day Fair with fun and educational activities, live music, an “Organic Fashions” show, arts and crafts, lawn games, food, special tours, and more. Call (212) 860-1370 for information.

**The Fourth Annual Gowanus Earth Day Flotilla Spring Clean-Up**  
Historic Gowanus Canal in Brooklyn  
Sat., April 24,  
11 a.m.-5 p.m.

Kayakers and canoers will join the urban divers and the Gowanus dredgers for this annual Earth Day cleanwater action event. See [www.geocities.com/submergefestival/gowanus](http://www.geocities.com/submergefestival/gowanus) earthday for more information.

**Amazing Bronx River Flotilla**  
Concrete Plant Park: Westchester Ave. and Edgewater Rd., the Bronx  
Sat., April 24,  
9 a.m.-5 p.m.

Paddle along the Bronx River or watch from the banks. To register for the flotilla or for further information or more detailed directions, call the flotilla hotline: (718) 430-4665.

**Starbucks Eighth Annual Earth Day in Morningside Park**  
114th St. and Manhattan Ave.  
Sun., April 25,  
9 a.m.-2 p.m.

Come help green up and clean up the park by painting and planting. Refreshments will be served. Kids will enjoy a petting zoo and art mural project.

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# Honoring Juilliard's Ties to America's Oldest Performing Arts Camp

By CHRISTINA PAOLUCCI

As a Juilliard student, I spent my summers in New York, taking ballet and modern dance classes. I would toil away in the studio for hours and walk home from the subway. When the fall semester began, I was just as exhausted as when I left the previous May. Some of my fellow classmates spent their summer studying dance as I did, but I couldn't figure out why they returned so refreshed, and even more focused than before. They had gone to a summer program called Perry-Mansfield. What was the secret of the place?

Since my student days at Juilliard, I have come to understand and appreciate what their summers at Perry-Mansfield were like, as I now am on the ballet faculty at the oldest summer performing arts venue in the country. Perry-Mansfield is located in Steamboat Springs, Colo., in a rustic "camp" environment. From the moment I arrive, I know I am in a magical place. The camp's historical ties to American dance, and Juilliard in particular, bring me a great sense of pride and renewed commitment to the arts. My artistic juices flow as I smell the crisp mountain air, which stimulates every nerve in my body. I know my days will be long and intense, yet I will sleep soundly every night in the peaceful night breeze which envelops my cabin.

Portia Mansfield (1887-1979) and Charlotte Perry (1889-1983) met while at Smith College. Mansfield's passion was dance and Perry's was drama. After a trip to Colorado one summer, they decided to combine their love of the outdoors with their artistic focus and founded their camp in 1913. Self-reliant and resourceful, they not only organized everything and taught classes, but even acquired the woodworking skills to construct some of the buildings on their rustic 76-acre campus, along with furniture and sets and props for their productions. In the early part of the 20th century, it was unheard of for ladies to become entrepreneurs and outdoorswomen, let alone pursue dance and drama as a career. Their inspired integrity and unsurpassed work as creators, educators, and mentors have kept the school thriving, through their reign as directors and beyond. (Perry retired in 1964; Mansfield ran the school until 1976.)

Along with dance (its original focus), the program now offers drama, musical theater, creative writing, art, and horseback riding. The traditions of the performing arts which they so respectfully brought together have shaped how dance in America has evolved today. Some of the world's most beloved artists served as faculty in the early days, while a number of emerging and reputable teachers make their mark at P-M now. The

school even had its own dance company, which toured the American vaudeville circuit from 1922-30 and brought classical work to audiences all over the country.

Mansfield and Perry nurtured young choreographic talent such as Agnes de Mille, José Limón, and Merce Cunningham. They also had dance composers John Cage and Louis Horst on their artistic staff. By the 1940s, Charles Weidman, Doris Humphrey, Harriet Ann Gray, and Hanya Holm (to name a few) were faculty members at P-M as well. Many of these teachers and performers worked at Juilliard during the academic year. Sometimes, during a long day of teaching, I remember that I am working in a studio where de Mille made her dances for *Rodeo*. It is easy to see how the Western country inspired her, which in turn motivates me in my own work.

My challenges at P-M lie in the class-

ty, whether in dance or drama, to give me some suggestions or share thoughts on how things are going. Like the students, the faculty at P-M have varied backgrounds but a common goal. We all strive for excellence in our teaching, and search to inspire our students to love the arts. Perry-Mansfield is today the place its founders envisioned: a source of experiment, growth, courage, strength, and diversity of the arts in the natural, boundless setting of the Rocky Mountains.

Mansfield represents the third generation of Juilliard-trained dancers or faculty to make their mark here, and am especially happy that classical ballet is as valued in an interdisciplinary school today as it was 90 years ago. When Perry-Mansfield was launched, dances choreographed in the vein of Isadora Duncan were popular. Ballet training was not formally introduced in this country until the 1930s, when Lincoln Kirstein invited George Balanchine to found a school in America. Thus, the main concentration of the early P-M

program was modern dance, but Mansfield—who had extensive classical ballet training at the Paris Opera Ballet School—made it possible for her students to study ballet as well, with each form of training complementing the other to make the students strong and versatile.

Away from my computer and television, I spend my nights at P-M watching theatrical productions or writing letters instead of e-

mails. My classes are in open-air studios, the original buildings built by Mansfield and Perry. As I work in the classroom, there is often time to take a break and let my students watch the horses as they run by the studio, or listen to the rain on the tin roofs. It is particularly rewarding to catch a double rainbow after the midday showers have subsided. The visual beauty is always a special part of the class and, no matter how hard we are all working, I don't want any of us—especially the city dwellers—to miss something as magical as a rainbow. I know these moments make a difference in my work.

As a Juilliard-trained dancer and as a teacher, I highly respect the cross-platform performing arts program of Perry-Mansfield. I know that, had the artists of the early years of the camp not been inspired to create and to develop into renowned teachers, performers, and choreographers, such powerful institutions as Juilliard might not exist today. The schools complement each other, and I am proud to be a part of the historical lineage of both. I now return home at the end of a summer of hard work feeling inspired and excited about the dance world of which I am a part.

For information about the camp, visit [www.perry-mansfield.org](http://www.perry-mansfield.org). □

*Christina Paolucci (BFA '95), a former principal dancer with New York Theater Ballet, is now company teacher at the Tallahassee Ballet in Florida.*



Photo from Dr. Tricia Young, courtesy of Eleanor Bliss



Photo by Richard Finkelstein

**Top: Ballet Students at Perry-Mansfield in the 1920s. Bottom: Christina Paolucci (far left) teaching junior level ballet classes at Perry-Mansfield, summer 2003.**

room, as I am faced with varying degrees of ability in the children's ballet classes. The students come from all over the country, and their training ranges from recreational dance to stylized ballet. I have only four weeks of daily classes to help them work together as a group. Luckily, the Cecchetti training I study and am passionate about teaching helps me mold the classes with a common focus on achieving a specific skill level in ballet.

After a busy day of classes and rehearsals, I look forward to the cool, serene nights in the valley. I know that, after the evening's performance, I will be able to find someone on facul-

Heading the P-M dance faculty since 2001 is Linda Kent, a Juilliard faculty member with whom I worked very closely as a student. Linda is a very supportive and nurturing colleague. She has continued the tradition of Mansfield and Perry by bringing in teachers, choreographers, and performers from all over the country—many of whom are former Juilliard faculty or students. Though she is a modern dancer, she also has a respect for ballet, having studied with Antony Tudor, the great ballet master and choreographer of such masterpieces *Jardin aux Lilas* and *Pillar of Fire*.

I feel proud that my work at Perry-

## JUILLIARD ALUMNI IN ISRAEL

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

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# Neidich Awarded the Schuman Scholars Chair

By VIVIAN FUNG

**C**HARLES NEIDICH, a member of the clarinet and chamber music faculty since 1989, is the recipient of this year's William Schuman Scholars Chair. Created in 1998 through a generous grant from Juilliard trustee Kenneth S. Davidson and Marya Martin to celebrate the 50th anniversary of the founding of the Literature and Materials of Music department at Juilliard, the Scholars Chair is awarded each year to a faculty member who has made significant contributions both to the intellectual and artistic life of the Juilliard community. The selected faculty member gives two lecture-performances during the spring semester.

Mr. Neidich's first presentation, "Instruments and Autographs: A Look at Period Instruments, Manuscripts, and (But Not Only) the Music of Mozart," was presented on March 17. His second, "Craft and Drama: How Understanding the Craft of Brahms' Composition Will Lead to a More Compelling Performance," will be offered on April 14 in Paul Hall at 11 a.m.

As he took a break between coaching sessions for a Shostakovich trio one evening, I sat down with Mr. Neidich to find out more about the topics of the lectures. "Yes, the titles bear some explanation," he admitted—adding that the first lecture was really three mini-lectures molded into one. "I wanted to show how playing period instruments and looking carefully at manuscripts complement each other, how playing period instruments can help illuminate the phrasing which composers had in mind, and how editions which supposedly adhere to the manuscript can be way off the mark." While he concentrated on Mozart in the first lecture-performance, he included examples from other composers such as Weber—"who wrote very specifically with certain instruments in mind, and whose music is plagued by bad editions."

Just how does looking at manuscripts affect a performer's interpretation of a work? "Manuscripts can reveal certain details that existing editions can often overlook," explained Mr. Neidich. "These details can range from misinterpreted notes to intangi-

While editions of Mozart may have been spared such gross editorial irresponsibility, said Mr. Neidich, they have subtler problems. "Looking at autograph scores of Mozart, for example, shows just how precisely Mozart's notation mirrors the expression he was after." In his first lecture, Mr. Neidich demonstrated how the manuscript fragment of the Clarinet Concerto helped him realize what Mozart wanted. "The manuscript is different from what appears in any existing edition," he said. "When I first looked at it,



Photo by Masahiro Nakahara

Charles Neidich

these differences jumped out at me!"

And what about Brahms—did looking at his manuscripts change Mr. Neidich's perception of the composer's work? His examination of the two Clarinet Sonatas had an outcome similar to the Mozart scores. "In other words, I found details in the manuscripts which were not correct in any current edition, and which finally made sense," he said. "The Brahms manuscripts are also fascinating because they are the only complete examples of working manuscripts of the composer's major works that have remained. As a rule, Brahms destroyed anything before the fair copy which he prepared for publication. Luckily for us, instead of destroying the Clarinet Sonata manuscripts, he gave them to his friend, the great clarinet virtuoso, Richard Mühlfeldt, and they remained unnoticed with his descendants until just a few years ago. None of the current editions take note of them, because they were all published before anyone knew they existed."

But what exactly does the "Craft and Drama" in the title of his second lecture refer to, I asked him. "The First and Second Sonatas—although apparently so different from each other—are actually based on the same materials: the opening four bars of the First Sonata, which I believe Brahms derived from the last chorale of the *Saint Matthew Passion*," he explained. "While I will concentrate on the Second Sonata (I spoke to the L&M class last year about the First Sonata), I will show how the sonatas are also related to the Trio, Op. 114, and the

Continued on Page 22

**Charles Neidich: William Schuman  
Scholars Chair Lecture  
Paul Hall  
Wednesday, April 14, 11 a.m.**

**Free; no tickets required.**

bles such as subtle differences in the notation of dynamics, accents, and so on. Editions—even so-called scholarly ones—will more often than not standardize markings in ways that go against composers' intentions." As a particularly blatant example, he cited Bärenreiter's treatment of Schubert: "Schubert took great pains to write accents of differing lengths and shape. Sometimes there are accents extending over more than one bar. Bärenreiter consolidated all those different shapes into modern, short accents, with often ludicrous results."

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# The Road From Vaudeville to Carnegie Hall

By JUDITH CLURMAN

H E'S been called an American icon, a national treasure, and a one-man celebration of America's popular music. Skitch Henderson has done it all, and at the age of 87, he is still going strong. As conductor of the New York Pops, he brings the symphonic "light music" he loves to a broader audience. When the Juilliard Choral Union was in the midst of preparations for its appearance with the orchestra with Skitch and guest conductor Rob Fisher (on April 23 on its subscription series at Carnegie Hall), I took the opportunity to sit down with Skitch to talk about his career.

Vaudeville was where it all started, "on the road with acts," as Skitch says, in the 1930s. Then he "stumbled" into radio while in Hollywood and subsequently into the picture business with Metro-Goldwyn-Mayer. After service as a pilot in World War II, he returned to his work on the radio before becoming involved in the new and growing industry of television, serving as music director of NBC's *Today* and *Tonight* shows. Subsequently, when live television left New York City for the West Coast, he began the New York Pops. Along the way, he also conducted numerous symphonic orchestras, including the NBC Symphony at the invitation of Arturo Toscanini, the New York Philharmonic, Montreal, Dallas, Oregon, and many more. Appearances as a guest conductor still constitute a major part of his schedule.

Born in 1918 as Lyle Russell Cedric Henderson in Birmingham, England, Skitch became involved in music through his mother, a church and theater organist. In the course of on-the-job training at his numerous positions, he encountered several important mentors and influences. While at MGM, he spent a great deal of personal time with Arnold Schoenberg. Though not formal study, it was instructive. "I asked him questions, mostly," Skitch says, pointing out that Schoenberg himself began his career scoring for radio in Germany.

Skitch also collaborated with the composer Bernard Hermann on the *Orson Welles Show*. He studied conducting with Ernest Toch and Albert Coates at the suggestion of Victor Young, who was the music director of Paramount Studios. Skitch also became a close friend of Fritz Reiner while Reiner was music director at the Metropolitan Opera. He recalls, "I was always in awe of Reiner, because he was so exacting about life and about everything he did. When I became music director at NBC, I asked Reiner if he would spend some time teaching me. He said, 'You can teach an orangutan to beat time, but beating time has nothing to do with conducting.' He was the first one who made me realize that wav-

ing your arms is not going to accomplish everything. There is so much more to conducting!"

It seems that everything Skitch Henderson touched has been magical. Early in his career at MGM, he collaborated with the greatest names in the business—Judy Garland, Mickey Rooney, Bing Crosby, Frank Sinatra, Bob Hope, Fred Astaire, Ginger Rogers, Jeanette MacDonald, and Nelson Eddy, to name a few. I asked if there was a special moment that stood out, and he recounted a great experience working with Judy Garland. They both loved the song "Over the Rainbow," but the movie *The Wizard of Oz* had not yet been put together, and the studio didn't know where the song would fit. In Skitch's words, "We rehearsed the song at MGM and one night we were sent by the studio to go to the old



Above: Skitch Henderson; Left: Henderson conducting The New York Pops orchestra at Carnegie Hall.

Coconut Grove theater, whose owners were having a party. We performed the song and many people cried." It was Skitch who played the first performance of "Over the Rainbow" with Garland—now, *that* is a credit!

In 1983, Skitch formed the New York Pops. Since that time, the orchestra, which includes numerous Juilliard graduates, has

played a subscription series at Carnegie Hall, as well as tours and annual free concerts in New York City parks. The April 23 concert that includes the Juilliard Choral Union will showcase the music of one of Skitch's great friends from the past, Jerome Kern. You might know Kern as the composer of the musical *Show Boat* as well as many enduring standards from the American songbook. The chorus will perform a terrific medley, a new arrangement of "Look for the Silver Lining," and "All the Things You Are," considered by many musicians to be the quintessential popular song. Skitch said about "All the Things": "It is perfect because of the construction. The song starts in the minor mode, the bridge is in major, and then it returns to the minor key. That is great work." Skitch himself was involved in the first performance of this song on radio, scored for two pianos and orchestra, with André Kostelanetz conducting.

I talked to Skitch about the people with whom he

collaborated so closely—everyone from popular singers to Toscanini and Robert Shaw—but we also spoke about how serious a musician must be to succeed in any area of music. The bottom line is, you have to work hard, he said; perfection is perfection, regardless of the musical style. In fact, Skitch was Fred Astaire's rehearsal pianist, and he told me that Astaire would work on his dance routines all night until he was satisfied. Their rehearsal sessions would last until 4 a.m.!

Skitch himself is a hard-working perfectionist. He taught himself to improvise because he needed the skill to make a living, and learned to transpose, as many of us do, by clef and not by ear. And that is how he got the name Skitch. He recalls, "I was a 17-year-old rehearsal pianist at MGM. Jerome Kern and Irving Berlin would bring their scores to the studio to audition them for the producer. We would all sit in this room with the stars the songs were written for. I was the 'safety plug' who could transpose the songs. After Mr. B [Irving Berlin] or Mr. Youmans [Vincent Youmans] would finish their demo, I would make the instant transposition to an appropriate key for the singers. They called me 'the sketch kid.' Later Bing Crosby said to me, 'Get your name straightened out if you are going to compete.' He nagged me until we got around to 'Skitch,' and I put it on my passport."

Does Skitch have any advice for aspiring musicians? He wants to encourage young students to appreciate all styles of music, and listen to and play music from Bach, Beethoven, Brahms, and Mozart to Bernstein, Carmichael, and Sondheim. "Light music" (the term Skitch likes to use) has to become a steady part of the diet of classical musicians. "Learn to love it," he says. "It will help your life a lot and, in my opinion, help your interpretations of the classics."

So far this year, the Choral Union has performed Bernstein, Ives, and Stravinsky, but as I train the ensemble to sing Jerome Kern, I encourage them to learn to listen differently. The notes are there on

**Juilliard Choral Union with the New York Pops**  
**Skitch Henderson, Music Director**  
**Carnegie Hall**  
**Friday, April 23, 8 p.m.**

**Tickets are available at the Carnegie Hall**  
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paper but must be sung with a rhythmic finesse. Let's face it: the dotted quarter note in Ives is not the dotted quarter note in Jerome Kern! It is not an easy task to teach a large group to sing this music with clarity, and at the same time, create a casual feeling. However, the opportunity to work with a living legend like Skitch Henderson is motivation enough. If you join us for this concert at Carnegie on April 23, I promise you will thoroughly enjoy it—but he warned that it is nearly sold out! □

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

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# Mary Lou Williams: 6 Decades of Jazz Innovation

By LOREN SCHONBERG

MARY LOU WILLIAMS (1910-81) was, in the words of Duke Ellington, “perpetually contemporary.” As an African-American woman, she overcame incredible odds and became one of the leading jazz lights of her generation.

Scratch beneath the surface of jazz history and you find that women have always played a hand in the evolution of the music. Singers such as Gertrude “Ma” Rainey, Ethel Waters, Mamie Smith, and Bessie Smith were immensely popular artists in the early 1920s and they hired the best musicians to play for them, creating the opportunity to learn about phrasing and rhythm from each other. There were also women who played in first-rate jazz bands, such as Marge Creath in St. Louis, and in Chicago, Lil Hardin, who married and honed the talents of Louis Armstrong. Hardin not only played on his legendary Hot Five recordings but also became a bandleader and composer in her own right.

There was another woman in the Windy City in the 1920s who remains obscure to this day, but who, in fact, was a tremendous inspiration to Mary Lou Williams, and her name was Lovie Austin. Near the end of her life, Williams recalled: “When I was between 8 or 10 years of age [1918 or 1920], my stepfather and my brother-in-law, Hugh Floyd, often took me to dances and theaters to listen to musicians. Well, there was a T.O.B.A. [a black theater chain] in Pittsburgh where all black entertainers came. I remember seeing this great woman sitting in the pit and conducting a group of five or six men, her legs crossed, a cigarette in her mouth, playing the show with her left hand and writing music with her right. ... My entire concept was based on the few times I was around Lovie Austin. She was a fabulous woman and a fabulous musician too. I don’t believe there’s a woman around now who could compete with her. She was a greater talent than many of the men of this period.”

Though Austin lived into her 80s, she never received her due. But her music did resonate through her influence on Williams, who began to attract international attention while she was still in her 20s. Williams became the musical director of one of the best ensembles to come out of Kansas City in the 1930s, Andy Kirk’s Clouds of Joy, and they recorded

many of her pieces. One quote of hers is as good a representative anecdote as any: “No one expected a woman to be sitting on a stand with 12 or 18 men. When I was with the Andy Kirk band, no one said anything against it, though, because they went wild when I began to play. At the time I had started playing with a strong left hand, like Fats Waller, and that was considered amazing for a woman to do. In St. Louis once, I was sitting on the stand waiting for the band to come in, and I

had her own concert at Town Hall, where she premiered her *Zodiac Suite*, played by an orchestra that included strings and tenor sax great Ben Webster as a featured soloist. It was during the 1950s that Williams retreated from the jazz world as she became attracted to the Roman Catholic Church, to which she dedicated the last decades of her life. Father Peter O’Brien, a young Jesuit, read a *Time* magazine article about Williams and became, over time, her



Photos courtesy of Institute of Jazz Studies, Rutgers University

Top: Mary Lou Williams in a publicity photo from the early 1970s. Bottom: Williams at work in New York, c. 1940.

heard someone say, ‘Get that little girl off the stage so the band can start up.’ But I just stayed there, and when the band came in and I started playing, the house went into an uproar, cheering and laughing.”

She also wrote for other bands, including Benny Goodman and Duke Ellington, which catapulted her into the pantheon of jazz composers. After leaving Kirk in 1941, Williams led her own small bands, made a series of experimental and fascinating recordings, and became a mentor to the next generation of jazz innovators. Her Harlem apartment became a salon for Bud Powell, Thelonious Monk, Dizzy Gillespie, Art Blakey, and Tadd Dameron, and she taught them all how to better express their own individuality. You can see photos taken at some of those soirees if you look under Williams’ name at <http://memory.loc.gov/ammem/wghtml/wghtml.html>.

Although she worked mainly as a solo pianist or with a trio, Williams continued to arrange for larger groups when given the opportunity and even

spiritual advisor, business manager, and close friend. He has also been advising the Juilliard Institute for Jazz Studies on the Juilliard Jazz Orchestra’s upcoming concert this month in the Juilliard Theater titled “What’s Your Story?": The Music of Mary Lou Williams.

Obsessed with education, Williams sought out children from Harlem and used music as a way to teach them positive life lessons. She did all this for no fee, and put whatever money she had behind her efforts to spread peace through the arts. Williams began composing a series of liturgical works in the 1960s (before Ellington’s more famous sacred concerts), which led to a commission from the Vatican. Her *Music for Peace*, also known as *Mary Lou’s Mass*, was later choreographed by Alvin Ailey and is performed frequently around the world. A series of recordings and appearances (the most notable of which paired her with the avant-garde jazz pianist Cecil Taylor) brought Williams back to the concert stage in the 1970s, and this heightened presence led to a teaching position at Duke University, now the home of the Mary Lou Williams Center for Black Culture.

Given her rare talent for integrating the best of jazz’s new sounds into her own idiom over the course of a six-decade career, it is only natural that the Juilliard Jazz Orchestra salute Williams’ music, and the prospect of what that music entails—from Lovie Austin on—is a thrilling one. □

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

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# Following the Pied Piper of Avery Fisher Hall

By AARON FLAGG

FOR eight young flutists and three percussionists in the Music Advancement Program (MAP), it was a dream come true: appearing in four performances of John Corigliano’s *The Pied Piper Fantasy* with the New York Philharmonic and flutist James Galway, at the end of February and beginning of March. These performances marked the first time that children from the program have performed at Avery Fisher Hall, and it was an amazing experience for them, their teachers, and MAP as a whole.

I was excited to receive a call in mid-December 2003, inquiring whether the Music Advancement Program (Juilliard’s Saturday instrumental program for underserved New York City children, ages 8 to 14) could provide the children’s ensemble for *The Pied Piper Fantasy*. This unique flute concerto, which was inspired by Robert Browning’s “Pied Piper of Hamelin,” culminates with small groups of children responding to the Pied Piper’s flute melodies by playing along and marching from the back of Avery Fisher Hall to the stage and out through the audience. I immediately said, “No problem!”—and set to work getting copies of the music to MAP faculty, who would recommend students for this once-in-a-lifetime opportunity.

After getting a list of students, we began making phone calls to their parents, alerting them to this opportunity and the high degree of support each family would have to provide in getting the children to their rehearsals and evening performances. Each family needed to balance the cost (at least one missed day of school, along with rescheduled homework and late bed-times) with the obvious benefits.

Juilliard’s Office of Educational Outreach and the Philharmonic provided all the children with copies of the printed score; a recording of the music; biographies of the composer, soloists, and conductor; and the original Robert Browning poem, as well as their rehearsal schedules. The MAP faculty then set about helping students learn and memorize eight minutes of music, which the young musicians would need to play by heart in order to participate in the marching ensemble. Scott Simpson, percussion faculty member, describes the process: “We listened to the piece with the students several times, following along with the printed music to get an understanding of it. We then played the part without the record-

ing, to learn the rhythms and meter changes. Next, we played through the movement with the recording, and finally—after only two weeks—the percussionists Natasha Berry, Miguel Tepale, and Wilma Almestica played the parts from memory while marching with the recording.” Each musician, said Simpson, took on these tasks with excitement and professionalism. “Practice was very hard, but worth



Photo © 2004 Chris Lee



Photo © 2004 Chris Lee

**Top:** Flutists (left to right) Moises Hernandez (partially hidden) and Frank Moore, and percussionists Miguel Tepale and Natasha Berry follow piper James Galway in a parade through the audience at Avery Fisher Hall. **Bottom left:** MAP flutists Darryl Duran (second from left), Frank Moore, Moises Hernandez, and Michael Marin (all three on the right) perform with James Galway (in robe), composer John Corigliano (in suit jacket), and the New York Philharmonic. **Bottom right:** First-year MAP student Ernain Kai Gil with James Galway.



room of Avery Fisher Hall. Flute faculty member Gretchen Pusch recalls chaperoning for the Saturday performance: “I entered the stage door following James Galway into the elevator with apologies for trailing him—‘But you are the Pied Piper!’ I inquired as to how our students were doing and he responded with an enthusiastic ‘They’re just great!’”

In the green room, Pusch found eager MAP students chatting or playing duos and trios to pass the time. “One student was telling of his flute lesson with James Galway: ‘He corrected my hand position and told me a secret.’ When asked if he would reveal it, he replied, ‘No, of course not!’ There were discussions of Gustav Holst’s *The Planets*, which was on the second half of the concert, and conversations about having an autistic sibling and what that means. At one point, a MAP flutist and the designated group leader received a call on his cell phone from one of the percussionists, who was unable to make the performance due to a family medical emergency. Another percussionist went into a side room, to learn the now-vacant part so that it would be covered. One cannot place a value on this heady experience for our students. They performed with poise, polish, and a palpable sense of pride. This certainly was the chance of a lifetime.”

The additional benefits for our students and the program enriched the experience even further. The MAP students were invited to share their experience with Philharmonic musicians and New York City public school teachers in a Philharmonic Education Department seminar exploring Corigliano’s work. This also allowed the teachers to become more familiar with the mission of MAP and the upcoming auditions for next year. The support our MAP students received from their teachers and from all those who attended the performances, including their families, was overwhelming.

We are looking forward to other off-site performance opportunities for MAP students—including a performance at an awards ceremony at Carnegie Hall in June, and a MAP recital on Long Island this month—and we trust these experiences will increase the educational benefit and bring the wonderful opportunities available in the Music Advancement Program to more of New York City’s needy and gifted young people. □

Aaron Flagg is Juilliard’s director of educational outreach and a College Division faculty member, as well as an alumnus of the School. He can be reached at [aflagg@juilliard.edu](mailto:aflagg@juilliard.edu).

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# In Martha Clarke, Dancers Find a Loving and Ruthless Mentor

**By ZULEMA QUINTÁNS**

MARTHA CLARKE is a busy woman. She is a director, a choreographer, and—for the past two years—a mentor to the choreographers in the senior class of Juilliard's Dance Division. A graduate of Juilliard herself (B.F.A. '65, *dance*), Clarke danced with Anna Sokolow and was an early member of the Pilobolus Dance Theater before beginning her own troupe, Crowsnest, in the late 1970s.

Interested in all aspects of performance, Martha Clarke has evolved her own kind of theater, one that combines different mediums of expression. As a choreographer, she has worked with the Nederlands Dans Theatre, Joffrey Ballet, American Ballet Theater, White Oak Dance Project, and Rambert Dance Company in London. She has also directed theater and opera for the Glimmerglass Opera, Canadian Opera Company, English National Opera, New York City Opera, Royal National Theatre in London, and American Repertory Theater, to name a few. She has received a MacArthur Foundation Fellowship (popularly referred to as the "Genius Award") and grants from the National Endowment for the Arts and the Guggenheim Foundation.

Clarke works at the interface of dance, music, and theater, drawing her inspiration from art and literature to create transcendent pieces that explore the range of human emotion.

Martha is interested in all aspects of performance. After dancing with Sokolow and Pilobolus, Martha decided that she wanted to create her own kind of theater, one that combined different mediums of expression. Her current projects include a dance composition based on Pirandello's short stories, a commission from the Martha Graham Dance

Martha Clarke's renewed relationship with Juilliard began two years ago, backstage at American Ballet Theater, when she ran into Lawrence Rhodes (who had just become director of the Dance Division) and expressed a desire to teach at Juilliard. Some weeks later, he called to ask if she would like to be a mentor to the senior choreographers.

**Clarke describes her role as something of a "mother hen" who consults with and nurtures the young choreographers, sharing her broad base of experience, providing encouragement, and ultimately making sure that the job gets done.**

Company, and a collaboration with writer Charles L. Mee on a piece based on the life of painter Toulouse-Lautrec for New York Theater Workshop. One of her recent directing projects was Shakespeare's *A Midsummer Night's Dream* at American Repertory Theater in Cambridge, Mass., for which Clarke invited several of her dancers to perform in aerial choreography to highlight the fantasy of the play.

In addition to juggling all of these projects, she manages to find time to mentor the senior choreographers as they prepare their pieces for the upcoming Senior Production at the Clark Studio Theater, April 28-May 1.

Returning to Juilliard marks the beginning of a new phase in Clarke's career. "It's time to give back," she says of teaching—and adds that working with students gives her fresh ideas and encourages her to keep up her already fast pace. Clarke describes her role as something of a "mother hen" who consults with and nurtures the young choreographers, sharing her broad base of experience, providing encouragement, and ultimately making sure that the job gets done. Although most of her work takes place two weeks prior to the show, when the dance, lighting, and costumes are fully realized, Clarke has been meeting

with each of the nine choreographers—as early as last summer, in some cases—to discuss ideas, music, and elements of the production. Whether in the studio or while parking her car, she somehow squeezes in the time to meet with each person as necessary.

Senior Production is the culmination of a year's worth of work—not only for the seniors, but for the entire Dance Division. This performance series is entirely realized and produced by the seniors, with lighting and technical support by the third-year students, and features dancers from all four classes. This year's Senior Production will showcase the work of nine choreographers: Mark Burrell, Caroline Finn, Sebastian Gehrke, Michiko Isono, Andrea Miller, Amina Royster, Michelle Smith, Rachel Tess, and Marie Zvosec. "It's a lovely group of people," Clarke says of this year's class—but, as the performances draw

**Dance Division Senior Production**  
**Clark Studio Theater**  
**Wednesday-Saturday, April 28-**  
**May 1**

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

closer, she says she will not be afraid to be both "loving and ruthless." □

*Zulema Quintáns is a fourth-year dance student.*

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PORTRAITS

Victoria Murray Brand

Manager, Scholarship Development, Office of Development and Public Affairs

*A native of Glen Cove, N.Y., Victoria Brand (Tori to her friends and colleagues) graduated from Adelphi University as an English major. She got her start in alumni and development work while still a sophomore in college, thanks to a campus job.*

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

I've worked at Juilliard for about four-and-a-half years. I had been a homemaker for 17 years (thank you, Lynne Rutkin and Karen Raven, for taking a chance on me), so, on my first day in the office, I felt like a Martian visiting Earth. I saw a lot of faxes coming in and going out and I asked what was the big emergency.

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

I would like to be ombudswoman of the practice rooms, a position not currently available. I would make the rounds of the practice rooms several times a day, chat with each student, allow each to make one complaint about anything, and then listen to a snippet of music from each and give them a snippet of life advice.



Victoria Brand in high school.

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

My strangest job involved an assignment on the first day of my first job after college, in alumni affairs at a university. The alumni event was held at a country club-golf course, with a reception on a huge patio. The patio was covered in goose droppings. My new boss handed me a broom and a shovel and told me to clean it up. I did.

If out of the blue your boss said to take the day off, what would you

do with your free time?

I would probably go to the Greenmarket and then go home to cook and bake.

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

I have been playing the flute since I was 10 years old, when I heard Julius Baker play a concert in Morgan Park, in Glen Cove. I studied privately with Juilliard alumnus Herbert Tichman (B.S. '51, clarinet). And for the past two years I have been studying shakuhachi, the Japanese bamboo flute, with James Nyoraku Schlefer.

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

I love to attend opera—because it includes so many arts (singing, music, dance, acting, costumes). I cannot sing at all, but I hope to, in my next life.

What other pursuits are you passionate about?

I am passionate about the domestic arts: cooking, baking, sewing, embroidery, crafts, housework.

What was the best vacation you've had?

I have spent many a summer vacation in Southold, L.I., bordered by Peconic Bay and the Long Island Sound, where the biggest concern is whether the fresh farm-stand corn was picked an hour ago or 10 minutes ago.

What is your proudest accomplishment in life?

My children: Clara (21), a University of Chicago class of 2004 classics major, and Louis (17), a junior at Humanities Prep High School and a great athlete.

What might people be surprised to know about you?

I am shy.

*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).*

Anthony Netz

Music History Faculty

*New York City native Anthony Netz, who holds a bachelor's degree from Queens College and a master's degree from the City College of New York, also pursued doctoral studies at CUNY Graduate Center. He is a former lecturer at City College and Brooklyn College. A member of the Juilliard faculty since 1996, Netz also began teaching in the Evening Division in 2000.*

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

I attended Music and Art High School in New York City as an art major. My home-room teacher, Mr. Lawner, played the piano throughout home-room period every morning.



Anthony Netz with his cats Natasha (on floor) and Colette, Christmas 2002.

I was overwhelmed by the music he played—Chopin, Beethoven, Brahms—and I had to make it a part of my life. I relentlessly begged my mother for a piano; at last, she gave in! From that point on, I knew that music would be the center of my life.

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

My mother raised me on her own, from my fourth birthday. She was very resourceful. From her, I developed a deep sense of responsibility and learned from an early age to become self-reliant.

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

Two answers here! The first recording I owned was a gift I received along with my first stereo, a two-LP set of popular concert music: Gershwin's *Rhapsody in Blue*, Concerto in F, and *An American in Paris*, and concert music derived from film scores (the *Spellbound* and *Warsaw* Concertos). I played those two records until the grooves turned white! The first record I ever pur-

chased on my own was the sound-track recording of Rodgers and Hammerstein's *Carousel*. At that time (age 14), I was in the midst of a fascination with musical theater, an obsession that naturally led me in a short time to opera. The feelings of the characters in *Carousel* (and the finer musicals in general) became almost tangible through the music. To this day, I am transported by the opening bars of the "Carousel Waltz."

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

I was accompanying a choir in a fast, rather complex piece at a concert and turned two pages at once. Complete derailment!

What are your non-music related interests or hobbies?

I am passionately involved in the animal rights movement and wish I had more time to devote to it. I have a profound respect for animals: I do not believe the Earth is solely ours and I do not believe that animals are here to be used by us. I have been a vegetarian since I was 14 years old (as long as I've been a musician!). I was very pleased when the Juilliard Greens asked me to speak on the subject of animal rights in connection with the Earth Day festivities they sponsored in April 2002.

What is your proudest accomplishment in life?

Beware of hubris! But I can say this: I consider myself to be extremely fortunate. I find myself at the midpoint of my life doing exactly what I always wanted to do. There is no distinction between my vocation and my avocation.

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

Teaching provides me with an opportunity to explore with others the richness of the musical repertoire, as well as its background and context. One of the most rewarding aspects of teaching is presenting a corner of the repertoire to a student who was unaware of it before. To expose a sensitive and receptive student to the sublimity of a Josquin motet for the first time is an extraordinary privilege.

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

There is never anywhere near enough class time to cover what I would like to cover.

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# Percussionists Celebrate Lou’s Legacy

By DANIEL DRUCKMAN

WHEN Lou Harrison died in February 2003, the percussion world lost perhaps its most eloquent and singular voice. No one has done more than Harrison to elevate the status of our instruments and enrich our repertoire, and to open our musical eyes and ears to other cultures and possibilities. So, although Juilliard paid tribute to Harrison at last season’s Focus! Festival, I knew that the School’s percussionists had to acknowledge the passing of this great master by dedicating a concert to his work and ideals. While contemplating whether to do an all-Harrison evening or a concert of music by Harrison and his peers (Cage, Cowell, Partch, etc.), I decided that a more fitting tribute might be to juxtapose Harrison’s music with that of his musical “offspring” and, in so doing, to explore the living legacy he left us. On April 12 in Alice Tully Hall, the Juilliard Percussion Ensemble will present an evening of works by Lou Harrison and three composers—Dean Drummond, Akira Nishimura, and Evan Ziporyn—influenced in some fashion by his life and works.

Harrison spent his formative years in northern California, where he had moved from his native Oregon in 1926. He studied violin and piano in high school, and took up horn, clarinet, and harpsichord upon entering college. In 1935 he enrolled in Henry Cowell’s “Music of the Peoples of the World” course at the University of California extension in San Francisco, which began a lifelong fascination with the music of other cultures (particularly Asian and Native American) and an enduring friendship with Cowell. Through Cowell, he met John Cage in 1938, with whom he staged a series of important percussion concerts in the early 1940s (for which many of the seminal works of Harrison and Cage were written). It was during this period that Harrison began to add to the traditional percussion battery with “found” instruments such as automobile brake drums, flower pots, lengths of plumbing pipe, and nonwestern instruments like Asian bells, clay ocarinas, and Mexican slit-drums. Two of the works on this concert—Fugue (1942) and Canticle No. 3 (1942)—stem from this period.

Harrison spent one year in Los Angeles teaching dance notation and musical form and history for dancers at U.C.L.A. While there, he enrolled in Schoenberg’s weekly composition seminar, which he later said taught him the “importance of simplicity and method” to complement the “license for freedom” he had learned from his study of the music of Ives. In fact, although hardly a serialist, Harrison did experiment with

In 1961 Harrison was chosen as a delegate to the East-West Music Encounter in Tokyo, and visited Asia for the first time. He spent several months in Korea and Taiwan studying traditional music, and upon his return, began to write for ensembles combining western and traditional Asian instruments. He also spent six months in Mexico studying indigenous music and instruments. In 1967 he met William Colvig, an electrician and amateur musician who became his partner as well as dedicated collaborator on instrument building and tuning experiments. In 1971 they constructed an “American gamelan,” a set of metallophones tuned to a pure D-major scale and built from common materials (steel conduit, aluminum slabs, tin cans) combined with galvanized garbage cans and cut-off oxygen tanks. This instrument combined several of Harrison’s obsessions: “found” or invented instruments, just into-

No one has done more than Harrison to elevate the status of percussion and enrich our repertoire, and to open our musical eyes and ears to other cultures and possibilities.

nation, and Asian influence. The Concerto for Organ with Percussion Orchestra (1973) stems from this period, and uses several of the instruments from the American gamelan. In 1975 he began to study traditional Indonesian gamelan, and in subsequent years wrote many works for this ensemble alone or in conjunction with western instruments. A true Renaissance man, Harrison was also a published poet, an often exhibited painter, and was renowned for his calligraphic script. He taught composition and world music courses at San Jose State University, Stanford University, Cabrillo College, Mills College, and the University of Southern California.

Dean Drummond (b. 1949) was a member of Harry Partch’s ensemble, premiering many of Partch’s important works and participating in both Columbia Masterworks recordings made during the late 1960s. He subsequently received degrees in music composition from the University of Southern California and California Institute of the Arts. He is currently co-director of Newband, director/curator of the Harry Partch Instrumentarium, and assistant professor of music at Montclair State University. Drummond’s compositions feature new acoustic instruments, synthesizers, new techniques for winds and strings, and large ensembles of exotic percussion. His music has been largely concerned with the exploration of microtones and just intonation. He is the inventor of two percussion instruments utilizing non-conventional tuning, the zoomoozophone and the just-strokerods. *Dirty Ferdie* (1976) is the last of a set of chamber works inspired by the writings of Louis Ferdinand Celine that feature rich, ringing metallic sonorities, jagged polyrhythms, and a complicated shared melodic line. It is scored for four performers playing a large battery of pitched and unpitched percussion.

Akira Nishimura (b. 1953) studied com-

Continued on Page 27

12-tone composition and used certain pre-compositional processes throughout his creative output. He spent 10 years in New York—some of them as one of Virgil Thomson’s “stringers” at *The New York Herald Tribune*—before returning for good to northern California in 1953. In 1949 Harry Partch’s *Genesis of a Music* stimulated his interest in just intonation, another lifelong passion.

**Juilliard Percussion Ensemble**  
**Alice Tully Hall**  
**Monday, April 12, 8 p.m.**

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

## DISCOVERIES

by Michael Sherwin

### James Kreger Performs Two Cello Concertos

Dvorak: *Silent Woods, Op. 68, No. 5; Cello Concerto in B Minor, Op. 104.*  
Herbert: *Cello Concerto No. 2 in E Minor, Op. 30.* James Kreger, cello;  
Philharmonia Orchestra, Djong Victorin Yu, conductor. (Guild GMCD 7235)

JAMES KREGER received his bachelor’s and master’s degrees from Juilliard in 1969 and 1970, and has taught at the School for 25 years. A student of Leonard Rose and Harvey Shapiro at Juilliard, Kreger also studied with Casals and Piatigorsky, and was a winner of the 1974 Tchaikovsky Competition in Moscow.



The centenary of Dvorak’s death occurs this May 1. Kreger’s taping of cello concertos by Dvorak and Victor Herbert with the Philharmonia Orchestra was issued in 2002 by Guild. Although Dvorak’s Concerto is a repertoire staple while the Herbert is rarely encountered, the two works are actually closely related. Herbert was a faculty

member of the National Conservatory when Dvorak came to America to become its director. Dvorak attended the 1894 premiere of Herbert’s Second and was inspired to begin writing his own concerto in New York eight months later.

Kreger’s performances are outstanding. His burnished tone is rich and mellow, his dynamics subtly nuanced and at times daringly hushed. His bowing is seamless, his intonation irrep- roachable. Kreger’s rhapsodic interpretation of the Dvorak Concerto is poignant and touching, while *Silent Woods* has a rapt inwardness that is mesmerizing. The Philharmonia Orchestra is with him hand-in-glove, distinguished by dramatic-sounding brasses and ravishing solo woodwinds.

Kreger has also recorded an expressive reading of Strauss’s *Don Quixote* in 1994 for Guild (GMCD 7204) with British violist Roger Benedict. As in the Dvorak/Herbert, the Philhar- monia Orchestra is led by the commanding young Korean conductor Djong Victorin Yu. It is coupled with a spectacular account of Strauss’s great tone poem *Also Sprach Zarathustra*.

Lastly, Kreger’s effervescent performances of Mendelssohn’s complete works for cello were released on Koch Discover International (DICD 920586). His fluent pianist is Gerald Robbins. (Though deleted, this CD is available exclusively from the Juilliard Bookstore.)

### Immanuel Davis Plays 20th-Century Flute Works

Prevailing Winds: *Works by Vine, Casella, Guarneri, Yedidia, Roussel, Lang, and Kennan.* Immanuel Davis, flute; Stephen Gosling, piano. (Overdressed Late Guy Productions OLGP-245CD)

IMMANUEL DAVIS’S new recital CD, *Prevailing Winds*, presents seven engaging 20th-century works for flute and piano that, for the most part, have been previously unrecorded. A student of Julius Baker at Juilliard, Davis received his bachelor’s and master’s degrees in 1993 and 1995.



He is presently on the faculty of the University of Minnesota.

Electing not to play a new instrument, Davis produces a warm tone on a Boston-made Powell flute dating from 1935, providing a pleasing sonority for his adroitly performed CD. His appealing pro- gram contains music by composers of varied nationalities. Among

them are *Sicilienne et Burlesque*, Op. 23 (1914) by Italy’s Alfredo Casella; *Sonatina* (1947) by Brazil’s Camargo Guarneri; *Andante et Scherzo*, Op. 51 (1934) by France’s Albert Roussel; and *Night Soliloquy* (1936) by the United States’s Kent Kennan.

The disc also includes works by three younger composers: Australian Carl Vine’s whirling, avian Sonata (1992); American David Lang’s insistent *Vent* (1990); and a popular-music- flavored *Arabesque* (1983) and *Lullaby* (1994) for alto flute by Israeli-born Ronn Yedidia (who holds a doctorate in composi- tion from Juilliard). The rapid finale of Vine’s Sonata, in partic- ular, inspires the performers to impressive heights of virtuosity.

Davis is sympathetically supported by pianist Stephen Gosling, who received his bachelor’s, master’s, and doctoral degrees from Juilliard, and is currently an accompanist at the School. The excel- lent liner notes are by Juilliard alumnus Bruce Adolph. □



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.





**JUILLIARD ORCHESTRA**  
February 27, Alice Tully Hall

James Judd conducted the Juilliard Orchestra, with soloist Jennifer Curtis featured in Dutilleux's Violin Concerto (*L'arbre des songes*).



**JAZZ ENSEMBLE**  
February 26, Triad jazz club

Juilliard jazz students Ivan Taylor, bass; Marion Felder, drums; and Lage Lund, guitar; performed at the jazz club Triad.

# RECENT EVENTS

**REHEARSAL FOR CAFÉ MUSIC**  
February 27, Third-floor studio

*Right:* Dancers Isaac Spencer, Rachel Tess, Jubal Battisti, and Michiko Isono rehearse *Café Music*, choreographed by Peter Martins (right). The piece was performed at the spring benefit concert in the Juilliard Theater on March 31.

*Below:* Dancer Rachel Tess and choreographer Peter Martins talk during a rehearsal for *Café Music*.



**LUNCH WITH AN ALUM**  
March 11, Room 240

Third- and fourth-year drama students participated in the second installment of the Alumni Office's ongoing event series, Lunch With an Alum, which brought drama alumna Tracie Thoms (Group 30) back to the School in March. Students chatted over lunch with Thoms, asking questions about life and work outside of Juilliard. She is currently appearing on Broadway in *Drowning Crow*, and can also be seen on Fox's new television series, *Wonderfalls*, which airs Friday evenings.

Pictured above are attendees (from left, clockwise): Mauricio Salgado, James Seol, Oscar Isaac, Nick Mennell, Kevin O'Donnell, Jacob Fishel, Kathy Hood, Tracie Thoms, Rutina Wesley, and Rebecca Brooksher.

**JOSEPH ALESSI FACULTY RECITAL**  
February 25, Juilliard Theater

Trombonist Joseph Alessi was joined by a number of guests during his concert on the Daniel Saidenberg Faculty Recital Series, including pianist Warren Jones and percussionist Daniel Druckman. The performance included the New York premiere of *Visions of Light* by faculty member Eric Ewazen.



**LOVE'S LABOUR'S LOST**  
February 12-16, Drama Theater

(Left to right) Aric Martin, Cecily Lewis, Abby Gerdtts, Gillian Jacobs, and Molly Stuart were featured in Shakespeare's *Love's Labour's Lost*, the final fourth-year drama production of the season.



**JULIUS BAKER MEMORIAL**  
March 11, Paul Hall

*Above:* Trudy Kane (right) and Elizabeth Mann performed Telemann's Sonata No. 3 in D Major at the memorial for flutist and former faculty member Julius Baker.

*Right:* Flutist Jeffrey Khaner and pianist Linda Mark performed Bach's Allegro and Adagio from Sonata in G Minor.





# Opera Double Bill Offers Insight Into Stravinsky's Evolution

Continued From Page 1

ty. Ironically, when the Free Theater of Moscow folded before *Le Rossignol's* scheduled premiere, it was Diaghilev who came to the rescue by programming the work on the Ballets Russes's 1914 season. He was no doubt pleased when Stravinsky later transformed the work into a ballet score, *Le Chant du Rossignol* (1917). Both versions of the work are still frequently performed, thanks to their charming narrative and evocative scores.

Stravinsky's works are often grouped according to three distinct stylistic periods, proceeding from his Russian neo-national period to Neo-Classicism and finally to serialism. Described by the composer as an "opera-oratorio," *Oedipus Rex* is one of the definitive masterpieces of Stravinsky's Neo-Classical period, which was framed by *Mavra* at its start and *The Rake's Progress* at its conclusion. A forerunner of post-modernism, the Neo-Classical movement (of which Stravinsky was the principal originator and representa-

translated from French to Latin by Father Jean Danielou. Stravinsky specified that the work should be presented with a minimum of stage action, with a note in the score indicating that, with the exception of Tiresias, the Shepherd, and the Messenger, the characters should remain in masks and that "Only their arms and heads move. They should give an impression of living statues."

Stravinsky also revealed that he chose a Latin text because it "had the great advantage of giving me a medium not dead but turned to stone, and so monumentalized as to have become immune from any risk of vulgarization." Underlining this approach, the Narrator ("Le Speaker"), who relates events before they happen in the language of the audience, states at the outset that the version of Sophocles' tragedy to follow preserves "only certain monumental aspects of his various scenes."

Apart from the novel device of using the narrator in this way, the work employs a conventional structure of alternating arias, duets, and choruses. One of the work's noteworthy features is its metrical uniformity, atypical for Stravinsky but used here for dramatic purposes to suggest Fate's inexorable pursuit of Oedipus. Stravinsky simply noted that, "If I have succeeded in freezing the drama in the music, that was accomplished largely by the rhythmic means."

As a whole, *Oedipus Rex* represents the most compelling possible argument that Neo-Classicism could serve as well as any other style for conveying the most potent forms of musical expression (despite Stravinsky's radical pronouncement that "Music is, by its very nature, powerless to express anything at all").

In 1948, the Juilliard Opera Theater (a precursor of the Juilliard Opera Center) commissioned E.E. Cummings to prepare an English translation of the Speaker's text for its production of *Oedipus Rex* that

year; a new edition of the work using that translation was published by Boosey & Hawkes in 1949. Other past productions of Stravinsky's



Ned Canty is the director for the Juilliard Opera Center's double bill of Stravinsky operas.

stage works at Juilliard included *Le Rossignol* in 1980 and *The Rake's Progress*, which opened the Juilliard Theater in 1970. Both *Le Rossignol* and *Oedipus Rex*, along with *Le Sacre du Printemps*, were performed earlier this season at the Metropolitan Opera as a triple-bill titled "Stravinsky."

The cast for *Le Rossignol*, which will be performed in English, includes Hanan Alattar as the Nightingale; Erin Smith as the Cook; Brandon McReynolds as the Fisherman; Weston Hurt as the Emperor of China; Daniel Gross as the Chamberlain; Alvin Crawford as the Bonze; Amy Wallace-Styles as Death; and Steven Spears, Ryan McKinny, and Matthew Garrett as the Three Japanese Envoys. The cast for *Oedipus Rex* features Richard Cox as Oedipe, Alison Tupay as Jocaste, Brian Mulligan as Creon, Alvin Crawford as Tiresias, Brandon McReynolds as the Shepherd, and Daniel Gross as the Messenger. □

Lisa Robinson is senior writer for special projects and proposals.

# Student Composers Display Diversity

Continued From Page 6

sketches. The charts and diagrams for *An Unbroken Chain to Infinity* exceeded 100 pages, but these designs all grow out of music, not the other way around."

Sean Shepherd's process is just as unique: "I start off *slowly*. In the first few days, I may sit for several hours at a time and never write a note. I spend the early days basically gathering and developing material, and at this point I do a lot of visualization about the piece (from graphing the dynamic and emotional scope to picturing the ensemble onstage). The rest of the process consists of basically building the piece from beginning to end, which goes relatively quickly." His piece *Surface Tension* is comprised of one 14-minute movement, which alternates

between fast and slow sections. "The piece lives in an atmosphere of unrest," Shepherd says, "and although there are moments of relative calm, it never really leaves that world. It's a difficult piece, with lots of notes and lots of changes."

In one concert, we already have four very diverse composers and pieces. Want to experience even more? Our last composition concert of the year is on April 19 at 8 p.m. in Paul Hall, and will feature chamber music by Reena Esmail, Ryan Gallagher, Brett Abigaña, Nico Muhly, and Mathew Fuerst. We hope to see you at one or both of these events! □

Cynthia Lee Wong is a composition student in the accelerated B.M./M.M. program.



Sean Shepherd

# WORDS without SONGS

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

## A Street

By Sookkyung Cho

Drunk people, as usual. In a street tent bar, they are drinking *soju* with dried squid. Some hysterically laughing, some quietly talking, some shouting to each other, as if everybody was deaf. *Soju* seems to be more than a companion; it seems to give them a life, a satisfaction. They look like yearning. Terrible agony. The owner looks weary. Another night, this *soju* smell is all over me, she must be thinking. The crimson tent looks dirty and feeble. They think they can keep their world to the inside of the tent. *Soju* glasses hit each other and the sound breaks the tent and their voices fleet into the street.

Some of the small shops are still open on the other side of the street. Teenagers in their uniforms go into a gift shop. Small accessories. As if they can soothe them.

The duck place must be closed, they removed the sign. I haven't seen the store, it must be either non-existent, or deep inside the building. Only during the day, they display a sign in the middle of the street: we sell ducks here.

Those who've been selling fruit all day long are packing. Let's go home.

Lights are dim. They believe in moonlight.

Sookkyung Cho is a second-year piano 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 (ron-price@juilliard.edu).

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Linda Mark Cover photograph for The Flutist Quarterly

Andrew Fingland Photographer (917) 783-2166

# The Machine and I by Professor Putter

Hidden deep within the bowels of The Juilliard School building is a vending machine. It lurks in dark shadows, quietly beckoning to everyone to partake of its fluorescent-lit offerings: candy bars, Life Savers, cookies, and gum. When money is inserted, each item in turn leaps forward into the dark chasm below to be removed and devoured. Hundreds of items are neatly lined up waiting, lemming-like, to play follow-the-leader and make that final plunge. For the most part, these mechanical servants are pretty much alike, but there was something different here. Something no one else could notice. This machine was treating me as special.

I first became aware of its preferential treatment when I got back double the change I was supposed to get. I didn't think too much about it at the time—maybe someone had forgotten to take their change—and then it happened again a week later, and again the next day. A few days after that, I got two Kit Kat bars for the price of one, both dropping at the same time. I remember thinking to myself, “Hey, hey, Thursday, my lucky day!” But from that moment on, I made the extra effort to come to this particular machine for all my vending needs.

One afternoon—a Thursday—my favorite machine gave me the candy bar I wanted and returned my money. Without too much thought, I put the money back in and selected again. Another Kit Kat dived forward and I, once again, got all my money back. Two free Kit Kats! My head whirled. I stood back a moment. A man in a green coat came along and inserted a dollar bill. I edged closer, watching as he pressed the letter-and-number code for what he wanted. His choice dropped. He took it out and checked the change slot. Empty. He hit the machine a few times, checked again, and walked away mumbling to himself. When he was out of sight, I ran up and checked. There was, indeed, no change in the slot. I put the money I had gotten ear-

lier back in. Again, I got my selection as well as money back. I did it again. And again. Each time, it rewarded me with a Kit Kat bar and all the money back. So far, I had five candy bars and hadn't spent a penny. I wondered if I could empty the whole machine with only 70 cents?

While Juilliard may represent the pinnacle of artistic aspiration, that doesn't mean that laughter isn't heard reverberating through its halls. In honor of April Fool's Day (and yes, we know it's come and gone by the time you're reading this—that's part of the joke!), *The Juilliard Journal* presents two generous helpings of comic relief for those gearing up for the spring semester's final demands: excerpts from Juilliard alum and Met Opera Orchestra violinist **Leslie Dreyer's** “A Devil's Dictionary for Musicians,” and **Mike Makman's** tale of his mysterious encounter with a vending machine.

I looked around nervously, wondering if anyone was watching. No one. I looked back at my machine. The light blinked. How much stuff does this machine hold? Two hundred, no, maybe 300 items. I was too excited to count. How long would it take me, one by one, to clean the whole thing out? I felt like a kid in a candy store. My conscience was beginning to nag. What would Mom have said? What would I do with all that candy and gum, all

those cookies? Sell them to friends? Eat them myself? Give them away? Who cares! They would be mine! Mine! Mine! My palms started to sweat. I took a deep breath. I had to think this through. Would it be the right thing to do? I don't know. But wait a minute!

How many times had I lost money in one of these damn machines? How many times over the years had I put money in and gotten back nothing? I mean, *nothing*! Nada! Zip! Not the candy, not the money—nothing! In the long run, was I ahead? Ha! I doubt it! But this was it: my moment! This was my big chance to wipe the slate clean ... once and for all! Or at least, put it in my favor for a long, long time.

“Excuse me!” I whirled around. It was the guy in the green coat. “This machine is not working.” A security guard stood behind him. “I lost my money ...” I stared at him blankly. “I lost 30 cents!” Pushing me aside, the security guard jiggled the return lever a few times and checked the change slot. Empty. He motioned for Green Coat to follow him as he walked away. Suddenly he stopped, turned around, and walked back. He reached his arm around the side of the machine to the back. I heard a “clunk” as the plug hit the floor. The fluorescent light flickered and went out. “Pain in the ass,” he mumbled. “Come on.” They both walked away.

From that day on, things were never the same between me and my machine. I'd return to it from time to time, but it never again gave me free candy, an extra item, or my money back. Once—I think it was a Thursday—I pressed the wrong code by accident, but a Kit Kat bar fell forward anyway. Was my machine doing me a favor for old time's sake? I like to think so. □

*Professor Putter (a.k.a. Mike Makman) is a professional magician and children's entertainer. He is married to drama faculty member and stage manager, Sally Plass.*

# A Devil's Dictionary for Musicians by Leslie Dreyer

**A**  
**A CAPPELLA.** Pocketing the accompanist's fee by performing alone.  
**ABBANDONAMENTE.** The cessation of child-support by a divorced musician.  
**ABRUPT CADENCE.** A solo performer's memory lapse.  
**ACCELERANDO.** The natural tendency to rush a series of eighth or sixteenth notes.  
**AMATEUR.** A concert artist who is reduced to making a living as a dentist or orthopedic surgeon.  
**ATTACCA.** A prison in Italy famous for violent uprisings.

**B**  
**B.** (1) A note either sharp or flat but rarely natural. (2) A music conservatory student's grade that leads to the loss of a scholarship and ulcers for the parents.  
**BARITONE.** A tenor lacking high notes.  
**BOW.** A weapon of wood and horsehair wielded by string-players to attack their instruments and poke out the eyes of stand-partners.  
**BRASS.** Orchestral weapons of mass aural destruction.  
**BURDEN.** (1) A song's refrain. (2) A bagpipe's drone. (3) A musician's family.  
**BURLESCA.** An Italian maestro conducting a German opera.

**C**  
**CALMATO.** A Greek olive.  
**CALORE, CON.** The cuisine of overweight opera singers.

**CANON.** The chaos ensuing after a musician makes a wrong entrance and stubbornly refuses to drop out.  
**CAVATINA.** A tiny cavity in an opera singer's tooth.  
**CHAMBER ORCHESTRA.** The survivors of a symphony's budget cutback.  
**COMIC OPERA.** An opera in which no one gets murdered except the composer.  
**COPERTO.** A concerto dedicated to a policeman.  
**CREMONA.** A Strad made in Cleveland.  
**CROTCHET.** An elderly orchestra member who refuses to retire.

**D**  
**DA CAPO.** The personnel manager of an orchestra in Sicily.  
**DIATONIC.** A soda containing no sugar.  
**DIVISI.** A symphony orchestra during contract negotiations.  
**DOMINANT.** The mother or spouse of a concert artist.

**E**  
**EINGANG.** A visiting foreign orchestra in Vienna.  
**EXPOSITION.** A musical theme presented early, while the audience is still awake.

**F**  
**FA.** An Italian F, and an angry Italian maestro's precursor of muttered curses for musician's mistakes.  
**FIDDLE.** The instrument played by a second-violinist.

**FIFTH.** A bottle frequently stowed in the instrument cases of brass-players.  
**FLAUTIST.** A pretentious flute-player; also known as a flauntist.  
**FULL ORCHESTRA.** An ensemble of musicians performing immediately after a heavy meal.

**G**  
**GEFALLEN.** A musician fired from the Berlin Philharmonic.  
**GENTILEMENTE.** Musicians who are not Jewish.  
**GRACE NOTE.** A note printed too small to be seen, and too fast to be played.  
**GROUND BASS.** A minced fish delicious with black bean sauce.  
**GUEST CONDUCTOR.** A foreign maestro short of cash.

**H**  
**HARMONIC.** A deliberate squeak on a stringed instrument.  
**HEXACHORD.** To jinx a chord with a wrong note.

**I**  
**IMPERFECT CADENCE.** A musical ending marred by a musician hanging onto a note.  
**INHARMONIC RELATION.** A musician's mother-in-law.  
**INNER VOICE.** The conscience of a tyrannical conductor and faking musician.

**L**  
**LA.** The syllable sung by singers when forgetting lyrics.

**LARGHETTO.** A big urban area inhabited by an ethnic minority.  
**LEGATO.** An Italian cat.  
**LIGATURE.** A Band-Aid for holding bleeding notes together.  
**LYRE.** A living musician who claims to have played under Toscanini.

**M**  
**MANUSCRIPT.** Indecipherable music.  
**MEISTERSINGER.** A German opera singer with a good press agent.  
**MESSA, MESSE.** A disastrous musical performance.  
**MIRLITON.** A laxative for musicians past 50.  
**MOVABLE DO.** Negotiable stolen bank notes.

**MUSICA SACRA.** A chronic pain in the lower back of musicians.  
**N**  
**NEIGHBOR-TONES.** The sound of a stereo or Steinway from an adjoining or overhead apartment.  
**NICHT SCHLEPPEN.** Fast as hell.  
**NONETTO.** An undistinguished Italian maestro; a nobody.

**O**  
**OBERWERK.** A common complaint of musicians and opera singers.  
**OBOE.** A double-reed instrument played by a conical bore.

CAREER  
by Derek Mithaug

BEAT

The Story of Your Life, Part 2

LAST month, I discussed some of the important functions that your biography serves in your career, as well as the basic outline of a professionally written biography. This month's column continues in more detail about information you should consider incorporating into a medium-length biography.

But first, a quick review. The opening paragraph of your biography should portray your most recent accomplishments with excitement. You can achieve this by focusing on recent performances, honors, or even upcoming engagements. The opening line is critically important, because its command will capture the reader's attention.

One item I neglected to mention in the previous article is the tendency to inflate oneself unnecessarily. Generally speaking, you should refrain from over-dramatizing yourself or your accomplishments. For instance: "The violin virtuoso Alexandra Narino performs regularly to adoring audiences throughout the United States, Europe, and Asia. Her stunning beauty, passion, and dazzling technique make her a favorite with conductors and concert presenters worldwide." The words that stick out in these two sentences are "adoring," "dazzling," and "stunning beauty." Refrain from making comments about yourself that are largely subjective and reflect the writer's view (in most cases, your own) and not necessarily those of a professional reviewer or music critic. In this example, I would leave out "stunning beauty" entirely, and prefer not to use "dazzling technique," because it is overused by music journalists. Instead, I would recommend finding a way to talk

about a specific focus, such as "Her passion for new music..." to describe why she is a favorite with conductors and concert presenters. And a phrase such as "...performs regularly throughout the United States, Europe, and Asia" is a far simpler way of leaving the reader with the impression that the artist is in demand worldwide.

In a medium-length biography, the second paragraph usually presents a new theme. This is the time to introduce your other professional activities. If you are involved in teaching, coaching, directing, writing, etc., you might consider creating a paragraph around one of these topics. But you should first consider the totality of these activities—do you have enough experience to support

**A bio isn't the place to talk about your eccentric passions or unusual hobbies.**

**Keep it brief, factual—and, if possible, about you as the artist.**


an entire paragraph? One of the common errors I see in biographies is the tendency to lump into the second paragraph everything that doesn't fit squarely into the first. Little consideration is given to the relationship between the individual items and the introductory sentence. In other words, if you begin the second paragraph with your commitment to new music, an immediate detour in your next sentence to your South American tour with the Young Mozart Player's Chamber Orchestra makes no sense. Keep all the material you decide to share in your second paragraph related to your topic sentence (which undoubtedly means making some tough choices about what to include).

Finally, we come to the third paragraph, which

should be of lesser value or interest to the reader than the preceding two. But this doesn't mean that the material should be mundane. The final paragraph can finish your biography with a commanding punch or dribble off into oblivion. Finishing any biography on a high note is difficult, because the salient information you might consider for a finale will likely be a strong candidate for inclusion in the first paragraph. If you save it for the end, you are taking a risk that the reader may not take the time to read the entire bio. In our busy lives, few of us take the time to read a news story from beginning to end. Instead, we scan the headline, and skim over the rest until our curiosity is satisfied. Think about your biography as a news story and you'll begin to understand how potential presenters, agents, directors, and conductors are likely to read it.

There are a number of approaches you can take for the final paragraph. I strongly encourage reading dozens of artist biographies (which you can find online) to see these approaches. If you do, you'll quickly recognize the recurrence of certain "themes." Some biographies finish with information about the artist's current professional activities; others conclude with formal education acknowledgements. Still others will add a personal touch, such as "Mr. Norman lives in New York with his wife and 7-year-old daughter Megan." If you do venture towards the personal, avoid going into much detail. This isn't the place to talk about your eccentric passions or unusual hobbies. Keep it brief, factual—and, if possible, about you as the artist. The ending should complement your previous two paragraphs. The ideal opening and ending paragraphs work together to frame the artist's professional life elegantly.

If you need assistance in writing a professional biography, please stop by our office in Room 476 to schedule an appointment. □



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

Reviving Music Silenced by the Holocaust

Continued From Page 1

lacked for decades. In 2003 he initiated a multi-year project, "Recovering a Musical Heritage," involving The Juilliard School and several other New York City institutions. The first critically acclaimed series featured operatic, symphonic, and chamber music of Alexander Zemlinsky, Viktor Ullman, Hans Krasa, and Pavel Haas.

Conlon returns this month for the second installment, which focuses exclusively on the music of Erwin Schulhoff, whose remarkable versatility will be showcased in concerts of his orchestral music (at Alice Tully Hall on April 30) and of his orchestral, solo, and chamber music (at the 92nd Street Y on May 1 and 2).

**Recovering a Musical Heritage:  
Music of Erwin Schulhoff  
Juilliard Orchestra  
James Conlon, Conductor**

**Alice Tully Hall  
Friday, April 30, 8 p.m.**

**92nd Street Y  
Saturday, May 1, 8 p.m.  
Sunday, May 2, 3 p.m.**

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

Conlon's profound sentiments for this group of composers germinated from his attraction to Zemlinsky's music, which he discovered more than

a decade ago. Zemlinsky had managed to escape from Vienna in 1938, and subsequently lived on the West Side of Manhattan until his death in 1941. But his music shared the fate of many of those composers who died in the Holocaust: Its romanticism was shunned by those who subscribed to the dominant dodecaphonic aesthetics of the mid-century. Conlon has recorded nearly all of Zemlinsky's orchestral works, as well as three of his eight operas.

"From that, I became interested in some of the other names that I was seeing that popped up during his life," Conlon recalls, "and then one thing led to another. What it made me realize is that, generally speaking, we are all very ignorant of this entire piece of musical history. I don't mean that there aren't some people who are knowledgeable—musicologists, people who have studied the history, who know about this. But the average music lover has never had any opportunity to even know what went on."


Accordingly, Conlon wants to change the music public's consciousness. "I am devoting the year 2004 to helping everybody just become aware of these composers. If their enormous body of works has fallen by the wayside, it's not because they were of no value," he says. "We assume that when we don't know something, it's because it's not worth knowing. I want to attack this assumption, and I'm saying the opposite. We don't even know a

great deal of what's out there because it was suppressed. It was the intent of the Nazis that these composers, these artists, these writers and their work would be destroyed. Those peoples' lives cannot be brought back, but their works can be—and that's what this project is about doing."

Erwin Schulhoff, the focus of this year's New York project, was an engrossing figure who lived in Prague and perished in the camp at Wulzburg, Bavaria. His compositional career comprises a remarkable range of styles, in which one can trace influences of many of the sociopolitical movements of the eruptive time between the two World Wars. The concerts will encompass the full gamut of his approaches as well as the extreme variety of genres in which he was comfortable. The works range from solo pieces for instruments as diverse as piano and contrabass to compositions for large orchestra, and include chamber music for conventional and unconventional ensembles.

"Schulhoff has two or three absolutely unique characteristics," Conlon says. "In this group of composers, he is the one to have been deeply attracted to jazz, to have integrated it not as a curiosity or as an experimental piece or two in the jazz element. He embraced what he understood to be jazz, and worked for several years in this idiom—by the way, well in advance of Gershwin. Then, at the end of his life, there is a whole

Marxist period. That is a very interesting phenomenon, because he used Marxism as a muse. A lot of the music that came out of the Soviet Union was



**James Conlon**

propaganda, party politics, something to feed the system. In contrast, Schulhoff was an idealist and wrote his music out of sincere convictions."

But those two periods alone fail to define Schulhoff adequately, Conlon says. "It is fascinating to see this man who was a Dadaist in the early teens, then moved on to his jazz style in the 1920s, went through a neoclassic period, and also a period where he embraced the new Czechoslovakia. It was a new nation after the First World

Continued on Page 23

CALENDAR  
OF EVENTS

Continued From Page 28

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

**27/TUES**  
**HELENA POGGIO, CELLO**  
Paul Hall, 4 PM

**JANICE LaMARRE, VIOLA**  
Morse Hall, 4 PM

**SCOTT BORG, GUITAR**  
Morse Hall, 6 PM

**ERIC NOWLIN, VIOLA**  
Paul Hall, 6 PM

**ELISE GOODMAN, VIOLIN**  
Paul Hall, 8 PM

**AN EVENING OF NEW COMPOSITIONS**  
Morse Hall, 8 PM

**28/WED**  
**WEDNESDAYS AT ONE**  
Student Conductors  
Alice Tully Hall, 1 PM

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

**JOANNA FRANKEL, VIOLIN**  
Morse Hall, 4 PM

**EMMANUELLE BEAULIEU BERGERON, CELLO**  
Morse Hall, 6 PM

**RUSSIAN DICTION CLASS RECITAL**  
Students of Gina Levinson  
Paul Hall, 6 PM

**JUILLIARD JAZZ ORCHESTRA**  
“What’s Your Story?”: The Music of Mary Lou Williams  
Juilliard Theater, 8 PM  
Free tickets required; available starting April 14 at the Juilliard Box Office.  
*See related article on Page 11.*

**SENIOR DANCE PRODUCTION 2004**  
Program I  
Clark Theater, 8 PM  
Free tickets required; for information and reservations, call (212) 799-5000 x7139 after April 9. Tickets will be picked up at the door the night of performance.

**BENJAMIN SOSLAND, TENOR**  
Paul Hall, 8 PM

**29/THURS**  
**ELINOR FREY, CELLO**  
Morse Hall, 4 PM

**KEATS DIEFFENBACH, VIOLIN**  
Paul Hall, 4 PM

**LIEDERABEND**  
Paul Hall, 6 PM

**CATHERINE MILLER, VIOLIN**  
Morse Hall, 6 PM

**OFRA YITZHAKI, PIANO LECTURE**  
Morse Hall, 8 PM

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

**YELENA GRINBERG, PIANO**  
Paul Hall, 8 PM

**30/FRI**  
**JENNIFER CURTIS, VIOLIN**  
Paul Hall, 4 PM

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

**DANIEL BILLINGS, BARITONE**  
Paul Hall, 6 PM

**KUAN-CHEN HUANG, VIOLA**  
Morse Hall, 6 PM

**NICHOLAS STOUP, PERCUSSION**  
Room 309, 8 PM

**MICHELE SATRIS, VIOLIN**  
Paul Hall, 8 PM

**ALEXEI PODKORYTOV, PIANO**  
Morse Hall, 8 PM

**RECOVERING A MUSICAL HERITAGE**  
Music of Erwin Schulhoff  
Juilliard Orchestra  
James Conlon, Conductor  
David Greilsammer, Piano  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 16 at the Juilliard Box Office.  
*See related article on Page 1.*

MAY

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

**RECOVERING A MUSICAL HERITAGE**  
Music of Erwin Schulhoff  
Juilliard Orchestra  
James Conlon, Conductor  
92nd Street Y, 8 PM  
Tickets \$30; available at the 92nd Street Y Box Office or Y Charge (212) 415-5500.  
*See related article on Page 1.*

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Works by Strauss, Haydn, and Respighi  
Juilliard Theater, 8 PM

**KRISTIN KNUTSON, SOPRANO**  
Paul Hall, 8:30 PM

**ANDREW LENHART, COLLABORATIVE PIANO**  
Morse Hall, 8:30 PM

**2/SUN**  
**RECOVERING A MUSICAL HERITAGE**  
Music of Erwin Schulhoff  
92nd Street Y, 3 PM; see May 1.

**3/MON**  
**JUILLIARD STRING QUARTET**  
Daniel Saidenberg Faculty Recital Series  
Works by Schubert, Babbitt, and Beethoven  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 12 at the Juilliard Box Office.  
*See related article on Page 3.*

**DAVID BUCK, FLUTE**  
Morse Hall, 8 PM

**4/TUES**  
**SARAH BEATY, CLARINET**  
Morse Hall, 8 PM

**JEREMIAH SHAW, CELLO**  
Paul Hall, 8 PM

**5/WED**  
**WEDNESDAYS AT ONE**  
Pre-College Chamber Music  
Alice Tully Hall, 1 PM

**SUSANNAH PHILLIPS, SOPRANO**  
Paul Hall, 6 PM

**NAFSIKA CHATZICHRISTOU, GUITAR**  
Morse Hall, 8 PM

**CHRISTINA WHEELER, VIOLIN**  
Paul Hall, 8 PM

**6/THURS**  
**VOCAL ARTS HONORS RECITAL**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 22 at the Juilliard Box Office.

**GEOFFREY PILKINGTON, FRENCH HORN**  
Paul Hall, 8 PM

**7/FRI**  
**GERMAN DICTION CLASS RECITAL**  
Students of Richard Cross  
Morse Hall, 4 PM

**MICHAEL ROCHIOS, TENOR**  
Paul Hall, 4 PM

**WEN-LING SHIH, DOUBLE BASS**  
Paul Hall, 6 PM

**SEAN O'HARA, DOUBLE BASS**  
Paul Hall, 8 PM

**JAZZ TROMBONE ENSEMBLE**  
Morse Hall, 8 PM

**8/SAT**  
**SARAH LANE, VIOLA**  
Paul Hall, 8:30 PM

**SUSIE YANG, CELLO**  
Morse Hall, 8:30 PM

**10/MON**  
**HAZEL DEAN DAVIS, HORN**  
Morse Hall, 4 PM

**KRISTOFFER SAEBO, DOUBLE BASS**  
Paul Hall, 4 PM

**KENNETH OLSEN, CELLO**  
Morse Hall, 6 PM

**DANIEL S. LEE, VIOLIN**  
Paul Hall, 6 PM

**MARK DUBAC, CLARINET**  
Paul Hall, 8 PM

**AN EVENING OF FORTEPIANO MUSIC**  
Morse Hall, 8 PM

**11/TUES**  
**YING-CHIEN LIN, PIANO**  
Paul Hall, 4 PM

**RYAN McKINNEY, BASS-BARITONE**  
Morse Hall, 4 PM

**ITALIAN VOCAL LITERATURE CLASS RECITAL**  
Students of Corradina Caporello  
Paul Hall, 6 PM

**DA-GENG HE, DOUBLE BASS**  
Morse Hall, 6 PM

**DORIVAL PUCCINI JR., TRUMPET**  
Paul Hall, 8 PM

**JOHN McMURTERY, FLUTE**  
Lecture-Performance  
Morse Hall, 8 PM

**12/WED**  
**ARUNESH NADGIR, PIANO**  
Paul Hall, 8 PM

**DANCE DIVISION PRESENTATION**  
Choreographic Honors 2003-2004  
Juilliard Theater, 8 PM

**13/THURS**  
**AMY BUCKLEY, SOPRANO**  
Paul Hall, 4 PM

**HUBERT SALWAROWSKI, PIANO**  
Morse Hall, 4 PM

**SINGING IN FRENCH**  
From Lully to Poulenc  
Paul Hall, 6 PM

**DANCE DIVISION PRESENTATION**  
Choreographic Honors 2003-2004  
Juilliard Theater, 8 PM

**MICHAEL ATKINSON, HORN**  
Morse Hall, 8 PM

**14/FRI**  
**KOJI ATTWOOD, PIANO**  
Morse Hall, 4 PM

**DAVID BYRD-MARROW, FRENCH HORN**  
Paul Hall, 4 PM

**GABUKA BOOI, BARITONE**  
Paul Hall, 6 PM

**NICOLE STAKER, HARP**  
Morse Hall, 6 PM

**ANDREA FISHER, FLUTE**  
Room 309, 8 PM

**YU JIN CHOI, VIOLIN**  
Paul Hall, 8 PM

**MATTHEW RYBICKI, DOUBLE BASS**  
Morse Hall, 8 PM

**15/SAT**  
**DANCE DIVISION PRESENTATION**  
Choreographic Honors 2003-2004  
Juilliard Theater, 8 PM

**JEAN-PAUL BJORLIN, TENOR**  
Paul Hall, 8:30 PM

**ADAM BROWN, GUITAR**  
Morse Hall, 8:30 PM

**17/MON**  
**CHING-YUN HU, PIANO**  
Paul Hall, 4 PM

**EMILY POPHAM, VIOLIN**  
Paul Hall, 6 PM

**DUOJIA XIAO, PIANO**  
Paul Hall, 8 PM

**DANCE DIVISION PRESENTATION**  
Senior Dance Showcase  
Juilliard Theater, 8 PM

**18/TUES**  
**ERIC FUNG, PIANO**  
Paul Hall, 4 PM

**WILLIAM OWENS, TRUMPET**  
Paul Hall, 6 PM

**SOOKYUNG AHN, SOPRANO**  
Paul Hall, 8 PM

**JULIA MACLAINE, CELLO**  
Morse Hall, 8 PM

**19/WED**  
**JUILLIARD JAZZ ENSEMBLES**  
Paul Hall, 8 PM  
Free tickets required; available starting May 5 at the Juilliard Box Office.

**20/THURS**  
**WILLIAM S. BOMAR, FLUTE**  
Paul Hall, 6 PM

**ELEONORE OPPENHEIM, DOUBLE BASS**  
Paul Hall, 8 PM

**COMMENCEMENT CONCERT**  
Juilliard Orchestra  
Hugh Wolff, Conductor  
Works by Beethoven, Chopin, and Tchaikovsky  
Alice Tully Hall, 8 PM  
Free tickets required; available starting May 6 at the Juilliard Box Office.  
*Ticket availability extremely limited.*

**21/FRI**  
**JUILLIARD STRING QUARTET SEMINAR RECITALS**  
Paul Hall, 4 & 8 PM



Photo by James Kriegsman  
Ki-Sun Sung will conduct the Pre-College Chamber Orchestra on May 1.

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# New Scholarships Expand Resources for Juilliard Students

By VICTORIA MURRAY BRAND

GENEROUS alumni and friends of Juilliard have contributed 22 new scholarships in recent months. These new awards enrich the financial aid resources available to young dancers, actors, and musicians who come to Juilliard to develop their artistry. For students and their families who are faced with the daunting challenge of affording a Juilliard education, scholarships are welcome news.

With substantial gifts from the estates of Frances Brown and Clara McKinney, the **Joan Elizabeth Brown Scholarship** has been endowed. Named for the late pianist who received her bachelor's and master's degrees from Juilliard (in '52 and '54), the new award was made possible with bequests from Joan's mother and grandmother, and is designated for piano students.

The estate of Frances Somers included provision for a generous endowed scholarship to be known as the **Stephen E. Somers Scholarship**. Frances and Stephen Somers were deeply interested in education and music throughout their lives. This new scholarship will be open to actors, dancers, and musicians.

The **Edna M. Rossum Scholarship** has been endowed with a major gift from the estate of Edna M. Rossum. An award for music students, the scholarship will also cover room-and-board expenses in the Meredith Willson Residence Hall.

The estate of Arnold Deutsch provided generous support to enhance the Dorothy DeLay Scholarship. Known as the **Arnold Deutsch/Dorothy DeLay Scholarship**, it is an important resource for violin students. Deutsch, who founded the Friends of Young Musicians, greatly admired and supported the work of Juilliard's renowned violin pedagogue.

The **Felix Galimir Scholarship** will be awarded to musicians studying stringed instruments. Galimir was a member of Juilliard's violin faculty from 1962 until his death in 1999. He founded the Galimir Quartet, which worked closely with such composers as Berg, Webern, and Ravel, and he was esteemed for his coaching work with quartets and other chamber ensembles.

Noted violin pedagogue and Juilliard alumna Fredell Lack recently made a major addition to the **Louis Persinger Scholarship**, an award endowed in 2002 by Louise Behrend, a classmate and fellow student of Persinger. Violinists will benefit from this award, which is an important link in the history of Juilliard's violin pedagogy. Louis Persinger studied at Juilliard with Eugene Ysaÿe, and taught at Juilliard from 1930 until his death in 1966.

Juilliard alumni Grace and Harold Sanford enjoyed a long career as duo pianists and composers. A gift from their estate has endowed the **Grace Krick Sanford and Luis Harold Sanford Memorial Scholarship**. This new award is for music students, with preference for pianists.

Edwin Artzt, a friend of Juilliard and retired C.E.O. of Procter and Gamble, established the **Ida Artzt Scholarship**, in memory of his mother. Ida Artzt studied piano at Juilliard in 1917-18, and the new award will benefit pianists.

The **Philip Osborne Grant Scholarship** was established by James Grant and R. Webster Grant III in memory of their father, who studied timpani on the graduate level at Juilliard in the 1930s. Philip Osborne Grant distinguished himself in several areas, including the percussion section of the Pittsburgh Symphony and Goldman Band. Later he was an executive with the Fred Gretsch Company, drum and guitar manufacturers, and eventually proprietor of Grant's Village Store in Middletown Springs, Vt. This new scholarship in Grant's memory is designated for percussion students.

Dr. Bernard Ferrari, Juilliard trustee and McKinsey & Company director, together with his company generously funded a new scholarship known as the **McKinsey & Company Scholarship**. At a recent meeting and reception held at Juilliard, McKinsey directors had an opportunity to hear the scholarship recipients in performance. Pianist Soyeon Lee, an artist diploma candidate, and trumpeter Brandon Lee, a third-year undergraduate jazz student, are the first recipients of the McKinsey & Company Scholarship.

Mr. and Mrs. Menachem Sternberg contributed generously to establish the **Liora and Menachem Sternberg Fellowships**. Awarded to two Young Artists of the Juilliard Opera Center, the fellowships underwrite stipends for singers who are pursuing post-graduate study and making the transition to professional careers.

Juilliard's pianists and violinists will benefit from the **Frederick G. Horn and Elsie K. Bauernfiend Scholarship**, a new award endowed with a gift from six members of the Horn and Bauernfiend family.

Juilliard trustee and alumna Julie Choi (B.M. '85, M.M. '86, piano) established the **Myunghée Monica Kim Shin Scholarship** in memory of a friend's sister. The award is for music students.

A cellist with the Los Angeles Philharmonic, Barry Gold (B.M. '79, M.M. '80) provided the **Marvin and Adele Gold Memorial Scholarship**. With this new award for cellists, Mr. Gold acknowledged his parents' support and encouragement during his student years at Juilliard.

The Abraham and Phyllis Katz Foundation funded a new award for pianists, the **Phyllis Katz Scholarship**. Mrs. Katz attended Juilliard's Pre-College Division and was active in many music organizations. The **Pamela J. Schleicher Scholarship in Piano** was established with gifts from family and friends of Pamela J. Schleicher.

A gift from the Hamilton and Mildred Kellogg Trust in Minneapolis created the **Mildred H. Kellogg Scholarship**, which will be awarded to graduate voice students. The **Louis and Sarah Mindich Scholarship**, given by Helen and Hal Miles and Joseph and Elaine Bieger, through the Louis and Sarah Mindich Fund, supported singers in the 2003-04 academic year, and next year will aid students in jazz and dance.

Recent bequests provided three new scholarships. The **Bernard Soman Scholarship** for piano students is the gift from the estate of Florence Jane Soman, whose will directed that her custom Knabe piano be sold to provide

funds for a scholarship in her husband's memory. The **Elizabeth Lynette Van Dyck Memorial Scholarship** for music students has been created with a gift from the estate of Howard Van Dyck. And the **Eleanor Gay Lee Drama Scholarship** was established with a gift from the Eleanor Gay Lee Gallery Foundation, Inc.

The **Philip and Barbara Kaplan Scholarship** provides support for voice, violin, or piano students. Ambassador Philip Kaplan had a 27-year career as a United States Foreign Service diplomat, and is a partner with Patton Boggs L.L.P. in Washington D.C.

A new scholarship, the **Victoria Murray Brand Scholarship in Flute**, was given by Marie V. Murray in honor of her daughter, Juilliard staff

member, Tori Brand.

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

*Victoria Murray Brand is manager of scholarship development.*

## BMW and Juilliard Honor Musical Excellence

By GIUSTINE ALTSCHULER

BMW of North America, Inc. celebrates its fourth year of corporate sponsorship at The Juilliard School, providing a full-tuition music scholarship for the 2003-04 academic year. Over the years, the affiliation between BMW and Juilliard has been based on mutually held values of excellence and superb performance. These important qualities are expressed in the talents of cellist Patrice Jackson, a first-year student who is BMW's 2003-04 scholarship recipient..

Tom Purves, chairman and C.E.O. of BMW Holding Corp., said of the award: "BMW of North America is proud to continue our longstanding relationship with The Juilliard School in 2004. The scholarship we have established represents BMW's dedication to the talented musicians who attend Juilliard." BMW, like other donors committed to Juilliard's students, recognizes the vital importance of financial aid to the School. Scholarship assistance remains the most significant means of allowing talented young artists to enroll at Juilliard regardless of their financial circumstances. Through the generosity of each of the dedicated and generous supporters who establish scholarships at Juilliard, many students are able to achieve their goals in the pursuit of artistic excellence.

Patrice acknowledges the impact of this financial assistance on her own experience. "Receiving a scholarship from a company like BMW is very meaningful," she says. "It assures that I will be able to further my musical studies at this great conservatory. I am honored to be this year's recipient."

Patrice comes to Juilliard from Yale University, where she received a certificate in cello studies. The sixth generation in her family to play a stringed instrument, Patrice continues her education as a student of Joel Krosnick. Among her achievements, Patrice has earned first prize in the Chevron-Texaco Sphinx Competition

and has appeared on NPR's *From the Top* radio series. Patrice has also performed as a soloist with orchestras such as the Boston Symphony, the Atlanta Symphony, and the Johannesburg Philharmonic. She has also participated in the Banff Festival in Canada.

On April 26, BMW's associates and friends will be in the audience for the Juilliard Orchestra's performance at Carnegie Hall. The orchestra, conducted by James DePreist, will per-



Photo by Michael Marsland

Patrice Jackson

form works by Kernis, Mozart, and Mahler. Prior to the orchestra's performance, BMW will host a reception at which Patrice and a fellow Juilliard student, pianist Jennie Jung, will perform Chopin's *Polonaise Brillante* in C Major, Op. 3, for cello and piano. In recognition of BMW's valued collaboration with the School, President Polisi comments, "BMW of North America is a valued member of the Juilliard community. We are deeply grateful for the company's association and the encouragement it provides our gifted young artists."

For more information about contributing to Juilliard, please call the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit [www.juilliard.edu/giving](http://www.juilliard.edu/giving). □

*Giustine Altschuler is assistant director of foundation and corporate relations.*

# Neidich Awarded Schuman Chair

Continued From Page 9

Quintet, Op. 115. What is most important, though, is that, in Brahms, there are certain passages that seem awkward at first—but that is because Brahms’s mind worked in very complex ways. Once one examines how Brahms composed those passages, one can recognize what he was after. Then, ultimately, the performer can play the passage with a deeper understanding.”

Playing period instruments also shows us more about what a composer wanted, said Mr. Neidich. “A performer can begin to appreciate how the instrument inspired the composer, how it led the composer to write in a particular way, and also how the writing pushed the boundaries of the instrument. For instance, when I play period instruments, I get a wonderful sense of how revolutionary a composer Mozart was—the Clarinet Concerto has, to my knowledge, the first melody for the clarinet in the low register! That is why I say that when I play old music on period instruments, I feel like I am playing very new music.” Mr. Neidich’s first lecture included a demonstration of historical instruments, as well as a talk about how playing them can change and improve the way we play modern instruments.

For those curious to view the manuscripts discussed in Mr. Neidich’s lectures, the Bärenreiter Neue Mozart-Ausgabe volume of the Clarinet Concerto includes a facsimile of the manuscript fragment. The Brahms manuscripts reside at the Morgan Library, which is currently under renovation—but viewing the collection can be done on a limited basis before the library reopens in 2006.□

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

# Tribute to Genia Melikova

I was immensely saddened to learn that a former colleague of mine, Genia Melikova, died on March 5 at the age of 74. Genia and I met in 1972, when I came to teach classical Spanish dance at Juilliard and she was teaching classical ballet. But the first time I had the honor of watching her perform was in 1956, when she

rina to be partnered by Nureyev after he defected from Russia in 1961). She was also a member of the London Festival Ballet from 1963-64 before she came to New York.

In 1969 she joined the faculty at Juilliard, where she choreographed and directed *Vivaldiana* in March 1985 and restaged the “Pas de Trois” from



Genia Melikova teaching a ballet class in the Dance Division in 1979.

appeared with the Grand Ballet du Marquis de Cuevas at the Gran Teatro Opera in Buenos Aires, in my native land of Argentina.

The daughter of Russian parents, Genia Melikova was born in Marseille, France. She began her dance training in Nice with Julia Sedova. At an early age, she joined the Ballet Russe de Monte Carlo under the direction of Leonide Massine. Following World War II, Genia and her parents emigrated to the United States, where she trained under the direction of Anatole Vilzak and Anthony Tudor, performing with American Ballet Theater. From 1954-62, she danced with the Paris-based Marquis de Cuevas company. She had leading roles in *The Sleeping Beauty* and *Swan Lake* (in which she was the first Western ballerina to be partnered by Nureyev after he defected from Russia in 1961). This ballet was originally performed by the Grand Ballet du Marquis de Cuevas in 1948 and was first performed in New York by the New York City Ballet in 1951. In addition to her 26 years at Juilliard, Genia also taught at the Igor Youskevitch School of Ballet and the Alvin Ailey American Dance Center.

Genia and I shared many wonderful memories of our former careers as professional dancers, often chatting in the dressing room in between classes. As a colleague, she was wonderful to work with. Genia’s devotion to her profession and her kindness won her the regard and admiration of her colleagues and students alike. She will be sorely missed by me and many others in the dance world.

—Gloria Marina San Román

## REMINDERS FROM THE REGISTRAR

All students who are planning to return for the 2004-05 academic year must pay the \$250 enrollment deposit by April 1 and pre-register from April 12-30. Information on pre-registration will be sent to your Juilliard e-mail account and posted on the registrar’s bulletin board.

All grades of I or X from Fall 2003 must be completed no later than May 10. Notify the registrar in writing as soon as the work has been completed. Note: Instructors may set an earlier deadline, so be sure to check with your instructor.



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The Juilliard community mourns the passing of the following individuals:

### Alumni

- Marguerite B. Petrullo Hendricks (BS '36, piano)
- Hillard Libman (Pre-College '45, piano)
- Erma Riggins Looper ('45, piano)
- Dudley Powers ('30, violoncello)

### Friends

- Lillian Alper

**IN MEMORIAM:**  
**Louis A. Alcuri**  
**- Class of 1949 -**  
**October 3, 1929 – February 1, 2004**  
**At rest, after a ten-year-long battle with Parkinson’s disease.**  
**You played every note.**

# A Devil’s Dictionary for Musicians

Continued From Page 18  
**OCARINA.** The breakfast cereal of Italian opera singers.  
**OMNITONIC.** A high-test fuel for a small foreign car.  
**OPERA.** A musical drama that is either tragic or comic, depending on the sobriety and waistlines of its singers.

**OPERA BUFF.** A maniacal person who, when asked the time of day, will provide a comparison of tenors and coloraturas.

**ORCHESTRATION.** Work for a music arranger with connections.

## P

**PADEREWSKI.** A musician’s small apartment in Poland.  
**PADIGLIONE.** A musician’s large apartment in Italy.  
**PASSING NOTES.** A musician’s successful cashing of counterfeit bills.  
**PHILHARMONIC PITCH.** A fund-raising plea for a symphony orchestra.  
**PIANO.** (1) Not soft enough. (2) A keyboard instrument invented by the moving-van industry to insure its prosperity.  
**PIU.** An exclamation heard from listeners at a malodorous musical performance.  
**POLYPHONY.** Many musicians talking simultaneously at an orchestra meeting.  
**PRESTO.** Unplayable; a blur.

**PRIMGEIGER.** A German violinist with a starched shirt and pressed tux.  
**PRIMO.** The loudest player in an ensemble.  
**PROMPTER.** A conductor concealed in a box because he cannot afford a tux.

## R

**RABBIA, CON.** (1) A musician afflicted with rabies. (2) In the company of rabbis.  
**RADICAL BASS.** A male singer with a low voice and left-wing ideas.  
**RECAPITULATION.** A reminder of a theme better forgotten.  
**RELATIVE PITCH.** Recommending a cousin for a gig.  
**REPRISE.** Rehiring a fired musician.  
**RIVERSO.** A musician or opera singer’s sex-change surgery.  
**RUBATO.** (1) Criminal musical license for a performer. (2) A mugged musician.  
**RUNS.** A severed gastric disorder of musicians on tour.

## S

**SALTERELLO.** An Italian canapé cracker.  
**SCENARIO.** An altercation between opera singers and conductors at a dress rehearsal.  
**SCHWINGUNG.** A jazz band in Germany.

**SFUMATO.** An opera orchestra pit sprayed by an exterminator.  
**SHOFAR.** A Jewish French horn.  
**SLUR.** A remark made by one musician or singer about another.  
**SPINTO.** An unmarried soprano.  
**STABILE.** A musician with a steady job.  
**STOLLEN.** A musician’s wallet missing in a Berlin bar.  
**STRAD.** A violin probably made in Wisconsin or New Jersey.  
**STRAPPATO.** A musician deeply in debt.  
**SUBDOMINANT.** An assistant conductor.  
**SUPERDOMINANT.** A conductor’s wife.

## T

**TIME SIGNATURE.** Bulova, Gruen, etc.  
**TONE ROW.** Condemned notes awaiting execution.  
**TRANSCRIPTION.** A pirate tape.  
**TREBLE.** A conductor’s salary compared to a musician’s.  
**TRIAD.** Three musicians rooted with a perfect fifth in a bar.  
**TRIANGLE.** Two violists in love with a harpist.

## U

**UNISON.** Almost together.  
**UP-BEAT.** A sudden gesture of a conductor’s baton before a bar-line that invariably causes a premature entrance from one or more musicians.

## V

**VALSE.** An exclamation from a German conductor when a musician plays out of tune.  
**VILLA LOBOS.** A resort in the Catskills.  
**VOLANTE.** A musician high on drugs.  
**VOLUNTARY.** A concert with bouncing checks.  
**VOX ANGELICA.** An opera singer with a high salary.  
**VOX HUMANA.** An opera singer with a medium salary.

## W

**WALDSTEIN SONATA.** A piano piece dedicated to a Bronx grocer.  
**WALPURGISNACHT.** A Saturday evening opera performance after a long matinée.  
**WOODWIND.** A wooden instrument blown by a brazen cane-raiser.

## Y

**YODEL.** A yell from a Swiss yokel.

## Z

**ZUG.** The slide of a trombone, and the sound of a trombonist guzzling beer.

# CLASSIFIEDS

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# Reviving Silenced Music

Continued From Page 19  
War, and he integrated those kinds of [folk] elements just as Janacek had, and then [he] turned to Marxism, in what turned out to be his final period. It shouldn’t have been—he might have lived on and done something else. It just so happens to be the period in which he was killed.”  
As remarkable and varied as the New York City project is, it is only one scene in the vast landscape of Conlon’s activities centered on this music. His many recording projects include a CD of Schulhoff’s orchestral music with the Bayerischer Rundfunk Orchestra of Munich, which includes a “jazz suite” that will be performed in Alice Tully Hall (and which will be available at the concerts). The orchestras of Boston, Los Angeles, Cleveland, Philadelphia, and Pittsburgh, as well as the New World Symphony and the National Orchestra, have all agreed to perform

at least one work of this group of composers when Conlon appears with them over the next two seasons. He hopes that other individuals and institutions will become excited by these performances and produce similarly themed projects, a phenomenon that has already begun to take place.  
“I want as many orchestras and schools participating in this as possible, big and small,” he said. “I think, each time I do this, it will take on a different form. It is not limited to any one organization, individual artist, or group. I want this project to blossom wherever it can. I want the message to be out there; I believe in the strength of the message. We have to guard against suppression or censorship of art on ideological or racial lines. Voices must not be silenced.” □  
*Jonathan Yates is a graduate diploma candidate in conducting.*

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FOCUS

by Greta Berman

ON ART

# What’s in an ‘Ism’? (Some Vibrant Italian Works Illuminate the Avant-Garde)

FUTURISM, a comparatively short-lived movement, originated in Milan between 1910 and 1912. Far less acclaimed than Cubism, it has sometimes been regarded as merely one of its offshoots. A current exhibition at the Guggenheim Museum goes some distance to rectify this misconception. This is a welcome contribution in light of the fact that Cubism took its name from the demeaning words of a critic, while Italian artists, following the lead of the writer F.T. Marinetti, proudly proclaimed their new Futurist allegiance in a 1910 manifesto. Cubism, while avowedly revolutionary in nature, was primarily about art—but Futurism celebrated life, embracing music, theater, literature, and even politics. Unfortunately, most of the Futurists envisioned war as a progressive force that would cleanse the earth and offer a rebirth for humanity. Ironically, leading Futurist painter Boccioni himself was destined to die at the age of 34 in World War I.

The painters Umberto Boccioni (1882-1916), Giacomo Balla (1871-1958), Carlo Carrà (1881-1966), and Gino Severini (1883-1966) formed the core of the Italian movement. But the curators of this exhibition chose not to attempt an overview of Futurism, or a monographic study of Boccioni. Instead, they positioned Boccioni’s large portrait of his mother (*Materia*, 1912), an oil painting measuring 89 by 59 inches, in the center of the Guggenheim’s focused show. Surrounding it with Cubist masterpieces by Picasso and Braque, they empower the viewer to observe at once both the strong influences and the differences between the two movements. We see clearly how Boccioni learned from Picasso’s and Braque’s revolutionary new perspective, including the fragmenting of surface into planes. However, the Italian’s use of deep space and his muscular, vibrant paint handling contrasts with the flatness and controlled, methodical brushstroke Braque used in *Woman Reading* (1911), for example. The Cubists’ intent was to present a new reading of art as reality in itself, as flat surface, but the Futurists tried to simultaneously bring in aspects of the external world. *Materia* demonstrates this perfectly, as the artist portrays his mother seated amidst the intrusion of street action, with a horse trotting by on the left and a man striding to the right; aspects of Milan’s architecture and noise reverberate around her. While Cubism is contained, Futurism purposely reaches out and brings the outside in. Boccioni’s mother’s strong hands dominate the middle of the painting, with rays of light radiating out (or in); her head is nearly hidden towards the top. It’s almost as if this strong woman “holds the whole world

in her hands.”

Leading up to the centerpiece of *Materia*, we are treated to earlier paintings Boccioni made using a Divisionist technique (a term actually preferred over Pointillism by Seurat), characterized by brilliant colors, and influenced by his older contemporary, Balla (whose huge 1901 portrait of his own mother is also included). The younger artist’s *Story of a Seamstress* (1908), *Controluce* (1909), and *Sister on the Balcony* (1909) are among the exquisite paintings, which he himself equated with polyphonic music. The shimmering skeins of parallel brushstrokes somehow imply movement, vibrations of light, almost simulating sound waves. This technique, superficially resembling that of the late 19th-century French neo-Impressionists Seurat and Signac, serves a quite different purpose in the hands of the



Photos courtesy of the Solomon R. Guggenheim Museum



*Woman With Pears* of the same year. In both, the viewer experiences a kind of double-take reaction. The three-dimensional sculpture contradicts itself, instead stressing two-dimensionality by means of flat, sharp planes and angles defining the face and hair, just as the painting does. We do not often get to see the two works together, since the sculpture is in the collection of the Boston Museum of Fine Arts and the painting is in New York City’s Museum of Modern Art. But both are present in this exhibition. Similarly, Boccioni’s bronze *Development of a Bottle in Space* (1912-13) and his *Unique Forms of Continuity in Space* (1913), accompanied by many drawings and studies, promote understanding of the artist’s



**Top left:** Umberto Boccioni, *Head + House + Light (Testa + casa + luce)*, 1913, charcoal and watercolor on paper, Civiche Raccolte d'Arte, Gabinetto dei Disegni, Milan, courtesy of Comune di Milano.  
**Top Right:** Pablo Picasso, *Daniel-Henry Kahnweiler*, 1910, oil on canvas, the Art Institute of Chicago, Gift of Mrs. Gilbert W. Chapman in memory of Charles B. Goodspeed.  
**Bottom Left:** Umberto Boccioni, *The Story of a Seamstress (Romanzo di una cucitrice)*, 1908, oil on canvas, Barilla Collection of Modern Art, Parma, Italy.  
**Bottom Right:** Marcel Duchamp, *Nude Descending a Staircase (No. 2) (Nu descendant un escalier [n° 2])*, 1912, oil on canvas, Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.



er were at the center of a maelstrom.

This easily graspable, small exhibition at the Guggenheim elucidates a difficult subject. By showing us how to look at certain Futurist paintings, it helps us to understand the basis of Futurism, as well as how Futurism developed from French Divisionist and Cubist origins. By studying the works in this show, we can begin to anticipate how Futurism would

Italian painters. In fact, the comparison between these earlier movements is analogous to the one between Cubism and Futurism; the French intent is to analyze and freeze movement, while the Italians try to convey physical action and symbolism.

In addition to these fascinating investigations of relationships between Cubism and Futurism (and Boccioni’s personal evolution from Divisionism to Futurism), the exhibition also examines the relationship between Boccioni’s painting and sculpture.

I have always felt that Picasso’s bronze sculpture of a head of a woman from 1909 helps explicate the flat cubism of his paintings, such as

quest for motion and dynamism. For both Picasso and Boccioni, abstract shape trumps representational form. Art for Picasso is the surface itself, but for the Italian, deep thrusts, angles, and dynamic turns predominate.

Analogous figurative works in the exhibition include Duchamp’s infamous *Nude Descending a Staircase (No. 2)*, of 1912 and Fernand Leger’s *Nude Model in the Studio* (1912-13). Both of these paintings highlight machine-like, fragmented, robotic forms in motion. It is easy to see why they aroused controversy in their day. What they all have in common is the destruction of the human form, as we humans had known it, and a new depersonalization,

achieve its stated goal of incorporating motion and, striding towards the future, pave the way for cinema to follow.

“Boccioni’s *Materia*: A Futurist Masterpiece and the Avant-Garde in Milan and Paris” is on view through May 9. The Guggenheim Museum is located at 1071 Fifth Avenue (at 89th Street) and is open Saturday-Wednesday, 10 a.m.-5:45 p.m., and Friday, 10 a.m.-8 p.m. The museum is closed on Thursday. □



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



# ALUMNI NEWS

## DANCE

### 1990s

**Herman Payne** (BFA '99) performed in Joey McKneely's production of *West Side Story* in a tour of Italy, Lebanon, Russia, China, and Japan from May to August 2003. In August he danced with singer Maya, and in the fall performed in his fourth consecutive *Radio City Christmas Spectacular*.

**Lorin (Campolattaro) Lattaro-Lev** (BFA '97) is performing in *Wonderful Town* on Broadway.

**Bradon McDonald** (BFA '97), a member of the Mark Morris Dance Group, was featured in *Dance Magazine* as one of the top 25 new artists to watch in 2004.

**Alexander Schlempp** (BFA '92) has been general manager for the aerial performance company AntiGravity, Inc., for the past four years, where Christopher Harrison is artistic director.

**Heather Egan** (BFA '90) is dancing with Dance Generators, an intergenerational dance company based in Northampton, MA, and directed by Amy Dowling.

**Rebecca Stenn** (BFA '90), with Rebecca Stenn/Perks Dance Music Theater, was featured in the Joyce Theater's Altogether Different series. Performances took place in January and included the Joyce-commissioned premiere of *The Seventh Wave*.

### 1980s

**Linda-Denise Fisher Harrell** ('89) is in her 12th season with the Alvin Ailey American Dance Theater.

### 1970s

**Gregory Mitchell** (BFA '74) recently completed work on the film *Stay*, directed by Marc Forster. In November, he was in Amsterdam to shoot a commercial for the Dutch Insurance Industry.

**Saeko Ichinohe** (DIP '71) Dance Company will perform *Utamaro* and *Stars and Stripes and Cherry Blossoms* on April 13 at the Kaye Playhouse at Hunter College in Manhattan. The company will present the seventh annual Cultural Bridge Awards on April 28 to director and producer Harold Prince, Zen master Eido Shimano, and dancer Gen Horiuchi at the Players in New York City.

**Deena Laska** ('71) has opened the nonprofit Children's Center of Dance Education in Evansville, IN.

### 1960s

**Diana Byer** ('68), **Ze'eva Cohen** (DIP '66), **Roger Jeffrey** (BFA '96), **Neil Greenberg** ('77), **Joan Miller** (DIP '62), **Rebecca Stenn** (BFA '90), former faculty member Pat Catterson, guest teachers Carmen de Lavallade and Sukanya Rahman, **Risa Steinberg** (BFA '71), and current faculty member Elizabeth Keen are among those who performed *From the Horse's Mouth, Chapter 20*, conceived and directed by Tina Croll and Jamie Cunningham, in February at the Duke Theater.

**Ze'eva Cohen** (DIP '66), **Rebecca Lazier** (BFA '90), and **Jessica Lang** (BFA

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'97) contributed dances for Princeton University students in their Spring Dance Festival 2004 in February.

The **Lar Lubovitch** ('64) Dance Company will celebrate its 35th anniversary in May at Washington Square United Methodist Church in New York. Lubovitch is choreographing a full-evening work to premiere at the celebration. The seven dancers involved will be **Adam Houglan**d (BFA '99), **Jennifer Howard** (BFA '03), **Roger Jeffrey** (BFA '96), **Ryan Lawrence** (BFA '02), **Jason McDole** (BFA '97), **Banning Roberts** (BFA '02), and current student Rachel Tess.

## DRAMA

### 2000s

**Jessica Chastain** (Group 32) appeared last month in a guest-starring role on the NBC television drama *ER*.

In March, **Michael Urie** (Group 32) appeared Off-Off-Broadway in *The Roaring Girle*, a new play by Alice Tuan, adapted from the 1611 comedy of the same name by Middleton and Dekker, at the Foundry Theater. The production was directed by Melanie Joseph.

**Charles Borland** (Group 30) will appear this month in Shakespeare's *Hamlet*, directed by Mladen Kiselov, at the Long Wharf Theater in New Haven, CT.

Group 30 classmates **Jeffrey Carlson** and **Michael Milligan** are appearing together now in George Bernard Shaw's *Candida*, directed by Lisa Peterson, at the McCarter Theater in Princeton, NJ.

**Cusi Cram** (Playwrights '01) received a Daytime Emmy nomination for Best Animated Children's Series for her work as a writer on the morning television series *Arthur*.

**John Livingston Rolle** (Group 30) appeared last month at Yale Repertory Theater in New Haven in Shakespeare's *King Lear*, starring Avery Brooks and directed by Harold Scott.

Group 29 classmates **Harris Dorman** and **Patrick Hallahan** are currently performing at the Pioneer Theater in Salt Lake City, Utah: Dorman in a revival of Neil Simon's *Brighton Beach Memoirs*, directed by Paul Barnes, and Hallahan in Tom Stoppard's *The Real Thing*, directed by the theater's artistic director Charles Morey.

**Deborah Zoe Laufer's** (Playwriting '00) play *The Last Schwartz* was produced by the Marin Theater Company in San Francisco, starring Jill Eikenberry and Michael Tucker.

### 1990s

**Ryan Artzberger** (Group 25) is appearing in *Henry IV: Part 1*, directed by Bill Alexander, at the Shakespeare Theater in Washington.

**Stephen Belber's** (Playwrights '96) play *Match*, starring Frank Langella and Ray Liotta and directed by Nicky Martin, opened on Broadway this month.

**Christopher Moore** (Group 24) and **Sean McNall** (Group 29) are performing in Marivaux's *Double Indemnity*, directed by Beatrice Terry, at the Pearl Theater Company in New York.

**Paul Whitthorne** (Group 24) can be seen this month in the Worth Street Theater Company's revival of Larry Kramer's *The Normal Heart*, directed by Jeff Cohen, at the Public Theater in New York.

**Danny Mastrogiorgio** (Group 23) is appearing Off-Broadway this month in *Wintertime*, a new play by Charles L. Mee, directed by David Schweizer, at Second Stage Theater.

**Cornell Womack** (Group 23) made a guest appearance last month on the NBC

television drama *Law and Order: Criminal Intent*.

**David Aaron Baker** (Group 19) will join **Frank Harts** (Group 31) in the Broadway revival of the Lorraine Hansberry drama *A Raisin in the Sun*, directed by Kenny Leon, which opens this month.

### 1980s

**Andre Braugher** (Group 17) is a series regular on the CBS television series *Hack*. An episode last month featured Group 28 alumna **Elizabeth Reaser**.

**Graham Winton** (Group 17) performed at the Brooklyn Academy of Music last month in the Theater for a New Audience's production of Shakespeare's *Pericles*, directed by Bartlett Sher.

**Gregory Jbara** (Group 15), who appeared last month in the Lifetime original film *Sinners Need Company*, was also seen recently on the new CBS drama *Century City*, starring Group 22 alumna **Viola Davis**. Jbara can be heard in the Walt Disney animated musical *Home on the Range*, which opens in theaters this month.

**Thomas Gibson** (Group 14) was seen last month in the CBS original television film *Raising Weylon*.

**Nancy Opel** (Group 9) is appearing in the Broadway revival of *Fiddler on the Roof*, directed by David Leveaux.

**Keith David** (Group 8) can be seen now in the MGM film *Agent Cody Banks 2: Destination London*. David's new sitcom, *The Big House*, debuts on ABC this month.

### 1970s

**Francis Conroy** (Group 6) received a 2003 Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Drama Series for her work on the HBO television series *Six Feet Under*.

**Tom Alan Robbins** (Group 6) is currently appearing on Broadway in Disney's *The Lion King*, directed by Julie Taymor.

**Robin Williams** (Group 6) stars with Mira Sorvino in *The Final Cut*, a new Lions Gate film written and directed by Omar Naim that was recently screened at the Berlin Film Festival.

**Christine Baranski** (Group 3) can be seen in the 20th Century Fox film *Welcome to Mooseport*, starring Gene Hackman and Ray Romano and directed by Donald Petrie.

**Charles E. Gerber** (Group 1) appeared last month on the NBC television drama *Third Watch*.

**Stephen McKinley Henderson** (Group 1) can be seen in the HBO film *Everyday People*, written and directed Jim McKay, which was screened at the Sundance Film Festival in January.

**Jared Sakren** (Group 1), currently in his fourth year as artistic director of Southwest Shakespeare Company in Phoenix, AZ, recently directed *Richard III*. He is in rehearsal for *As You Like It* and will direct Shakespeare and Fletcher's *Cardenio* for the company later this season. Sakren recently performed in a production of *Love's Labour's Lost* at Shakespeare Sedona.

## MUSIC

### 2000s

**Ryan Keberle** (AD '03, *trombone*) appeared on NBC's Emmy Award-winning *Saturday Night Live* as a member of the house band led by Lenny Pickett. Keberle has been appointed music director for Jazz Band Classic (an 18-member brass, wind, and percussion ensemble) at the New York Youth Symphony

In March the Avalon String Quartet (**Blaise Magniere** [AD '03, *resident quar-*

*tel*], **Marie Wang** [AD '03, *resident quartet*], **Che-Yen Chen** [MM '01, *viola*; AD '03, *resident quartet*], and **Sumire Kudo** [AD '03, *resident quartet*]) with Alex Fiterstein and Wendy Warner gave the second in a series of benefit concerts at the Washington Square United Methodist Church to support the inaugural season of the Solstice Music Festival.

In February, **Spencer Myer** (MM '02, *piano*) won first prize in the 2004 Unisa International Piano Competition in Pretoria, South Africa. He won special prizes for best performance of Bach, best performance of the commissioned piece, best semifinal round recital, best performance of a concerto in the first leg of the finals, and best performance of a concerto in the second leg of the finals. He will make a concert tour of South Africa next season as a result. He performed Brahms's Piano Concerto No. 1 with the Chinese National Symphony Orchestra in Beijing and Beethoven's Concerto No. 4 with the Louisiana Philharmonic in New Orleans, both in March.



**Michi Wiancko** (MM '02, *violin*) made her debut with the New York Philharmonic in December, for a special holiday program at Avery Fisher Hall. She performed *Winter* from

Vivaldi's *Four Seasons* with Lucas Richman conducting.

**Alpin Hong** (MM '01, *piano*) gave a concert at Merkin Concert Hall in February, featuring works of Prokofiev, Chopin, and Brahms.

**Jesse Mills** (BM '01, *violin*) performed in recital as a member of the Bartholdy Trio at the Spilsby Theatre in Lincolnshire, England.

**Lev "Ljova" Zhurbin** (BM '01, *viola*) has been commissioned by **Yo-Yo Ma** ('72, *cello*) and his Silk Road Project Ensemble (with Jonathan Gandelisman, Colin Jacobsen, Nicholas Cords, and Wu Man) for several arrangements of gypsy music, which were performed on a sold-out eight-concert tour in January. Alison Marek's short film *The Playground*, scored by Zhurbin, was broadcast several times on the Showtime network in December.

**David Grossman** (BM '00, *double bass*) has been appointed to the double bass faculty of Manhattan School of Music and will begin accepting students there in fall 2004.

**Karen Johnson** (BM '00, *violin*) performed in recital at the Central Rappahannock Regional Library in Fredericksburg, VA.

**Daniel Alfred Wachs** (MM '00, *piano*; MM '03, *conducting*) has been named 2004 New York City Ballet artist-in-residence. Wachs was invited to participate in the American Symphony Orchestra League 2004 Donald Thulean Conducting Workshop held in Atlanta. He was selected to the 2004 American School of Conducting at Aspen. He made his professional debut this fall with the Fort Worth Symphony Orchestra and the Auckland Philharmonia.

### 1990s

In February, **Ronell Mark** (CRT '99, *voice*) performed at the Riverside Church in New York at its Christ Chapel Concert Series.

**Tonna Miller** ('97, *voice*) is performing the role of Johanna in *Sweeney Todd* with Elaine Paige and the role of Helen Niles in *Mourning Becomes Electra* with Lauren Flanigan at New York City Opera.

**Kenji Bunch's** (BM '95, *viola*; MM '97, *viola, composition*) *The Lichtenstein Triptych* will be performed by the Santa

ALUMNI NEWS

Rosa (CA) Symphony in April.

**Kyu-Young Kim** (BM '95, MM '96, *violin*) performed as a featured soloist with her husband, **Pitnarry Shin** ('97, *cello*), with the Bloomington (IN) Symphony Orchestra.

**Michelle Carr** (ACT '94, *voice*) performed an evening of jazz standards with the Juilliard Jazz Ensemble and Mark Whitfield on guitar in March.

**Mark Robertson** (MM '94, *violin*) served as concertmaster for Deborah Lurie's score to the motion picture *Whirlygirl*, directed by Jim Wilson. Robertson is the executive producer of *Hope to Die*, an American Film Institute short film that has been accepted into the 2004 Tribeca Film Festival.

The chamber ensemble Antares, which features **Vesselin Gellev** (MM '01, *violin*), Rebecca Patterson, **Garrick Zoeter** (BM '94, *clarinet*) and **Eric Huebner** (MM '01, *piano*), is to perform at Merkin Concert Hall in New York on May 25. The concert will feature works by Ingolf Dahl, Stephen Burke, Paul Schoenfield, **Ned Rorem** (BS '46, MS '48, *composition*), and Fred Lerdahl.

**David Park** (MM '93, *violin*) performed as soloist with the Pyongyang State Symphony in North Korea.

**Nikolaj Szeps-Znaider** ('93, *violin*) recently finished a tour of England with the Gothenburg Symphony Orchestra.

**Adele Anthony** (BM '92, MM '94, *violin*) recently appeared as soloist with the Wichita (KS) Symphony.

**Matt Herskowitz** (MM '91, *piano*) performed on the animated film sound track *Les Triplettes de Belleville*, which received two Oscar nominations, one for best animated feature and one for best original song.

**Dean Thomas** (BM '90, MM '92, *percussion*) was a guest with the Juilliard Orchestra in February, playing the cimbalom (Hungarian dulcimer) for its performance of H. Dutilleux's Concerto for Violin and Orchestra. Thomas has been a percussionist for *Aida* on Broadway for the last four years.

**1980s**

**Maria Corley**'s (MM '89, DMA '93, *piano*) second album, *H. Leslie Adams, 12 Etudes*, was released on Albany Records.

**Justin Hartz** (MM '87, organ) performed 34 organ sing-along programs of Christmas carols and two "New Year's in Old Vienna" recitals at Longwood Gardens, in Kennett Square, PA, this winter. He has recorded a CD on Longwood's 10,010-pipe Aeolian Organ, titled *Hartz and Flowers*. He can also be seen playing the Longwood Gardens organ on Classic Arts Showcase televised throughout North and South America.

**Nathan Currier**'s (MM '86, DMA '89, *composition*) *Gaian Variations* is to be premiered at Avery Fisher Hall on April 21 by the Brooklyn Philharmonic, conducted by Harold Rosenbaum. The performance of the evening-length work (an oratorio based on the Gaia hypothesis, which postulates that the Earth functions as a single living organism) is part of the ensemble's 50th-anniversary celebration and is presented by Earth Day Network of Washington as one of the major cultural events for Earth Day 2004. The musicians include **John Aler** ('76, *voice*), **Emma Tahmizian** (MM '87, *piano*), **Judith Lynn Stillman** (BM, MM '77, DMA '82, *piano*), and **Anne Akiko Meyers** (CRT '90, *violin*).

**Eduardus Halim** (BM '86, MM '87, *piano*) performed as a soloist with the

Allentown (PA) Symphony Orchestra.

**Jeffrey Biegel** (BM '83, MM '84, *piano*) has recorded his solo transcription of Vivaldi's *Four Seasons* and Grieg's *Holberg Suite* for Yamaha's PianoSoft downloadable software for Disklavier. He has also recorded two discs featuring the music of Leroy Anderson and David Foster for PianoDisc player piano software, based in Sacramento.

**Lowell Liebermann** (BM '82, MM '84, DMA '87, *composition*) is composing his Piano Concerto No. 3 for Biegel; **Gerard Schwarz** (MM '90, *trumpet*) and the Seattle Symphony Orchestra are to present the premiere in the fall of 2005. The Hal Leonard Corporation published three new works this spring by Biegel for choir titled, "Hey Ho, the Wind and the Rain," "Christmas in a Minute," and "The Twelve Days of Christmas."

**Caryn Block** (MM '83, *composition, flute*) is an active composer in Pennsylvania who founded and directed the Encore Chamber Players from 1987-2000.

**Eric Himy** (MM '82, *piano*) performed a recital for the Soirées Musicales Series in Dayton, OH.

**Rozanna Weinberger** (MM '82, *viola*) had her most recent music video, "Sweet Thunder," premiered, along with her award-winning video, "Chromatic Fantasy," at the Park City Film Music Festival, which is run by **Leslie Blackburn** (MM '83, *viola*). Weinberger's compositions and solo performances are also part of an installation in the lobby of the United Nations titled *Building a Culture of Peace for the Children of the World*. This exhibition will travel around the country to various universities.

The New Hudson Saxophone Quartet (Paul Cohen, Avi Goldrosen, **David Demsey** [MM '80, *saxophone*], and Timothy Ruedeman) performed at Christ and St. Stephen's Church in March.

**Remy Loubbrozo** (DIP '80, MM '81, *piano*) and wife **Arianna Goldin** (DIP '79, MM '80, *piano*) released their fourth CD on the Phoenix USA Label, an all-Copland album featuring the premiere recording of the composer's own one-piano, four-hands version of *Music for the Theater*. They will be touring the U.S. and France during the next few months.

**Antoine Zemor** (MM '80, DMA '85, *piano*) gave a benefit concert at the Greenwich House Music School for the Germán Diez Scholarship Fund.

**1970s**

*After Hours*, five encores for flute and piano by **David Schiff** (DMA '79, *composition*), received its New York premiere in January at Bargemusic with flutist Nadine Asin and pianist Rita Sloan. Also that month the Detroit Symphony gave the U.S. premiere of Schiff's *Four Sisters*, a concerto for jazz violin and orchestra with Regina Carter as soloist. This season the Chamber Music Society of Lincoln Center presented his piano trio, *New York Nocturnes*, performed by the Apollo Trio (Marija Stroke, faculty member **Curtis Macomber** [BM '74, MM '75, DMA '78, *violin*], and Michael Kannen), and *Solus Rex* with bass trombonist **David Taylor** (MM '68, *trombone*).

Music of **Kenneth Frazelle** (BM '78, *composition*) written for the 1994 performance work *Still/Here* is part of a new piece by choreographer Bill T. Jones. In *The Phantom Project: Still/Here Looking On*, Jones has adapted original choreography and added narration describing his response to the controversy surrounding *Still/Here*. Written for folksinger Odetta, Frazelle's songs are now sung by jazz artist Cassandra Wilson. The new work was performed at the Brooklyn Academy

SPOTLIGHT ON

LOUISE WING

At Home in the Water

*Well before there was Juilliard for Louise Wing (DIP '53, French born), there was water. Her leisure, academic studies, military service, and teaching career all revolved around it. After Juilliard, the water pulled her back—though the classical music she studied still figures in her life, accompanying her synchronized swimming routines. She has devoted a lifetime to aquatics and, at 85, was honored in January as an inductee into the International Masters Swimming Hall of Fame.*

BORN in Seattle, Louise Wing spent most of her childhood in Cambridge, Mass., where her father, a physicist, was a principal scientist for the Watertown Arsenal. When she and her brother were quite young, their mother (a former English professor) had a local lifeguard teach them to swim. "Our pool wasn't ready yet," said Wing, "so I did breast strokes on the sand. When it was finally ready, I jumped in and swam across and back. My brother sank to the bottom like stone!"

Wing attended Boston University's Sargent College of Physical Education (now Sargent College of Health and Rehabilitation Sciences), graduating with a bachelor's degree in physical education in 1939. She earned a master's degree in hygiene and physical education from Wellesley College and began her career as a swimming teacher, but took time out a few years later to enlist in the Coast Guard during World War II. She served from 1943 through 1946 in the newly created Women's Reserve (nicknamed SPARs). "It was a popular war," said Wing, "and everyone wanted to do their bit, and that was mine."

In 1946, Wing became director of swimming at Boston's Y.W.C.A. It was there that she took an interest in synchronized swimming. In her mid-30s, she was deemed "too old" for this new sport, so she began teaching it to a few of her students. Competitions had not yet been established, so the girls put on water shows.

During this time, Wing was learning to play the French horn, studying with Willem Valkenier, then principal horn with the Boston Symphony. Though new to the horn, she was not new to music; her mother had started her on the flute and piccolo when she was 10. "I hated the sound, which was so high in my ears. But it got me to places where I could sit and listen to the horns." Though she loved their sound, she recalls, "in my day, girls weren't allowed to do things like that." But after her stint in the Coast Guard, Wing took advan-

tage of educational funding provided by the G.I. Bill to audition at Juilliard in 1951. "My knee was bouncing [out of nervousness], and my horn was bouncing on my knee," she recalls.

She thoroughly enjoyed her time at Juilliard, but admits she was not the best nor most typical student. "I was already out of the Coast Guard and had been to school 10 years before," said Wing. "I had never seen an orchestral horn part," she added. "You can imagine where I was in the line-up!" Her practical experiences, however, worked in her favor in the classroom. "I could always see what the teacher was looking for, because I had been a teacher." Wing admits to being in awe of her classmates, among whom were Leontyne Price and Van Cliburn. "I just loved sitting in the orchestra, even when I had a hundred measures' rest," she said. "I'd just sit and listen."

Wing continued playing in chamber groups after graduation, and returned to teaching synchronized swimming. She also began competing in Masters Swimming competitions, which now included synchronized swimming. But as meetings and practices and concerts vied for her time, said Wing, "I knew I couldn't have two masters. So I went full time into synchro." She said that she keeps music in her life through her swimming routines, which center on classical pieces such as selections from Beethoven's Eighth Symphony or Lalo's *Symphonie Espagnole*.

Wing has competed in six Masters World Championships and won 19 medals since 1985 for synchronized swimming. She convinced her husband to try synchronized swimming after his retirement from the military; eventually they performed in duet routines and won national and international Masters competitions in their age group. But you don't have to be a champion to reap the benefits of swimming, Wing says. "Anyone who's looking for a fun, interesting, and rewarding way to exercise and make friends—this is it!"

—Meredith Gordon



Louise Wing in the pool at the Jewish Community Center in Marblehead, Mass., where she often practices.

of Music in February during the 20th-anniversary celebration of the Bill T. Jones/Arnie Zane Dance Co., and it will be performed at 15 venues across the country and throughout Europe this summer.

**Ken Hitchcock** (BM '78, *saxophone*) performed as featured soloist on alto saxophone with the Charlotte Symphony Orchestra in February. He played Debussy's *Rhapsodie* for saxophone and orchestra and Milhaud's *Scaramouche*. Hitchcock currently teaches at Mannes College and the New School and has been a member of the New York Saxophone Quartet for 14 years.

**Laurel Zucker** (BM '78, *flute*) performed in recital with **Thalia Moore** (BM '79, MM '80, *cello*) at Chamber Music Alive in Sacramento, CA.

**William Carr** ('76, *piano*) performed at a benefit for multiple sclerosis research at Verizon Hall of the Kimmel Center in Philadelphia in February.

In March, **Bruce Adolphe**'s (MB '75, MM '76, *composition*) *Three Secret Stories* was given its premiere by **Ida Kavafian** (MM '75, *violin*) and Anne-Marie McDermott at the Chamber Music Society of Lincoln Center on a program including Bach and several works of Stravinsky. Also that month **Lauren Skuce** (MM '99, *opera studies*) and the Apollo Trio (Marija Stroke, **Curtis Macomber** [BM '74, MM '75, DMA '78, *violin*], and Michael Kannen) performed works of Haydn and Shostakovich at Symphony Space, and Adolphe accompanied Skuce in songs from his cycle *A Thousand Years of Love*.

**Paul Dowling** (BM '75, MM '76, *percussion*) is creator and producer of *The Forensic Files*, which is shown Thursday nights on Court TV. He also produced the recent Court TV special *The JFK Assassination: Investigation Reopened*.

**David Tobey** (BM '75, *violin*) is a painter whose one-man exhibition, *Structure of Energy 2004*, is currently on

display at the Music Conservatory of Westchester. Tobey and his wife, **Maira Tobey** (BM '75, *violin*), are faculty members at the Music Conservatory of Westchester.

**Ellen Taaffe Zwilich** (DMA '75, *composition*) composed a commissioned piece, *Episodes*, for the 20th anniversary of Ruth Eckerd Hall in Tampa, FL. The piece, for violin and piano, was performed by faculty member **Itzhak Perlman** ('68, *violin*) in February.

**Jacqueline Ross** (BM '73, MM '74, *violin*) is a professor of violin and deputy head of strings at the Guildhall School of Music and Drama in London in March. She has released the third volume of Bach violin sonatas on the Sanctuary Classics label.

**Yo-Yo Ma** ('72, *cello*) received a 2004 Grammy Award for Best Classical Crossover Album for *Obrigado Brazil*, released on Sony Classical.

**Stephen Dankner**'s (DMA '71, *composition*) Fifth Symphony, *Odyssey of Faith*, received its premiere by the Louisiana Philharmonic and Klauspeter Seibel in March.



**Wilfredo Deglans** (BM '71, MM '72, *violin*) is acting concertmaster of the Rochester (NY) Philharmonic Orchestra and performed the Beethoven Triple Concerto with the orchestra in February.

**Paavo Järvi** (Pre-College) received a 2004 Grammy Award for Best Choral Performance for Sibelius: Cantatas, released on Virgin Classics.

**Max Lifchitz** (BM '70, MS '71, *composition*) conducted the North/South Chamber Orchestra at Christ and St. Stephen's Church in February. **William Schimmel** (BM '69, MS '70, DMA '73, *composition*) was featured on accordion and the concert included premieres by

Gerald Elias, Joseph Koykkar, Betty Olivero, and Carl Schimmel. Later that month at the same venue, Lifchitz was the pianist at a concert that featured music by American composers Daniel Kessner, Sabang Cho, Stefania de Kenessey, Mei-mi Lan, Allen Brings, and Lifchitz himself. **Lisa Hansen** (BM '81, *flute*) was among the performers.

1960s

**Louise Barfield** (DIP '67, MS '68, *piano*) is the owner and director of a year-old concert hall, Little Carnegie of the South, located in central Georgia. Barfield and the venue were featured in a recent issue of *Southern Living*. Barfield recently designed a World Peace Commitment Flag to create awareness of the need for world peace.

**Eugenia Zukerman** (BS '67, flute) has recently published a book, *In My Mother's Closet*.

**John Nelson** (MS '66, *choral conducting*) received a double laureate at this year's Victoires de la Musique Classique, France's version of the Grammy Awards.

**Jon Deak** (BM '65, *double bass*), associate principal double bass of the New York Philharmonic, will have his composition *Roaring Mountain* premiered by the orchestra during the 2004-05 season.

**David Moulton** (MS '65, *composition*) has developed BeoLab 5 Loudspeakers, which *Time* magazine has picked as one of 2003's "coolest inventions."

**Einar Jeff Holm** (DIP '63, *cello*) will celebrate his 35th summer this year as director and founder of the International Ithaca Violoncello Institute held in Geneva, NY. It will also be his 30th year on the faculty of the quartet program at Bucknell University, in Lewisburg, PA.

**Daniel Lipton** ('62, *oboe*) has been named music director of the festival orchestra for the European Classical Festival Ruhr in Germany.

**Julie Holtzman** (PDG '61, *piano*)

appeared on St. Peter's Church's Midtown Jazz at Midday series in March. The program, titled "Eclectricity," featured Holtzman as pianist and singer and included guests Bill Wurtzel on guitar and Boots Haleson on bass.

1950s

**Lita Grier**'s (BS '57, *composition*) compositions were recently featured in a February concert by Music in the Loft in Chicago.

**Edward M. Goldman** ('52, *piano*) received the 2004 Editor's Choice Award presented by poetry.com and the International Library of Poetry for his poem "Accounts Due."

**Russell Oberlin** (DIP '51, *voice*) gave a master class for countertenor students at the Royal Academy of Music in London in December. The winter issue of *Classic Record Collector* included a feature article, "The Recordings of Russell Oberlin," written by Joshua Cohen. In February, Oberlin appeared at Lang Recital Hall of Hunter College in Manhattan in conversation with moderator Richard Burke.

**Eugene Flam** (BS '50, *voice*) was featured in an hour-long segment on Time Warner Cable Channel 56 in Manhattan.

1940s

**Robert Rudié** ('42, *violin*) marked his 85th-birthday year with a celebratory performance in March reprising career highlights as both musician and actor. The program ranged from Saint-Saëns's *Introduction and Rondo Capriccioso*, the very first piece he played with orchestra at age 11, to staged excerpts from his Emmy award-winning role as legendary violinist Niccolò Paganini. Rudié is the founding artistic director and first violinist of the Salon Concerts chamber music series and its associated educational program, Chamber Music in the Public Schools, both now in their 15th years in Austin, TX. □

FACULTY AND STUDENT NEWS

FACULTY

L&M faculty member **Vivian Fung**'s (BM '96, MM '97, DMA '02, *composition*) String Quartet was premiered by the Avalon String Quartet (**Blaise Magniere** [AD '03, *resident quartet*], **Marie Wang** [AD '03, *resident quartet*], **Che-Yen Chen** [MM '01, *viola*; AD '03, *resident quartet*], and **Sumire Kudo** [AD '03, *resident quartet*]) in January as part of the Chamber Music Columbus (OH) series. She will become composer-in-residence of the San José Chamber Orchestra as part of the Music Alive! program from Meet the Composer during spring 2005.

The Choirs and Orchestra of St. Ignatius Loyola, under the direction of faculty member **Kent Tritle** (BM '85, *organ*; MM '88, *organ*, *choral conducting*), gave the New York premieres in March of Stephen Paulus's Concerto for Organ, Chorus, and Orchestra, with organist Nancianne Parrella, and *Songs of Eternity* by faculty member **Behzad Ranjbaran** (MM '88, DMA '92, *composition*), featuring soprano Rachel Rosales.

STUDENTS

The Gay Gotham Chorus presented

Orff's *Carmina Burana* in March at Brooklyn College's Whitman Auditorium and at the Church of St. Paul and St. Andrew in Manhattan. The concert featured Juilliard Opera Center student **Matthew Garrett** and was conducted by Jonathan Babcock.

In February, **Andrew Henderson** gave a recital of music for organ and percussion music with Joseph Tompkins at the Church of St. Ignatius Loyola in New York.

Fourth-year dance student **Alison Mixon**, who has been performing with Connecticut Ballet under the artistic direction of Brett Raphael, will go to Moscow, St. Petersburg, and Kiev to dance in *West Side Story* this spring.



Master's degree piano student **Konstantin Souhkovetski** has been awarded a 2004 Paul and Daisy Soros Fellowship for New Americans. Fellows receive up to a \$20,000 stipend plus half-tuition for as many as two years of graduate study. □

Percussionists Celebrate Lou's Legacy

Continued From Page 15

position and theory at Tokyo National University of Fine Arts and Music. His many composition prizes include the Queen Elizabeth International Music Composition, the Luigi Dallapiccola Composition Award, the I.S.C.M. World Music Days, and the Otaka Prize. *Kala* for solo marimba and six percussionists (1989) is the second of his works for marimba solo and percussion ensemble. *Kala* means "time" in Sanskrit; in traditional Indian music, it also means "tempo."

The rhythmic texture of the percussion ensemble consists of various periodic accentuations like *tala* (repeating rhythmic cycles in traditional Indian music), and different periodic rhythms used at the same time. Therefore the point of stress shifts gradually, revealing "pointillistic" associations, much like Indonesian gamelan. Above this rhythmic texture, the marimba plays both notated and improvised solo passages.

Evan Ziporyn (b. 1959) is a composer/clarinetist whose work draws equally from world and classical music, the avant-garde, and jazz. As a member of the Bang On A Can All-Stars, he has collaborated with Don Byron, Meredith Monk, Henry

Threadgill, and Cecil Taylor. He has also recorded and toured with Paul Simon, Steve Reich, Arnold Dreyblatt, Matthew Shipp, and Tan Dun. Ziporyn is Kenan Sahin Distinguished Professor at M.I.T., where he is also head of Music and Theater Arts. He is the founder and director of Gamelan Galak Tika, a Balinese music and dance troupe in Boston. *Melody Competition* (1999, revised 2000) is inspired by the west Balinese *mebarung*, a true "battle of the bands," in which two giant bamboo gamelans are put onstage together and compete, trying to throw each other off. In this piece, the term refers not just to the *mebarung* itself, but also to various other competitions: pitched instruments vs. non-pitched, wood vs. metal vs. skin, and one melody vs. another. The conductorless ensemble is asked to use all its skill to move between states of togetherness and separation; as it turns out, the latter can require more virtuosity than the former.

Please join us for this unusual evening celebrating Lou Harrison's music and musical legacy. □

*Daniel Druckman has been a member of the faculty since 1991.*

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CALENDAR

OF EVENTS

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

APRIL

**1/THURS**  
**CHEN XIN XU, PIANO**  
Paul Hall, 4 PM

**JUILLIARD SONGBOOK**  
Morse Hall, 6 PM

**ALICE LORD, VIOLIN**  
Paul Hall, 6 PM

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
Kinan Azmeh, Clarinet  
Ryan McKinny, Baritone  
World Premiere performances of works by Juilliard student composer Cynthia Lee Wong, Henrik Strindberg, and Guus Janssen, as well as the U.S. Premiere of Rolf Wallin's *Appearances*.  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office

**CHIA-YUAN LIANG, HARP**  
Morse Hall, 8 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
BRIAN FRIEL *Translations*  
Directed by Richard Feldman  
Drama Theater, 8 PM  
Tickets \$15, half-price student and senior tickets available at the Juilliard Box Office. TDF accepted.

**ABBY POWELL, MEZZO-SOPRANO**  
Paul Hall, 8 PM

**2/FRI**  
**LIYA K. PETRIDES, ORGAN LECTURE**  
Paul Hall, 4 PM

**KEIKO TOKUNAGA AND EMILIE-ANNE GENDRON, VIOLINS**  
Morse Hall, 6 PM

**YI-WEN CHAO, VIOLA**  
Paul Hall, 6 PM

**CHAMBER MUSIC RECITAL**  
Students of Baruch Arnon  
Morse Hall, 8 PM

**EUGENIA CHOI, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
BRIAN FRIEL *Translations*  
Drama Theater, 8 PM; see April 1.

**MICHAEL CATERISANO AND YING-HSUEH CHEN, PERCUSSION**  
Room 309, 8 PM

**3/SAT**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
BRIAN FRIEL *Translations*  
Drama Theater, 8 PM; see April 1.

**WILSON SOUTHERLAND, COLLABORATIVE PIANO**  
Morse Hall, 8:30 PM

**ALICE BRADLEY, CLARINET**  
Paul Hall, 8:30 PM

**5/MON**  
**YIN-JIA LIN, PIANO, AND YEON-JOO SUNG, VIOLIN**  
Morse Hall, 4 PM

**CAMERON CARPENTER, ORGAN**  
Paul Hall, 4 PM

**ROSEANNE KUE, MEZZO-SOPRANO, AND GRACE KWON, CELLO**  
Morse Hall, 6 PM

**DAN BRYCE, TUBA**  
Paul Hall, 6 PM

**KINGA NATALIA AUGUSTIN, VIOLIN**  
Paul Hall, 8 PM

**JIHYUN KIM, CELLO**  
Morse Hall, 8 PM

Unless otherwise noted, events are free and no tickets are required. Programs are available through The Juilliard School Concert Office one week prior. Check for cancellations. For further information about Juilliard events, call the Concert Office at (212) 769-7406. Juilliard Association members have special privileges for most events. For membership information, call (212) 799-5000, ext. 303. For student recitals in April, please visit our online calendar at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).

**6/TUES**  
**ANTOANETA EMANOILOVA, CELLO, AND CHRISTINE MCLEAVEY, PIANO**  
Morse Hall, 4 PM

**YOON-JUNG CHO, VIOLIN**  
Paul Hall, 4 PM

**EMILY BRUSKIN, VIOLIN**  
Paul Hall, 6 PM

**LAUREN SILEO, FLUTE, AND SCOTT BORG, GUITAR**  
Morse Hall, 8 PM

**ERH-JEN LEE, PIANO**  
Paul Hall, 8 PM

**7/WED**  
**WEDNESDAYS AT ONE**  
Undergraduate Singers  
From the Vocal Arts Department  
Alice Tully Hall, 1 PM

**NATALIE TENENBAUM, PIANO, AND REENAT PINCHAS, CELLO**  
Morse Hall, 6 PM

**LIN ZHU, CELLO**  
Morse Hall, 8 PM

**JUILLIARD JAZZ ENSEMBLES**  
Jazz Originals  
Paul Hall, 8 PM  
*Standby admission only.*

**8/THURS**  
**KIMBERLY CHEN, PIANO, AND ELENITA LINK, VIOLIN**  
Morse Hall, 4 PM

**ERIC JACOBSEN, CELLO**  
Paul Hall, 4 PM

**ELIZABETH BACHER, VIOLIN**  
Paul Hall, 6 PM

**JUILLIARD WILLIAM PETSCHKE PIANO DEBUT**  
Soyeon Lee, Piano  
Works by Haydn, Bolcom, Brahms, Franck, and Ravel  
Alice Tully Hall, 8 PM  
Tickets \$20, \$15; half-price student and senior tickets available. TDF accepted. On sale at the Alice Tully Hall Box Office or CenterCharge (212) 721-6500.  
*See related article on Page 5.*

**NICOLAS DAVILA, TENOR**  
Paul Hall, 8 PM

**STUDENTS OF THE AMERICAN BRASS QUINTET**  
Morse Hall, 8 PM

**9/FRI**  
**FENNA OGRANJENSEK, MEZZO-SOPRANO**  
Paul Hall, 4 PM

**HUEI-TING PHOEBE LIN, CELLO, AND CHRISTINA McGANN, VIOLIN**  
Morse Hall, 4 PM

**RICHARD BAUGHMAN, PERCUSSION**  
Morse Hall, 6 PM

**JOY FELLOWS, VIOLA**  
Paul Hall, 6 PM

**ENTELA BARCI, VIOLA**  
Morse Hall, 8 PM

**CHRISTINE MCLEAVEY, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**10/SAT**  
**MIN-JU CHOI, PIANO**  
Paul Hall, 8:30 PM

**MICHELLE BOLTON, FRENCH HORN**  
Morse Hall, 8:30 PM

**12/MON**  
**SUSAN BABINI, CELLO**  
Paul Hall, 4 PM

**IN SUN JANG, VIOLIN**  
Paul Hall, 6 PM

**CARLA LEURS, VIOLIN**  
Paul Hall, 8 PM

**JUILLIARD PERCUSSION ENSEMBLE**  
Daniel Druckman, Director  
Chelsea Chen, Organ  
Celebrating the music of Lou Harrison  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.  
*See related article on Page 15.*

**DRAMA DIVISION 2004 SPRING REPERTORY**  
FLORENCE GIBSON *Belle*  
Directed by Tazewell Thompson  
Drama Theater, 8 PM  
Tickets \$15; half-price student and senior tickets available at the Juilliard Box Office. TDF accepted.

**SOOKYUNG CHO, PIANO**  
Morse Hall, 8 PM

**MICHAEL SPASSOV, COMPOSITION**  
Room 309, 8 PM

**13/TUES**  
**DOUBLE BASS STUDENTS OF TIMOTHY COBB**  
Morse Hall, 4 PM



Cecily Lewis and Molly Stuart appear in the production of Florence Gibson's *Belle* on April 12-16.

**ORION WEISS, PIANO**  
Paul Hall, 4 PM

**ELIF EZGI KUTLU, MEZZO-SOPRANO**  
Paul Hall, 6 PM

**SARAH KAPUSTIN, VIOLIN**  
Morse Hall, 6 PM

**CARL MARAGHI, SAXOPHONE**  
Paul Hall, 8 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
FLORENCE GIBSON *Belle*  
Drama Theater, 8 PM; see April 12.

**TOM BERRY, DOUBLE BASS**  
Morse Hall, 8 PM

**JUILLIARD STRING QUARTET**  
Daniel Saidenberg Faculty Recital Series  
Works by Mozart, Wernick, and Dvorak.  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.  
*See related article on Page 3.*

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

**ANNIE RABBAT, VIOLIN**  
Paul Hall, 4 PM

**DEMETRIOS J. KARAMINTZAS, OBOE**  
Paul Hall, 6 PM

**DAVID GREILSAMMER, PIANO**  
Paul Hall, 8 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
FLORENCE GIBSON *Belle*  
Drama Theater, 8 PM; see April 12.

**15/THURS**  
**CLAIRE BRYANT, CELLO**  
Morse Hall, 4 PM

**NATHALIE JOACHIM, FLUTE**  
Morse Hall, 6 PM

**SONATENABEND**  
Paul Hall, 6 PM

**JUILLIARD SYMPHONY**  
Student Compositions  
Jeffrey Milarsky, Conductor  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 1 at the Juilliard Box Office.  
*See related article on Page 6.*

**YON-JOO LEE, VIOLIN**  
Paul Hall, 8 PM

**DANIEL GRODZICKI, FLUTE**  
Morse Hall, 8 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
FLORENCE GIBSON *Belle*  
Drama Theater, 8 PM; see April 12.

**16/FRI**  
**KYLE KNOX, CLARINET**  
Paul Hall, 4 PM

**ISABEL M. LEONARD, MEZZO-SOPRANO**  
Paul Hall, 6 PM

**DAMIEN PRIMIS, BASSOON**  
Morse Hall, 6 PM

**AYA HAMADA, HARPSICHORD**  
Paul Hall, 8 PM

**ANTOANETA EMANOILOVA, CELLO**  
Morse Hall, 8 PM

**17/SAT**  
**RACHEL CALLOWAY, MEZZO-SOPRANO**  
Paul Hall, 8:30 PM

**RICHARD PATTINSON, DOUBLE BASS**  
Morse Hall, 8:30 PM

**19/MON**  
**ALEXANDER J. HAJEK, BARITONE**  
Paul Hall, 4 PM

**DAVID WONG, DOUBLE BASS**  
Morse Hall, 4 PM

**HAYLEY WOLFE, VIOLIN**  
Paul Hall, 6 PM

**ALICE K. DADE, FLUTE**  
Morse Hall, 6 PM

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

**LANA LEE, VIOLIN**  
Morse Hall, 8 PM

**20/TUES**  
**JOHN McMURTERY, FLUTE**  
Paul Hall, 4 PM

**MATTHEW AGEN, HARP**  
Morse Hall, 4 PM

**ALISSA HENDRICKSON, VIOLIN**  
Morse Hall, 6 PM

**MARGRET ARNADOTTIR, CELLO**  
Paul Hall, 6 PM

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

**JUILLIARD OPERA CENTER**  
STRAVINSKY *Oedipus Rex* and *Le Rossignol*  
Juilliard Theater Orchestra  
Miguel Harth-Bedoya, Conductor  
Ned Canty, Director  
With Juilliard Choral Union, Judith Clurman, Director  
Juilliard Theater, 8 PM  
Tickets \$20; half-price student and senior tickets available. On sale at the Juilliard Box Office or CenterCharge (212) 721-6500.  
*See related article on Page 1.*



James DePreist will conduct the Juilliard Symphony on April 26.

**MIHO SAEGUSA, VIOLIN**  
Paul Hall, 8 PM

**21/WED**  
**WEDNESDAYS AT ONE**  
Juilliard Wind Ensemble  
Mark Gould, Director  
Alice Tully Hall, 1 PM

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

**PATRICIA PEI-I WANG, BASSOON**  
Paul Hall, 6 PM

**FIRST-YEAR UNDERGRADUATE SONGBOOK**  
Paul Hall, 8 PM

**22/THURS**  
**JISOO OK, CELLO**  
Paul Hall, 4 PM

**TIAN TIAN AND KAI-YIN HUANG, PIANO**  
Morse Hall, 4 PM

**MONICA OHUCHI, PIANO**  
Morse Hall, 6 PM

**JAMES HERSTATT, VIOLA**  
Paul Hall, 6 PM

**DOUGLAS WALTER McCORMICK JR., TENOR**  
Paul Hall, 8 PM

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

**ANNIE YANO, VIOLIN**  
Morse Hall, 8 PM

**23/FRI**  
**GARY L. GATZKE JR., DOUBLE BASS**  
Morse Hall, 4 PM

**JESSICA WYATT, VIOLA**  
Paul Hall, 4 PM

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

**CYRUS BEROUKHIM, VIOLIN**  
Morse Hall, 6 PM

**HELEN HUANG, PIANO**  
Paul Hall, 8 PM

**CHRISTIE CHEN, CELLO**  
Morse Hall, 8 PM

**PRE-COLLEGE CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 8 at the Juilliard Box Office.

**DRAMA DIVISION 2004 SPRING REPERTORY**  
SHAKESPEARE *Love's Labour's Lost*

Directed by Eleanor Holdridge  
Drama Theater, 8 PM  
Tickets \$15; half-price student and senior tickets available at the Juilliard Box Office. TDF accepted.

**24/SAT**  
**PRE-COLLEGE FACULTY RECITAL**  
Frank Levy, Piano  
Paul Hall, 6 PM

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

**DRAMA DIVISION 2004 SPRING REPERTORY**  
SHAKESPEARE *Love's Labour's Lost*  
Drama Theater, 8 PM; see April 23.

**CLARA KENNEDY, CELLO**  
Paul Hall, 8:30 PM

**JEEHAE LEE, VIOLIN**  
Morse Hall, 8:30 PM

**25/SUN**  
**DRAMA DIVISION 2004 SPRING REPERTORY**  
SHAKESPEARE *Love's Labour's Lost*  
Drama Theater, 8 PM; see April 23.

**26/MON**  
**IDO FRIEDMAN, PIANO**  
Morse Hall, 4 PM

**ROBERT WHITE RECITALIST SEMINAR**  
Paul Hall, 6 PM

**LYDIA BROWN, COLLABORATIVE PIANO**  
Morse Hall, 6 PM

**DRAMA DIVISION 2004 SPRING REPERTORY**  
SHAKESPEARE *Love's Labour's Lost*  
Drama Theater, 8 PM; see April 23.

**EDWARD A. BURNS, BASSOON**  
Morse Hall, 8 PM

**HEEJIN SHIN, PIANO**  
Paul Hall, 8 PM