

The Juilliard Journal

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May 2004

65th St. Redevelopment Given a Green Light Juilliard Building to Undergo Major Expansion

By IRA ROSENBLUM

AFTER months of hanging in uneasy suspension, a plan to redevelop West 65th Street has won unanimous approval from the 12 organizations that comprise Lincoln Center for the Performing Arts. The project, which will dramatically alter 65th Street between Broadway and Amsterdam Avenue and the adjoining public spaces on the street and plaza levels, will cost \$325 million and take about three years to complete, with construction expected to begin in the spring of 2006 and last until January 2009. (However, work on the Juilliard building is expected to be finished in the spring of 2008.) According to Lincoln Center officials, it is the first in a series of construction projects that will be undertaken at the performing arts complex over the next decade.

At a press conference on April 13 to unveil the conceptual design for the renovation, Mayor Michael R. Bloomberg said that when President Dwight D. Eisenhower broke ground for Lincoln Center in 1959, it was a symbol of American creativity and architectural excellence. "It was also at the heart of a transformation," the mayor said, "a

trailblazing catalyst for the redevelopment of the Upper West Side. Today, 45 years later, we begin a new transformation, with the dynamic and dramatic redesign of West 65th Street, one that will turn it into a veritable 'Street of the Arts.'"

The plan, designed by the architectural firm Diller Scofidio + Renfro, in conjunction with Fox & Fowle Architects; L'Observatoire International, Inc.; Cooper Robertson & Partners; and 2 X 4, aims to transform 65th Street from the dingy and somewhat forbidding thoroughfare of today into a wider, light-drenched block where performing artists, students, tourists, and neighborhood residents can interact, making it "a more welcoming destination for the five million visitors to Lincoln Center each year," said Bruce Crawford, the chairman of Lincoln Center.

Architect Elizabeth Diller said that the design—a kind of "architectural striptease"—embraces the spirit of the center's original 1960s architecture. "We imagine a Lincoln Center that is



Photo by Lisa Yelon

Members of the Lincoln Center community viewing an architectural model of the 65th Street redevelopment plan, designed by Diller Scofidio + Renfro, in the lobby of Alice Tully Hall on April 14.

more Lincoln Center than Lincoln Center," she said as she guided observers on a computerized virtual tour of the remodeled street. "Rather than replace the image of this cultural icon with one alien to it, we propose to amplify its most successful features and fulfill its unrealized potential."

The street itself will be narrowed, eliminating one car lane, while at the

same time, the sidewalk on the south side will be widened, making it safer for pedestrians. Several key Lincoln Center organizations that reside on 65th Street and that account for half of its operating budget—among them The Juilliard School, Film Society of Lincoln Center, Lincoln Center Theater, and Chamber Music Society of Lincoln Center (whose

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Drama Season Concludes With A Murderer in Our Midst

By DAVID L. TOWNSEND

AS a concerned member of the Juilliard community, I feel it is my duty to inform you that we have a killer in our midst. He's a villain so dastardly that he is wanted for no less than 10 counts of murder in the first degree, and war crimes too heinous to mention in these pages. This "abortive, rooting hog" roams freely and at this very moment is plotting the overthrow of the government.

Luckily, the "poisonous bunch-backed toad" is easily recognizable, as he was "rudely stamped" and brought "unfinished" into this world. His right shoulder-blade is abnormally large and produces a pronounced hump; his left leg is slightly shorter than his right, causing him to limp severely. With dirty blond hair and blue eyes, he stands about 5' 9" tall and weighs about 150 lbs. Though he answers to a host of aliases—"Fiend," "Son of Hell," "Bottled Spider," "Hedgehog," "Misshapen Dick," and "Duke of Gloucester"—authorities have uncovered that his real name is Jacob Fishel. Mr. Fishel has been cleverly masquerading as a talented, affable drama student here at The Juilliard School, for the past two-

and-a-half years. Please beware! Though he may look friendly, he is extremely dangerous. Since being cast in the title role of this year's final third-year drama production—Shakespeare's *Richard III*, directed by P.J. Paparelli—Mr. Fishel has been seen publicly "dream[ing] on sovereignty" and acting "subtle, false and treacherous." If you see him in the halls or in the elevator, stay clear of him: He is "determined to prove a villain" and considered armed and dangerous.

For those of you who have criminal tendencies and would be interested to see this brilliant mastermind at work, I strongly advise you to come see Mr. Fishel (and the rest of his third-year cohorts) in what promises to be a spectacular production of *Richard III*, as Group 34 moves into the Drama Theater this May.

Richard III is one of Shakespeare's most infamous and popular works. For more than 400 years, the world's greatest actors have attempted to master the "dreadful minister of hell." Starting with Richard Burbage, a contemporary of Shakespeare who was regarded as the premier actor of the Elizabethan age, on down to Junius

Continued on Page 20

6 Honorary Degrees to Be Awarded

Six distinguished artists will be presented with honorary doctorates at Juilliard's 99th commencement ceremony on Friday, May 21, in Alice Tully Hall. Receiving the degrees will be conductor James Conlon (who will deliver the commencement address); choreographer William Forsythe; pianist and scholar Joseph Bloch; actress Dame Judi Dench; composer and conductor John Williams; and jazz saxophonist Illinois Jacquet. Their bios appear on Pages 8-9.

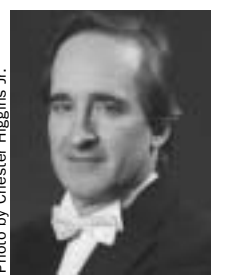


Photo by Chester Higgins Jr.

James Conlon

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The Juilliard
Journal

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LETTERS TO THE EDITOR

VICTORY FOR KAPELL

I too am an admirer of Aram Khatchaturian. However, I feel I should tell you some things stated in the article ("When the Twain *Did* Meet," March *Juilliard Journal*) need correction.

When I performed the Piano Concerto with the St. Louis Symphony in the 1950s, there was never a problem to obtain the orchestral parts. I also conducted the Violin Concerto with not a concern about rental fees.

It is unfair to not realize that Sam Weintraub (as I knew him when we were students at school) went to the Soviet Union to conduct orchestras. He was not allowed to take any money out of the country. Instead, he bought much music and brought it back to the U.S. Notorious?

Willie Kapell was managed by Arthur Judson, who also managed the New York Philharmonic. Willie told me that he played the Concerto for Rubinstein to seek his musical opinion. Rubinstein told him it was trash and that he should discard it. Then Rubinstein scheduled it shortly thereafter to play with the Philharmonic. When Willie told Judson the story, Judson called Rubinstein. He told him that if he persisted, it would end any engagements with the orchestra. Rubinstein then played another concerto. A victory for Kapell!

WILLIAM SCHATZKAMER
Juilliard Graduate School ('40, *piano*)

Mr. Arzruni responds:

I was thrilled to hear that the distinguished Mr. Schatzkamer values, and was an early champion of, Khachaturian. I should clarify (since it appears to have been misunderstood) that my reference to Mr. Weintraub was certainly not meant to be derisive

(the basic information appears in *The New Grove Dictionary of American Music*, Vol. IV, P. 504) but merely colorful. God forbid it should ever be considered impolite to make a living (even and especially a good one) in music.

The Rubinstein anecdote is quite tantalizing. He definitely played the Khachaturian Piano Concerto in 1943, but this is the first I have heard of Rubinstein's early "review"—whatever its underlying intention may have been. The episode cries out for elaboration; I wonder if any *Journal* readers could oblige? □

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; write "letters" in the subject heading. Letters may be edited for content or length.

ACCOMPANIST AUDITIONS

Auditions for new Juilliard School piano accompanists will be held in early October 2004. Accompanists are paid by the School to play for vocal and instrumental lessons, classes, and recitals. Only students enrolled at Juilliard for the fall term are eligible to apply.

Repertoire and other requirements are posted on the accompanists' bulletin board, on the fifth floor across from the library. Information regarding the auditions date and procedures will be available at the beginning of the school year.



VOICE
by Nels'on Ellis
BOX

The Art of Failure

"I've missed more than 9,000 shots in my career. I've lost almost 300 games. 26 times, I've been trusted to take the game winning shot and missed. I've failed over and over again in my life..."
—Michael Jordan

AT some point around the third year of my academic career at Juilliard, my passions waned. I collapsed and miscarried faculty relations and altogether flopped in projects, in my opinion. I discovered the onus of failure on the soul, and wondered if I would ever resurrect myself. Quite frankly, I spent a lot of time like a freshly dead body, waiting for an electric shock, looming in a state of lifelessness and longing. I felt I had failed as a brother, a son, a boyfriend, a student. I had not learned to conform to faculty expectations. I brought work into the classroom where other students looked at me through slanted eyes, wondering what the hell was I doing. After I felt like I'd left blood on the floor, no one

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

clapped, no one said "good job" ... I failed. I didn't have jovial relationships with the faculty ... I failed. I didn't want to be there because I failed. Then I wondered, what does it mean to go to school?

A few years ago a friend of mine committed suicide just weeks before his third year of school started. I knew what he claimed as his failures, what he thought were his deficiencies. Having determined that he had flunked life, unable to bear the heaping weight of his own shame and others' slander (either in his head or not), he ended his

What it means to go
to school is that we are
really allowed to fail—
through which we discover
our better selves.

life. What was left in my own mind was the paramount question: When did it come to be that one cannot fail—and a student, no less? Why did that seem to be an unpardonable sin? I now realize it's much deeper for some individuals than being on probation, not trusting one's abilities anymore, or just being asked to leave school. It strikes at the very atom of the issue, which is whether or not one can get back up from the gravel of failure, dust off and tackle life. It's believing one has the worth and the goods to be better. And that only comes with the power to accept the low points—the valleys, the ditches, the canals that bequeath

discouragement. This is not to excuse failure, but rather to question its role. It's inevitable and plays a necessary role in growth, character development, and the learning process.

I have failed so many times, I've failed the same failures over and over again. I've been called a fuck-up—but while my actions warranted it, my character didn't. Someday I'll be so much greater than what I am now, and the role of institutions of higher education is to inspire individuals to become the greater selves that their potential destines them to be—not to condemn students, but rather to challenge and move us to become the best that we can be. It must be O.K. to fail while learning; it blazes the trail for growth and eventual success. It must be O.K. to fail in life because it fuels wisdom, which wraps itself around our unknowing and reveals its secrets. If a student has to learn the same lesson many times over, I importune educators to stay in the fight, for if you damn us for the actions of the moment, we have no hope of being anything better. We've failed our own expectations so much, we don't know if we can rise to a greater calling. What it means to go to school is that we are really allowed to fail—through which we discover our better selves, and instructors empower their students with the notion that there is life *after* failures.

I've missed more than 9,000 shots in my career. I've lost almost 300 games. 26 times, I've been trusted to take the game winning shot and missed. I've failed over and over again in my life and that is why I succeed..." □

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

St. Louis Blues

By AARON DIEHL

JAZZ musicians who have the privilege of working on the road often have stories to tell about their experiences, from the most comical moments to the bitter ones. One of my road stories begins with a 4:50 a.m. wake-up call by third-year trumpeter Brandon Lee, informing me that there was 4:40 departure time to La Guardia Airport for a 6 a.m. flight to St. Louis. After hailing a taxicab (and luckily making the flight), it was time to look forward to playing in a city known for its rich jazz history, producing such great musicians as Grant Green, Clark Terry, and Miles Davis.

The Juilliard Jazz Quintet was invited to play in March at the Sheldon in St. Louis, a concert hall with excellent acoustics and an intimate atmosphere. The visit also included three workshops—one with jazz students from Webster University, and two others the day after the performance, with students from local high schools. Despite a long and tiring morning of travel, we were enthralled to be part of the Sheldon’s history, performing where such artists as Dave Brubeck and Herbie Hancock have captivated audiences.

There was barely time to take a nap before the first workshop with the students from Webster University. But once it began, it seemed as if all of our fatigue had been transformed into enthusiasm for what fourth-year bassist Matthew Rybicki calls “the reaffirmation of the importance of jazz education.” Third-

er to their age dedicated to playing this music on a professional level, and gives them a more realistic view of performing opportunities in the jazz world.”

This activity served as a learning tool for the Juilliard students as well, as it required not only demonstration of our playing ability, but also the ability to verbally articulate the subject at hand. As Mr. Goines says, “If you want to learn about something, try teaching it.” The workshop covered a range of topics, from how to groove within the rhythm section to individual disciplines like long-tone exercises for trumpet players. The musicians from Webster got to perform later as well, opening for the Juilliard Jazz Quintet.

A brief sound check and an excellent dinner followed the workshop. Impatiently waiting for our cue to take the stage, we were ready and eager to play. As we began our first tune, “A la Mode,” one could feel the tension building toward the climax of a great concert. Matthew Rybicki provided an arrangement of the classic “Worksong,” and Victor Goines featured an original composition entitled “Departure.” Among other selections were “Central Park West,” “Swinging at the Haven,” “Hackensack,” “Green Chimneys,” and Mr. Goines’ beautiful interpretation of “The Nearness of You.” Throughout the night, the audience expressed their gratitude and interest through enthusiastic applause. We were warmly greeted after the performance as well, one of the most gratifying experiences as a musician.

The St. Louis trip was certainly one of the highlights of the year for the Jazz Studies program, and there will continue to be performances at various venues, nationally and internationally. Upcoming trips involve New Orleans, Costa Rica, and Spoleto, Italy, all of

which will enhance performing experiences for students. Although traveling sometimes has its drawbacks, visiting new places, meeting new people, and performing in spectacular venues is a great privilege, one that goes along with fond memories and great stories to tell. □

Pianist Aaron Diehl is a first-year bachelor’s degree candidate in jazz.



The Juilliard Jazz Quintet, (left to right) Aaron Diehl, Victor Goines, Jumaane Smith, Matthew Rybicki, and Carmen Intorre, perform in St. Louis.

year trumpeter Jumaane Smith described it as “a mutual educational experience among our peers”—the very reason for which Victor Goines, artistic director of Jazz Studies, believes outreach is important. “This kind of educational interaction serves as a very healthy situation for students who are trying to move on to the next level of their development,” Mr. Goines said. “It gives them the opportunity to see that there are musicians clos-

Juilliard Journal Initiates Award for Graduating Students

TWO graduating seniors—drama student Mahira Kakkar and violist Edward Klorman—will share the first-ever Juilliard Journal Award this month, in recognition of the outstanding contributions they have made to Juilliard’s newspaper over the course of their four years here. Each will receive \$250.

Student-written articles constitute a major portion of *The Juilliard Journal* and provide unique insight into what goes on at the School, as well as larger concerns within the Juilliard community. While students contribute either occasionally or frequently, *The Journal* often comes to depend on certain reliable and forward-thinking writers who not only take on regular assignments, but also keep the Publications Office aware of relevant topics we ought to cover. The Juilliard Journal Award was created to encourage and recognize such continual involvement

with *The Journal* as an integral part of students’ academic experience.

Both Mahira and Ed have produced timely, well-written, and thoroughly researched articles on a variety of topics and in several formats, including profiles and interviews, feature articles on events and projects, and opinion pieces. In addition, they have been instrumental in lining up writers to cover last-minute events when they have been unavailable to write articles themselves.

We congratulate Ed and Mahira and thank them for working so closely with us over the years. We wish them well in their endeavors beyond Juilliard!

Students interested in writing for *The Juilliard Journal* may submit article ideas by e-mailing

Jane Rubinsky, senior editor, at jrubinsky@juilliard.edu, or calling ext. 341. The Publications Office is located in Room 442A. □



Mahira Kakkar



Edward Klorman

Congratulations! You’re a Juilliard Alum!

LEAVING Juilliard in May? As you eagerly make your way into the “real” world, don’t forget that the School remains a tremendous resource for you.

Before you go—be sure to stop by the Office of Alumni Relations (Room 208) to get your free graduation gift bag. Music grads will be given free copies of the 2003 *Musical America* directory. Dance and drama graduates will receive free, one-year subscriptions to *Dance Magazine* and *Back Stage*, respectively. In addition, every graduate will get a free copy of the 2004-05 Juilliard Calendar—which contains a collection of winning photos from Juilliard’s first Student Photo Competition—and more.

Remember that, as an alumnus or alumna (defined as anyone who has completed one semester in the College Division of Juilliard), you are entitled to some significant benefits and services, both at the School and from companies nationwide.

On campus, you receive a 10 percent discount at the Juilliard Bookstore by showing your alumni card. (You can get one by visiting the Alumni Relations table, which will be available after the commencement rehearsal and the ceremony, or by stopping by the Office of Alumni Relations.) In addition, you are entitled to reading room privileges at Juilliard’s library, use of the Juilliard/S.A.B. cafeteria, and two free tickets (as available) to any concert at the School through the Concert Office. You will also receive a free copy of *The Juilliard Journal* in the mail.

You are also entitled to e-mail through the School; in July 2004, your student e-mail account will automatically be converted to an alumni account. This means that it will be changed as follows: the word “alum” will be added before “juilliard.edu.” For example, if

your previous address was jane.viola@juilliard.edu your new address is jane.viola@alum.juilliard.edu. If your student account forwarded mail to another address, you will need to set it up again on the Juilliard E-mail Gateway.

Other available benefits are listed on the alumni portion of Juilliard’s Web site (www.juilliard.edu/alumni)



A detail from the top-prize photo of the Student Photo Competition, titled *Reflection*, by second-year dance student Armando Braswell.

and include student loan consolidation, insurance, and discounts for car rentals, area hotels, and much more. Juilliard alumni are also part of the Working Advantage network and can get discounted tickets for movies, Broadway shows, and sporting events.

In the near future, the Office of Alumni Relations hopes to launch an online Juilliard Alumni Network, which will provide ways for alumni to connect with one another around the world. Please contact us at alumni@juilliard.edu or at (212) 799-5000, ext. 7344, if you are interested in being part of this exciting opportunity.

And don’t forget that you can always take advantage of Juilliard’s

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IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Former Faculty

Elden C. “Buster” Bailey (DIP ’49, *percussion*)
A tribute appears on Page 20.

Alumni

Eugene Cines (’48, <i>piano</i>)	Richard J. Nanista (DIP ’69, <i>bass</i>)
Edmond De Luca (’39, <i>composition</i>)	Edgar G. Shult (’42, <i>clarinet</i>)
Elizabeth Louise Myers (’43, <i>voice</i>)	Anthony Sophos (’45, <i>cello</i>)

Friends

Roger F. Casey



Congratulations to the 2004 Juilliard graduates.

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Computers and Creativity

By MARI KIMURA

BEYOND THE MACHINE, Juilliard’s annual festival of electronic and interactive music, was presented by the Music Technology Center on April 9 in Room 309. The concert featured a wide range of works integrating music, video, live painting, and interactive computers. The pieces were performed and composed by the students of the M.T.C., the Electric Ensemble at Juilliard (under the direction of Edward Bilous, chairman of L&M and director of the M.T.C.), and the students in my Interactive Computer Music Performance class. (Most of the works used the interactive computer music system MaxMSP).

Flutist Andrea Fisher opened the concert with Steve Reich’s *Vermont Counterpoint*, performing in front of a video projection of her playing in the woods in Vermont (while standing next to the trees, in between them, and on top of one of them). The music and video were rhythmically synchronized, and the beautiful scenery elegantly matched Reich’s colorful music. The audience chuckled as Andrea was seen briefly holding a branch, pretending to play it like a flute. It was a beautiful and striking visual ensemble.

The Electric Ensemble (violinists JoAnna Farrer and Michelle Satris, violist Jeanann Seidman, and cellist Natalie Haas) presented a stunning Electric String Quartet by Spencer Topel. The work starts with a string quartet that slowly transforms into a “multiple quartet,” through digital delays and effects using MaxMSP. Topel gradually and carefully merged the live processing with the quartet; it was one of the most skillful and beautifully integrated electronic quartets I have ever heard. I hope that he will continue working in this milieu, and I look forward to hearing more of his work with electronics.

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Climb Every Mountain

By MICHELLE GOTT

AFTER a long week of rehearsals, classes, work, and any number of activities, waking up on a Saturday morning to spend two hours with a group of children seems rather daunting. However, my classmate Patrick Cook and I have faced that task most every week since last fall, and have found it to be one of the most rewarding of experiences.

Patrick and I teach for the CLIMB (Combining Literacy Instruction and Musical Beginnings) program, which Juilliard started in the fall of 1999. Created for the siblings of the MAP (Music Advancement Program) students, CLIMB is intended to advance reading comprehension and to give an engaging introduction to the world of music. The mission, which

dren’s fascination with *The Sound of Music* and Disney’s *The Lion King*, combined with their incredible enthusiasm and talents, gave rise to what has become our class project: a musical production complete with sets, costumes, educational narration, and choreography inspired by yet another Juilliard peer, Caroline Fermin.

Immediately following the winter recess, we began work on this demanding project, which will be performed during the first part of this month. As a class, we read books about African animals, and played improvisational games to embody the amazing creatures. Each student picked a specific animal to research in great detail in order to educate the audience both in speech and accurate portrayal of the subject during the “Circle of Life” dance. A portion of every Saturday class was devoted to

It has become abundantly clear that, as teachers, we are indeed students.

involves communicating a basic essence of the arts in an educational and captivating manner to a small group of elementary-school age students, is both laudable and highly challenging.

We began the year with great enthusiasm, along with a sense of anxiety that naturally pervades those entering dark and unfamiliar territory. Our first day of class was no Carnegie or Met debut, yet the significance of that Saturday was felt with every pang of nervousness, every “butterfly” inside. We began with lively “name games,” which led to the creation of acrostic poems based on the children’s names. In the ensuing weeks, we studied vocabulary, read books about music and instruments, and began to sing. When we learned the classic solfège tune, “Do-Re-Mi” from *The Sound of Music*, Patrick and I realized that we had been blessed with a group of truly talented kids.

It was not until the day we introduced the string quartet—with demonstrations from our fellow peers Matthew Peebles, Eleanor Kaye, Rachel Desoer, and Benjamin Cunningham—that we had a very brave epiphany! The chil-

the study and practice of choreography, which was both exhausting and exhilarating.

Throughout the school year, and especially during this pre-production process, it has become abundantly clear that, as teachers, we are indeed students. It is easy at Juilliard to be caught in the sticky web of personal frustrations during rehearsals, practice, and work. However, there is a special magic in the presence of bright, young people who may or may not be eager to learn early on a Saturday morning. It compels one to reaccess a certain innocent sense of spontaneity that is within us all. It requires one to rediscover the pure joy of the arts—the innate quality that delights and impels a child to dance freely. It reminds one of the truth that children are always listening, with their ears and with their hearts. Our class production is a testament to the wondrous potential of these young students. It is within their power to “CLIMB Every Mountain,” and we thank them for inspiring us to do the same. □

Michelle Gott is a first-year harp student.

Congratulations! You’re a Juilliard Alum!

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Office of Career Development as well as the Professional Intern Program to help you navigate the challenges of a professional life in the arts. The Office of Career Development coordinates a job newsletter, provides career counseling, and will list alums in the Private Teacher Directory. Through the Professional Intern Program, chosen applicants can participate in a “hands-on” experience working with professionals and administrators in the fields of technical theater and arts administration.

Congratulations and good luck! Keep in touch with the Office of Alumni Relations to stay abreast of alumni benefits and events. □

Land of Ancient Traditions and Modern Energy

By SEYMOUR LIPKIN

AS part of a Chinese cultural exchange program called People's Association for Friendship With Foreign Countries (in which my colleague Jerome Lowenthal has also participated), I was invited to tour China at the end of March, to give recitals and master classes. My wife and I visited five cities and were met with the most extraordinary hospitality, especially since we were guests of the municipal government of Guangzhou. We were met at every airport with flowers, a translator was with us at all times, and we were taken out to all meals and driven to every destination, often by a delegation of five or six people. The mayors of Lianyungang and Guangzhou met us at dinners; there were many toasts and many gifts.

ing to connect this enormous, outward-going energy with the Maoist effort, a number of years back, to extirpate the deep-set convictions of Confucian ethics. The latter premised setting oneself morally in order, first, believing this would expand outward, to family and then larger society. One could imagine that the Maoists (who felt Confucianism prevented true Communist thought) set the tone for the unstoppable, outward energy one feels so strongly.

The country is, by all accounts, in the midst of a most extraordinary growth, taking place especially during the last 10 or 15 years. Everywhere one sees new buildings, daring architecture. In Shanghai there is a very striking juxtaposition of disparate building styles; there seemed little

absolutely in unison, which any Western orchestra might well envy. This was all done by the most careful listening to each other (no conductor, of course). Chamber musicians, take note!

I visited six conservatories, including the major ones in Beijing and Shanghai, where, in the latter city, I heard seven or eight hours of students at each conservatory and gave a total of seven recitals. The students were of course on a high level of seriousness, with some quite gifted people among them. An additional pleasure was meeting with previous teachers of some of my own students. The repertoire was pretty much confined to the big Romantic works; nobody played

Bach or Mozart, or anything past 1900 (except Prokofiev).

A revealing incident took place during one of the question-and-answer sessions I held with music students. I had been speaking about what I feel should be our central aim, namely, to discern and communicate the emotional sense of the work, not merely to conquer its technical problems. A student asked, "How can I find out what the emotional sense is?" (Really a very good question.) I had to say, first, see what the composer told you in words, and second, use your instinct to try to sense it—really an inadequate answer, but the only one I could think of.

One very interesting, if curious, ceremony occurred at an arts school in Lianyungang. The entire school body of about 1,000 students was called especially to school (it was not a school day). They sat outdoors, strictly arranged in rows, with the little ones in front, the older ones in back. They sat silently as speeches were made, evidently extolling the visitors; we sat on a raised platform with long rows of dignitaries, in front of banners and a multitude of flowers. I made a brief thank-you speech. After the honorary professorship was presented, a couple of students were brought up to play short excerpts on a tiny piano with microphone, for my comments. Of course, there was little to do except make some vague observations and pat them on the back. I played a three-minute piece, and the students marched out (in an extraordinary mix of cultures) to the strains of Johann Strauss's *Radetzky March* (Radetzky, of course, being a Viennese military hero). The entire episode had the curious sense of a preset ritual, with everyone playing an ordained role.

The trip was an extraordinary experience, and left little doubt in my mind that we will be feeling the impact of Chinese civilization very strongly in the next years. □

Seymour Lipkin, a faculty member since 1986, teaches piano and chamber music.



Clockwise from above: Seymour Lipkin with students at a middle school in Lianyungang; bicycles and cars share the streets in the historic quarter of Shanghai; Lipkin (in hat) and his wife, Ellen Werner, pose with the sponsor of his visit to Nanjing, Fan Meng (far right), and his family.



The concerts were often made into ceremonial occasions, with banners, speeches, and an abundance of flowers. One introductory speaker insisted on reading a long biography in Chinese and English. (Though he had some difficulty pronouncing Heifetz and Guarneri, Juilliard came out fine.) I was presented with honorary professorships at four different conservatories. (I inquired whether this entailed getting a pension, and my host responded, "Yes, an honorary pension.")

To inexperienced Western eyes, China is an astonishing country. There was a kind of fierce energy on all sides, which was extremely impressive. One could almost reach out and touch it. Conversations in Chinese seemed to go back and forth in short bursts of great intensity. The traffic moved with a kind of heedlessness; one of our drivers went 90 miles an hour routinely, weaving in and out of traffic (cutting very close) without blinking an eye. In the city, drivers cut diagonally across lanes of traffic and cyclists darted in front of cars, all seemingly without any sense of caution or danger.

Although I am far from knowledgeable about Chinese history, it is tempt-


interest in fitting these styles into an overall whole. The streets teem with people and shops, giving a similar impression.

On the other hand, there is still a strong sense of very ancient tradition. One episode in particular brought home our previous ignorance of the immensity and diversity of Chinese life. In Lianyungang every year there is a festival, bringing together groups from far-flung provinces to celebrate the arrival of spring. The enormous diversity of styles in dance, costume, and music showed deep-rooted traditions of strongly varied kinds.

The most amazing ensemble (and the winner of the competition) was a group of perhaps 20 drummers, who performed a long and quite complex series of rhythmic patterns (from memory, of course) with absolute precision and without a hint of error—all with great verve, punctuated by whacks on a huge bass drum and tremolos on a tremendous gong at the rear. They also produced the most finely graduated, very long crescendos and very gradual accelerandos,

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At Beyond the Machine, Computerized Creativity on Display

Continued From Page 4

Nadia Sirota performed Justin Messina's *The Space Between*, an interactive work for viola and MaxMSP. Using sampled contrabass sounds mixed with Sirota's prerecorded viola sounds, Messina created the electronic part that seamlessly extends the viola, morphing the musical texture and vocabulary. Using MaxMSP, the computer listens to the violist (what note she is playing, and how loud), triggering the prerecorded sound files by reacting to the cues of particular pitches and Sirota's loudness. Since Messina created what he calls this "interactive flexible tape part," Sirota could take subtle liberty in timing and expressive gesture, without having to follow the timing of the tape.

Jean-Claude Risset's *Eight Sketches for Disklavier* was performed by pianist Nicholas Ong. Commissioned by M.I.T.'s Media Laboratory in 1988, *Eight Sketches* is a highly effective work showcasing eight different kinds of interactivity between the pianist and the Disklavier. The work has become one of the most frequently presented pieces at interactive music concerts using Disklavier. This virtuosic work requires that the performer must hit the right notes at the right time—otherwise, those "trigger notes" would not be sent to the computer to interact with the Disklavier. Ong was in complete command and at ease, both on the piano and with the intricate MaxMSP system. Max programming was revised and reworked by Ong and his collaborators at Peabody Conservatory.

Andrea Fisher also presented Thea Musgrave's *Narcissus* (1987), originally written for flute and an obsolete digital delay unit. Using MaxMSP on the computer, we reworked and rebuilt the delay effects specified in the score by Musgrave. In *Narcissus*, the

performer must match the tempo of the digital delay precisely. Fisher was able to master this synchronizing technique (quite different from standard acoustic ensemble technique), without any help of "click-track" or metronome. This is the kind of performance practice unique to electronic music.

The Electric Ensemble also presented *Improvi-*



A drawing by Kevork Mourad, created and projected during the performance of Kinan Azmeh's *Gilgamesh*.

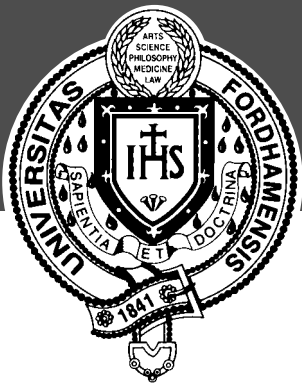
sation, a string quartet with digital delays and effects. Under the direction of Edward Bilous, they rehearsed intensively with a structured improvisation, discussing some details beforehand such as tempo or rhythmic character. The computer was programmed to enhance these characters beforehand as well. But the music itself unfolded according to moment-by-moment collective decisions by all players in an extraordinary performance, with the first violinist triggering the effect change with a foot-switch. Their performance exposed all of us to the world of improvisation, rarely experienced in conservatories.

To close the concert, Kinan Azmeh, a talented

clarinetist from Syria, mesmerized the audience with his original work *Gilgamesh* for clarinet and MaxMSP, in collaboration with the live drawing and projection by a Syrian painter, Kevork Mourad. Azmeh created a multi-layered virtual ensemble using an intricate panning scheme, recreating the sound environment similar to that of the mosques of Damascus. While improvising freely in different Arabic modes on top of his own ensemble, he also wove in an exhilarating Syrian drumming soundtrack. Mourad made more than 10 drawings while Azmeh played, projecting them live on video. The most stunning moment came when the music was reaching the climax, and Mourad's painting turned into a brilliant, prerecorded animation. The audience held its breath as the characters in the painting danced, violently battled, then made peace and walked away hand-in-hand, while coordinating carefully with Azmeh's music. Azmeh and Mourad created a powerful storytelling that was one of the most magical moments of the evening.

The performers and composers presented here are among the most disciplined and committed musicians, with solid foundations in classical music training. When these young people try their hands in computers and electronics, using them as tools to actualize their creativity, the results are phenomenal. They don't put acoustic research, computer programming, or music theory ahead of their musical imagination and visions of creative process. Though it uses the latest technology, their music is truly *beyond* the machine. □

Mari Kimura (D.M.A. '93, violin) teaches interactive computer music performance and has been on the faculty since 1998.



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Dancers Reap Benefits of the ‘Rhodian’ Approach

By ELIZABETH KEEN

ISAAC NEWTON stated, back in the 17th century, that for every action there is an equal and opposite reaction. In the 21st century, Lawrence Rhodes—in his second year as Dance Division director, after sharing his ideas and feedback with faculty and students—initiated a range of changes in class scheduling and requirements. What were these innovations, and how have they been received? Before going into detail, let me say that student and faculty reactions included far more hoorays than regrets. However, change is a complicated business with a mosaic of unanticipated as well as predictable responses. After almost a year of tryout, how has the new Rhodian approach worked? I ques-

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tioned Larry about the rationale behind his initiative and made a sampling of views from faculty and students to see what I could learn. First of all, ballet and modern technique classes now start at 10:45

instead of 9 a.m. While no one actually burst into a chorus of Irving Berlin’s “Oh! How I Hate to Get Up in the Morning,” cheering could be discerned. The 9 a.m. slot has since been filled with Humanities, L & M, Acting, and Anatomy, but the fact that bodies can awaken more gradually has won across-the-board approval. For dancers—like singers and actors—the player and the instrument are one and the same. Juniors and seniors are grateful for the one morning they are now free until 10:45. All students have the bonus of a 9:30 start on Wednesdays, plus two unscheduled periods in the course of the week, a novelty in the Dance Division’s tightly packed daily regimen. According to Larry, “students need a life,” and clearly this is a welcome step in that direction. Second- and third-year dancers commented favorably on the advantages of academic courses preceding the dance hours rather than creating a three-hour, sit-down-and-cool-off period in the afternoon between technique classes and rehearsals, as it used to be. (Some juniors and seniors miss out here, since they still have their elective academics in the afternoon.) Dancers also liked that all technique and partnering occurs before lunch. As one junior summarized, “I’m hungrier but much more alert.”

Perhaps the biggest change has to do with what Larry calls New Dances at Juilliard. Each fall, four outside choreographers are brought in, to create a piece for each year’s class. The work

might be double-cast or use all the dancers of that group, but every student in the division appears in the performances that are presented in the Juilliard Theater in December. This opportunity for all dancers to participate is especially important because the spring concerts are cast competitively, and not everyone gets to have the opportunity of performing then. New Dances clearly provides another performance experience, as well as exposure to a set of contemporary choreographers. Students were quick to point out these advantages and expressed their appreciation of the difference between having a work originated on their dancing bodies as opposed to learning what has already been completed. There is a sense of being a valuable part of the creative process, although that process may come with other anxieties: wondering if the creation will turn out well, adjusting to all those last-minute changes, and enduring choreographer angst. Larry also moved the Juilliard Dance Ensemble spring concert from February to the end of March, whereby he could consolidate its preparation to six weeks rather than having its rehearsals spread throughout the fall as well as the spring. This was all to the good, except

an unforeseen consequence of a three-week, intensive learning period was to crowd studios with late-night rehearsals for students’ creations as they struggled to complete assignments that had customarily been scheduled for the same



Lawrence Rhodes (far right) teaches a class in the Juilliard dance studios in August 2002.

time slot and hadn’t yet caught up with the new order. Dissenting voices from student and faculty alike mostly revolve around the reduction of basic ballet classes from five to four times a week, and the innovation of assigning two of these slots to pointe and men’s classes. This arrangement seems to work in the men’s favor, as jumping and endurance skills are more greatly developed. However, pointe work was previously taught separately from ballet class; the new arrangement affects learning continuity. Especially given the demands

Continued on Page 19

CAREER

by Derek Mithaug

BEAT

The Great Divide

At a recent workshop on career paths in the performing arts, I asked the participants—a mixture of performing and visual artists—to describe what they believed was the public’s perception of classical music. (By “public,” I meant anyone that you might stop on the street.) Their answers: “Elitist, boring; intimidating; for old people; goody-two-shoes; a dying art; not exciting; repressive; too expensive; inaccessible; culturally irrelevant,” and so on. As I wrote their comments on the chalkboard, someone observed that the list looked fairly negative. Undeterred, the group continued: “Good for sleeping; not practical; out-of-date; about dead white males; complicated...” With one last Parthian shot—“They hate it!”—the participants completed their list with a self-satisfying, inimical nod. I quickly drew a line along the right side of the list and started another column, with a new question: “Why is music important to you?” They responded with a fresh wave of eager comments, including: “Fills the soul; uplifts the spirit; shapes world view; affects the way I interact with people; helps me to reflect; keeps me humble; inspires me; has storytelling elements; I experience both giving and receiving; a unique language; a discovery process; a connection with the past; connect with people I don’t know; fulfilling intellectually and emotionally; an awareness of where we are, where we’ve come from, and where we are going.” After completing the second list, I stood back from the chalkboard and watched as the group absorbed the totality of their responses. There were a couple of smiles and an occasional nod; this was their world view in their words. I’ve used this exercise in a number of settings, and the responses are nearly always the same: The

artist’s overall perspective is that the public has an indifferent to negative impression of classical music. This perception starkly contrasts with that of the artist, who has a profound and personal relationship to music. The two impressions appear to be from different planets. If I were to take the word “music” out of the question and present both lists to a non-participant, do you think that person would believe that the comments are about the same topic? The difference between these two perceptions—the public’s and the musician’s—is what I affectionately call the “Great Divide”—and it is the territory that the musician will have to cover through the course of his or her career to connect with an audience. So, how are you ever going to bridge that divide? Ask yourself this question now, at the beginning of your career. The Great Divide is the only thing between you and a potential public who might share some of the passion that you have for your art. That shared passion will manifest itself in opportunity, support, and—eventually—security. The contemporary philosopher Dr. Yu Cao said: “Art for art’s sake is a philosophy of the well-fed.” In my work with young artists, I often encounter the notion that life and its necessities should not enter into the artistic equation. Should artists be concerned about their audience? If they are, at what point might they be accused of sacrificing

artistic integrity to appease a general audience’s primitive and often fickle tastes? If artists are to bridge the Great Divide, questions about integrity inevitably surface. I know many artists who simply choose to ignore the Divide. To them, it’s white noise. But to me, ignoring the Divide is akin to ignoring that rattling in your car engine or that leaky roof, or that civil war on that island off the coast. If you ignore it long enough, it might go away. But you and I know the chances that it will truly disappear are next to nil. What happens when it is no longer just an annoying sound? The Great Divide has become a permanent fixture in our world—symphony orchestras, concert presenters, and record label executives wrestle with it everyday. It’s difficult not to open the newspaper and read about some iconoclastic institution falling into fiscal desperation due to waning public interest. Can we, the artists, continue to ignore the realities of our profession? If you haven’t already, ask yourself what your role is going to be for the 21st century. Can you afford to remain ensconced in a 19th-century vision of the arts? If you believe you can, ask yourself: “What cost will my indifference have on the lives of my fellow artists?” We are all connected. Our beliefs, actions, and values affect others and their perception of us. The Great Divide is partly our fault, and mostly our responsibility. Whether we like it or not, building bridges has become a permanent fixture in the life of a 21st-century artist. If you would like to learn how you can become a bridge-builder (or even learn about which artists and ensembles are currently building bridges), please feel free to stop by our office (Room 476) to schedule an appointment. There is no better time to start developing these skills than now. □



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

6 Distinguished Artists to Receive Honorary Doctorates

James Conlon

JUILLIARD'S 2004 commencement speaker is internationally renowned conductor James Conlon. A Juilliard alumnus and former faculty member, Conlon is one of the pre-eminent conductors of his generation. In 1995 he was appointed principal conductor of the Paris Opera, the first American ever to hold the top musical position at the illustrious institution. He served as general music director of the City of Cologne, Germany, from 1989-2002 and as music director of the Gürzenich Orchestra and the Cologne Opera, as well as music director of the Rotterdam Philharmonic, from 1983-1991. This year he celebrates his 25th year as music director of the Cincinnati May Festival, America's oldest choral festival. Beginning with the 2005 season, Conlon will become music director of the Ravinia Festival.

Since his New York Philharmonic debut in 1974 at the invitation of Pierre Boulez, Conlon has appeared with virtually every major North American and European orchestra, including the Berlin Philharmonic, Chicago Symphony, Cleveland Orchestra, Dresden Staatskapelle, Kirov Orchestra, London Philharmonic, l'Orchestre de Paris, Orchestra Sinfonica di Santa Cecilia, Philadelphia Orchestra, and the National Symphony Orchestra (Washington), among many others.

Associated for more than 25 years with the Metropolitan Opera, where he made his debut in 1976, Conlon has conducted some 200 performances with that company, leading a wide range of works from the Italian,

German, French, Russian, and Czech repertoire. He has appeared with many of the world's major opera companies, including Teatro alla Scala (Milan), the Royal Opera at Covent Garden (London), and the Lyric Opera of Chicago.

Highlights of Conlon's 2003-04 season in the U.S. include performances leading the Cleveland Orchestra, Boston Symphony Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, and the National Symphony, along with concerts featuring the works of Erwin Schulhoff at Lincoln Center, the 92nd Street Y, and the Kennedy Center. The concerts are part of a project, conceived by Mr. Conlon and begun in the 2002-03 season, intended to raise the consciousness of the public to the significance of the works of the composers whose lives were impacted by the Holocaust, a considerable body of work that occupies an important place in the history of 20th-century music.

In Europe this season Conlon conducts five operas at the Paris Opera—*Salome*, *Die Meistersinger*, *Der Fliegende Holländer*, *Otello*, and Bartok's *Bluebeard's Castle*—in addition to leading a double bill of Zemlinsky's *A Florentine Tragedy* and Puccini's *Gianni Schicchi* at La Scala. In addition, he guest conducts the Rotterdam Philharmonic, the Russian National Symphony Orchestra in Moscow, the Orchestra di Opera di Bologna, and the Bayerische Rundfunk.

Since the beginning of his tenure with the Paris Opera, Conlon has con-

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James Conlon

Photo by Chester Higgins Jr.

Illinois Jacquet

FOR more than half a century, Illinois Jacquet has been building his reputation as the premier swing saxophonist of his time. He has been hailed by jazz critic Leonard Feather as "one of the five greatest saxophonists in jazz history." Jacquet burst onto the jazz scene at the age of 19, when he recorded his explosive "Flying Home" solo with the Lionel Hampton Band at Decca Records in New York City, on May 26, 1942. This very first recording of his career catapulted Jacquet to international fame and spawned a new, energetic style of playing, later to become known as the "Texas tenor style," for the tenor saxophone.

Two years later, at a concert in the Los Angeles Philharmonic Auditorium, Jacquet once again made the jazz world take notice when his innovative use of harmonics produced stratospheric high notes never before heard on the tenor saxophone. In his less-than-three-minute solo, later issued on record as "Blues Part Two," Jacquet had provided a point of departure for subsequent generations of both modern jazz tenor players and R & B saxophonists.

Jean Baptiste Illinois Jacquet was born into a musical family in Broussard, La., on October 31, 1922. His first performing experience was tap dancing in front of his father's big band, and his brother Russell also went on to become a successful jazz musician.

After starting out as a drum player, Jacquet first switched to soprano and then to alto sax. Then, when he joined

Lionel Hampton's band, he changed to tenor sax to accommodate the leader. After leaving Hampton, Jacquet joined Cab Calloway's Band in 1943, a period captured by the film *Stormy Weather*. At

the Nicholas Brothers' request, Jacquet created his composition "Rhythm Cocktail" as the background music for their famous dance sequence in the film.

Following his stint with Calloway, Jacquet formed his own first small band, with Charles Mingus on bass. During his band's extended

engagement at Hollywood's noted Swing Club in 1944-45, Jacquet's string of hit recordings created Apollo and Aladdin Records and vaulted them to major jazz label status. In 1944, Jacquet also appeared in the classic jazz film *Jammin' the Blues*. He played with the Count Basie Band in 1946-47, appearing on a number of the group's hit recordings. He left the Basie Band in 1947 to tour with Jazz at the Philharmonic and to form his own record-breaking small band that traveled throughout the United States and Europe and made many hit recordings, including *Robbins' Nest* and *The Black Velvet Band*.

Throughout the 1960s and 1970s, Jacquet continued to build his large European following with extensive tours and recording sessions as a trio with Jo Jones and Milt Buckner, and later as a quartet with Slam Stewart.

In 1983 Harvard University appointed Jacquet as Kayden Artist-in-Residence, making him the first jazz musician to serve in a long-term residency at Harvard. Jacquet was so inspired by his students' enthusiasm for his music that he decided to form his own big band,

Continued on Page 22



Illinois Jacquet

Photo by Gerard Lacey

Joseph Bloch

REOWNED pianist, treasured teacher, and Juilliard professor emeritus, Joseph Bloch has made his mark on the world as an inspired artist. Whether during his solo piano performances, his numerous lectures, or his more than 40-year career as a faculty member at Juilliard, Bloch has displayed his love of music and teaching. A charming man with an elegant sense of humor, he has earned a reputation around the globe as a master teacher, graceful pianist, and phenomenal scholar. He's not a bad cook either.

Bloch was born in Indianapolis on November 6, 1920. While in high school he studied with Bomar Cramer and later earned his Bachelor of Music degree from the Chicago Musical College. He then moved on to Harvard University where he received his master's degree in musicology. During this time he commuted into New York City to study piano with the great Olga Samaroff.

During the Second World War, Bloch was stationed at Lawry Field in Denver, where he gave informal recitals and occasionally appeared as a soloist with the Civic Symphony. In 1946, after five years of service, he was discharged as a captain.

Following his military service, Bloch was appointed head of the piano department at the University of Denver. Two years later, he joined the faculty of The Juilliard School, where he would famously teach piano literature classes for more than 40 years.



Joseph Bloch

Photo by Peter Schaaf

At a time before Juilliard had a residence hall or a Student Affairs Office, Joseph Bloch's piano classes were a place where students came together. Piano students were introduced to an exciting and complete array of classical music. His class fostered a community—among the students in the class, the piano community at large, and thus the world.

Bloch made his debut at Town Hall in New York in 1950 and has since performed with numerous orchestras in the United States, Europe, and East Asia. He has traveled throughout the world, giving lecture-recitals and concerts in countries such as France, Japan, Belgium, Switzerland, and China. His recitals have included works by Scriabin, Honegger, and longtime friend, Benjamin Lees. He has recorded for Composers Recordings, Inc. performing the piano music of Robert Moevs and Jacques de Menasce, among others, and has written a monograph on Charles-Valentin Alkan.

Bloch's classes at Juilliard were performance classes in which works from throughout the history of keyboard music were performed, analyzed, and discussed. A great enthusiast for music from around the world, Bloch continuously challenged his students to explore the complete range of piano music. His students include some of the most well-known and respected artists of the latter half of the 20th century.

While at Juilliard, some of Bloch's most admired classes were those he taught on Mozart. In the early years of his teaching, when only a select few Mozart concertos were performed in

concert halls, Bloch introduced students to the entire Mozart repertoire. His insightful and expansive syllabi consequently contributed to the proliferation of the full range of Mozart's music in classical music performance.

According to Juilliard alumnus and faculty member Bruce Brubaker, who took Bloch's class while a student and later took over the piano literature classes, Bloch was an extremely important figure in the culture of Juilliard. A charming and elegant man, he had an intellectual perspective on music, constantly relating the significance of music to his students and studying the importance of the art within and beyond itself. Bloch taught at the School until 1996.

Whether helping former students establish schools and music centers abroad or judging piano competitions here in the U.S., Joseph Bloch remains an idealist gentleman with a kind heart.

Bloch has also taught at Indiana, Boston, and Temple Universities. An avid traveler, he has been a visiting professor at the University of Hong Kong, the Universities of Ontago and Auckland in New Zealand, the University of Singapore, and the Jerusalem Music Center in Israel, among numerous others.

Although no longer teaching, Bloch continues to participate actively in the music world. He is the author of books on Alkan, Debussy, and Liszt and co-author (with Peter Coraggio) of *The Impromptus and Moments Musicaux for Piano* on the work by Franz Schubert. He has also written a variety of scholarly articles. In 1985 he was named Chevalier de l'Ordre des Palmes Académiques by the French Government. On May 21 Bloch will receive Juilliard's Honorary Doctor of Musical Arts degree.

—Awoye Timpo

Dame Judi Dench

MASTER thespian, admired director, and arts activist Dame Judi Dench is quite simply divine. A professional actress for nearly 50 years, she continues to command leading roles on stage and in film in Great Britain and the United States. Dench exudes an extreme versatility and grace, constantly exploring the depths of human complexity and emotion while floating freely between Shakespearean, musical, classic, and contemporary works.

Judith Olivia Dench was born on December 9, 1934, in York, England, to Dr. Reginald and Eleanora Dench. At the age of 13, she began studies at the Mount School, an all-girls Quaker school in York. The school discouraged competitiveness and the young Dench once handed over her role as a queen in a production of *Richard II* to play a lady-in-waiting. Upon graduation she decided to become a theater designer and briefly studied the craft until seeing a production of *King Lear*. The design was so impressive that she became convinced she lacked the imagination to pursue such a career. At the encouragement of her brother, Jeffrey, she applied and was accepted into the Central School of Speech and Drama in London.

Professors at the drama school recognized her potential and worked with her to develop her voice. Upon graduation she was cast as Ophelia in an Old Vic production of *Hamlet* in London. She remained a member of the Old Vic acting company until 1961, earning rave reviews and deepening her craft with roles in the plays of Shakespeare, Chekhov, Ibsen, and Shaw, among others. In 1964 she made her film

debut in *The Third Secret* and later received two BAFTA awards for performances on television. Dench created the role of Sally Bowles in the West End production of *Cabaret* (1968). Her unique, husky voice received such notice from patrons that she implored the management to place a sign in the theater lobby saying: “Miss Dench does not have a cold. This is her normal speaking voice.”

In 1969, Judi Dench joined the Royal Shakespeare Company (R.S.C.), where she developed an impressive body of work. Her roles included Lady Macbeth opposite Ian McKellen in a now legendary performance of *Macbeth*, Ranyevskaya in *The Cherry Orchard*, Cleopatra in *Antony and Cleopatra*, and Lady Bracknell in *The Importance of Being Earnest* (a role she would reprise on film 20 years later). Judi Dench is well known to British audiences from her roles on popular television series. From 1981-84 she starred in *A Fine Romance* with her husband, Michael Williams, and from 1992-2002 on the “Britcom” *As Time Goes By*.

In 1987 Dench was named Dame Commander of the British Empire in honor of her contribution to the arts. In 1996 she became the first person to win two Olivier Awards in the same year for two different roles. Her first leading role on film, at the age of 63, was Queen Victoria in the John Madden film *Mrs. Brown* (1997), for which she received her first Academy Award nomination. She won a Tony Award for her performance in David Hare’s *Amy’s View* in the same year. Madden later asked her to join the cast of his



Dame Judi Dench

next film, *Shakespeare in Love* (1998), in which she played Queen Elizabeth I. Dench won the Academy Award for Best Supporting Actress (she was on screen for eight minutes). She followed this film with *Tea With Mussolini* and an Academy Award-nominated performance in *Chocolat*.

Dench made her directing debut with John Osborne’s play *Look Back in Anger* (1997). The play starred Kenneth Branagh, Dench, and Emma Thompson. She has also directed other plays in London, including *Romeo and Juliet*, *Macbeth*, and *As You Like It*. When her husband died of cancer in 2001, Dench immersed herself in her work. She filmed *The Shipping News* (2001), *Iris* (2001)—for which she received her fourth Academy Award nomination—and *The Importance of Being Earnest* (2002), before returning to her role as M opposite Pierce Brosnan in the James Bond film *Die Another Day* (2002).

Earlier this year Dame Judi Dench was awarded the Laurence Olivier Special Theater Award for her outstanding contributions to British theater. She is a staunch advocate of government support of the arts, a mother, a grandmother, and the recipient of numerous awards and accolades for her work. She is constantly in search of the next unlikely role with which to share her small frame and magnificent presence. At its commencement ceremony on May 21, Juilliard will present her with an Honorary Doctor of Fine Arts degree.

—Awoye Timpo

William Forsythe

ONE of the most innovative choreographers working today, William Forsythe has been artistic director of the Frankfurt Ballet since 1984. Forsythe was born in New York City in 1949 and studied dance at Jacksonville University in Florida and later at the Joffrey Ballet School. In 1973, he joined Germany’s Stuttgart Ballet as a dancer, and later began choreographing works for the company. It was there that he made his first piece, *Urlicht*, a duet to the music of Gustav Mahler.

Over the next several years, Forsythe created numerous ballets for the Stuttgart Ballet and for other leading companies, including the Basel Ballet, Munich Ballet, the Deutsche Opera Ballet in Berlin, the Joffrey Ballet, and Netherlands Dance Theater. A year after creating *Gänge*, his first full-length work for the Frankfurt Ballet, Forsythe became the company’s artistic director. Over the last two decades, he has created a body of work reflecting his singular artistic vision and established the Frankfurt Ballet as a leading international force in contemporary dance. (A current company member, Brock Labrenz, is a 2003 graduate of Juilliard’s Dance Division.)

Forsythe’s early works, until around 1982, expanded the traditions of German Expressionist dance, while his later works have been heavily influenced by contemporary critical theory: The Frankfurt Ballet’s Web site includes an excerpt from the introduction to Michel Foucault’s *The Archaeology of Knowledge*, and Forsythe has identified his favorite author as Roland Barthes.

Describing his approach, dance critic Roslyn Sulcas wrote in a 1998 article for *The New York Times* that “Mr. Forsythe has developed an idiosyncratic, personal style of movement into a

complex physical language that encompasses, utilizes and often transcends classical dance. Watching a Forsythe work is to enter a thrilling theatrical universe with its own laws and logic, in which movement, sound, lighting and space draw the spectator into unexpected and compelling realms.”

Forsythe’s language is so complex that in 1994, he created a CD-ROM as a learning tool for new dancers in his company. This process led in turn to the creation of “Self Meant to Govern,” the first part of one of his most important works, *Eidos: Telos* (1995). In that work, dancers can apply various operations to 135 sequences cued to them by letters on clocks.

Some of Forsythe’s other key works over the last 20 years include *Artifact* (1984), *Impressing the Czar* (1988), *Limb’s Theorem* (1991), *The Loss of Small Detail* (1991), *A L I E / N A (C) T I O N* (1992), *Endless House* (1999), and *Kammer/Kammer* (2000).

Forsythe continues to stage pieces for companies around the globe, and his work is in the repertoire of the New York City Ballet, National Ballet of Canada,

Royal Ballet, Covent Garden, and the Paris Opéra Ballet, among others. Under his direction, the Frankfurt Ballet has performed at the Oper and Schauspiel in Frankfurt and toured internationally. Since 1999 the company has also performed at the Bockenheimer Depot (TAT) in Frankfurt, a performance space housed in a converted tramway depot, where Forsythe serves as director and continues to develop site-specific work like *Endless House*. The company’s 2003-04 season concludes with appearances in Zellerbach Hall at the University of California, Berkeley, the Kennedy Center in

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William Forsythe

John Williams

WHETHER on film, where he joins the worlds of words and images with music, or on stage, where he floats masterfully between the worlds of classical and film music, John Williams truly is a living legend. To this day, Williams has received 42 Academy Award nominations (more than any living person; he has won five). He has won 18 Grammy Awards and received numerous other nominations and awards.

John Towner Williams was born in Floral Park, N.Y., on February 8, 1932. He was the eldest of four children of Esther and Johnny Williams. As a child, Williams studied bassoon, cello, clarinet, trombone, and trumpet, and later formed a band with several friends. At age 15, he wanted to become a concert pianist.

In 1948 the Williams family moved to Los Angeles. While attending North Hollywood High School he played, arranged, and composed for the school band. He later studied composition privately with Mario Castelnuovo-Tedesco at U.C.L.A.

While in the U.S. Air Force, he conducted and arranged music for service bands. He was discharged in 1954 and settled in New York, where he studied piano with Rosina Lhévinne at Juilliard. During those years he also worked as a jazz pianist in nightclubs and played on recordings.

In 1956, John Williams moved back to Los Angeles and worked as a pianist with Columbia Pictures and later, 20th Century Fox. He played on films including *South Pacific* (1958), *Some Like It Hot* (1959), and the television series *Gilligan’s Island*.

Growing dissatisfied as an orchestra pianist, Williams began to do orchestrations for composer Adolph Deutsch for the film *The Apartment* (1960) and Dimitri Tiomkin on *The Guns of Navarone* (1961). He also arranged for Frankie Laine and Mahalia Jackson, performed with Doris Day, and accom-

panied and conducted for Vic Damone. Williams was soon invited to orchestrate cues for such composers as Alfred Newman, Franz Waxman, and Bernard Herrmann. His talents were recognized by Revue Studios (later known as Universal Television), where he was



John Williams

placed under contract. The contract with Revue indicated that he would compose almost 40 scores a year—typically 20 to 25 minutes of music per week.

Feature film assignments followed, and Williams earned his first Academy Award nomination for adapting the song score to *Valley of the Dolls* (1967). Four years later, he won his first Academy Award for adapting the music for *Fiddler on the Roof* (1971). Academy Award nominations for films like *The Poseidon Adventure* (1972) and *Tom Sawyer* (1973) continued to earn him recognition in the years ahead, most notably from a director named Steven Spielberg. Their first collaboration was *Sugarland Express* (1974) followed by *Jaws* (1975), for which Williams received his second Academy Award.

He has composed the score for nearly every Spielberg film including *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T.: The Extra-Terrestrial* (1982), *Jurassic Park* (1993), *Schindler’s List*

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For Drama Students, It’s California Here We Come

By **GILLIAN JACOBS**

AFTER four years of classical theater, subways, and winters of biting cold, Juilliard’s fourth-year drama students are about to experience the land of palm trees, freeways, and plastic surgery. In short, Group 33 is headed for Los Angeles at the end of this month.

What on earth could possess the actors to leave their cramped apartments and, *en masse*, get on a plane to L.A.? Well, for only the second time in Drama Division history, the drama students will be performing their Actor Presentations in the land of motion-picture milk and honey.

What exactly are these presentations, anyway? The Actor Presentations are the graduating class’s introduction to the professional world. Every year in New York City—in front of a packed audience of agents, managers, and casting directors—each actor performs two contrasting scenes or monologues. After seeing the show, the theatrical professionals select those students they would like to meet, and many then come to see the students perform in Juilliard’s repertory shows in March and April. Hopefully, by the end of the repertory season, each student ends up with an agent and a good introduction to the industry. (This year’s Actor Presentations were directed by Stuart Howard, a noted casting director in the city who teaches audition techniques at Juilliard.)

While the New York presentations have long been a staple of the Drama Division’s program and those of many other conservatory training programs around the country, within the past 10 years many of these other schools had begun traveling to Los Angeles to perform as well. Their students have gained access to a whole different community of professionals and many opportunities have arisen for them, so Michael Kahn and Kathy Hood, the artistic and administrative directors of the Drama Division, respectively, began discussing the possibility of a Juilliard trip out West.

One problem they faced was lack of funding; there was simply no allowance in the Drama Division budget for the expenses of the trip. So, when the

members of Group 32 petitioned Michael Kahn in September 2002 to make the L.A. trip, they committed themselves to paying their own expenses, including travel and room-and-board. With this agreement from Group 32 and their willingness to help organize the event, Kathy and Michael felt confident to make the arrangements.

A partial solution to the problem of expenses came from a partnership with the University of Washington’s graduate acting program. By sharing a venue and performing on the same day, Juilliard could minimize the cost of space rental and the valet parking and catering that were expected by the industry professionals in Los Angeles. Partnering with the University of Washington also gave the students another group of peers to

share their experiences with and another source of support.

But what really enabled the project to come to fruition was President Joseph W. Polisi’s efforts on its behalf, which led to a grant being provided toward the students’ expenses from the Peter Jay Sharp Fund. “This year’s trip would not have been possible without Joseph’s intervention and support,” says Kathy. “His belief that this trip is an important professional stepping stone for our students led to his involvement in securing funds, and we are enormously grateful to both President Polisi and the Peter Jay Sharp Fund for their support of this endeavor.”

Yet, after all this planning, no one knew for sure how the event would come off. Would anyone show up? Would those who did respond to the material and the actors? Would they like us? Luckily for all involved, the first presentation last May was a resounding success. The professionals in Los Angeles were anxious to see the Juilliard actors and all four performances were filled to capacity. Several students decided to move to Los Angeles after the presentation, and Jessica

Chastain even snagged a holding contract. (For non-industry folks, that’s a contract binding an actor to a particular network or producer for a given number of years, while they work on creating a role or show for him. The actor is paid even if the project doesn’t materialize, but during that period, he cannot accept work anywhere else.)

At this point you may be wondering, why does the Drama Division need to travel to Los Angeles? Our students receive the best classical theater training in the country; everyone in New York has seen their work. Well, like everything else, the entertainment industry was greatly affected by the recent economic downturn. One doesn’t have to look far to see the changes the past few years have wrought. Open *The New*

The Los Angeles trip is not only a chance to make connections now, but also a long-term investment in the careers of Juilliard students.

York Times to the *Arts & Leisure* section and take a peek at the theater listings: one or two new plays a year, hundreds of musicals, and (most depressing to actors) dozens of movie stars and television actors.

Theater producers are increasingly fearful of investing in a project without a built-in audience: a familiar movie-turned-play, a former teen idol from the ’80s, anything that will bring audiences into the seats. This means there are fewer and fewer chances for young actors in the New York theater. In order to get a part on Broadway (or even in the smaller Off-Broadway theaters), you now need to have created a name for yourself in film and television.

Another important aspect of the trip, both this year and last, is the alumni gathering hosted by drama alumnus Keith David (Group 8). This provides a chance for alums who have relocated to the West Coast to network and to meet the graduating class. A large number of Juilliard graduates are now living on the West Coast; turn on the television and you will see Kelsey Grammer, Bradley Whitford, Frances Conroy,

Harriet Harris, and John Benjamin Hickey, to name a few. For the graduating class to have exposure to the Los Angeles community from the beginning of their careers gives the students a greater chance at incorporating film and television into their professional lives. Kathy Hood remarked, “Juilliard actors are trained for a versatile career and are able to move from one medium to the next. The L.A. trip is not about booking a TV pilot, but your commercial work helps to support your theatrical work.”

All that said, the 15 members of Group 33 are in for some culture shock (except, of course, for those members who lived in Los Angeles before attending Juilliard). The rest of us will be behind the wheel of a car again for the first time in a few years, dealing with traffic jams and gas prices.

There are probably professional shocks in store for the actors as well. In Los Angeles, there is a different relationship between manager and client, and the trip is a good opportunity to observe that dynamic in action. The business also seems less formal there than in New York, where agents fill out sheets requesting interviews with actors. In Los Angeles, it is more likely they’ll hand you a business card and ask you to call them. In New York, each network has one casting director, while in Los Angeles, each show within a network has its own casting person. There are many more people involved in film and television there, as well as the studio system (which is nonexistent in New York).

In total, the trip is not only a chance to make connections in the Los Angeles community now, but a long-term investment in the careers of Juilliard students. It is hoped that, as these trips continue, the network of Juilliard alums in Los Angeles will grow and strengthen, so that new graduates will have a community in California to nurture and guide them through the first, difficult years of their acting careers. I personally can’t wait to experience the new and bizarre world awaiting me on the West Coast—if only for two weeks! □

Gillian Jacobs is a fourth-year drama student.

James Conlon

Continued From Page 8
ducted 37 operas, most of them new productions, with a total of more than 335 operatic and symphonic performances. He led the French premiere of Zemlinsky’s *Der Zwerg*, as well as the first Parisian production of Dvorak’s *Rusalka*. He also led productions of *Peter Grimes*, *Wozzeck*, *Der Rosenkavalier*, *Turandot*, *Don Giovanni*, *Le Nozze di Figaro*, and the Paris Opera’s first production of Mussorgsky’s *Khovanshchina* in 75 years.

Conlon has recorded extensively for the EMI, Erato, Capriccio, and Sony Classical labels. A champion of the works of Alexander Zemlinsky, he has recorded most of the works in the composer’s substantial output. Several of Conlon’s recordings have earned prestigious international awards.

A native of New York, Conlon made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival, and his New York debut the

following year while still a student, leading a Juilliard production of *La Bobème* on the recommendation of Maria Callas. During his three years as a Juilliard faculty member (1972-75), he performed nearly 50 programs, each of works he was conducting for the first time. He has retained close ties with the School as a frequent guest conductor of the Juilliard Orchestra, and has involved Juilliard student instrumentalists and vocalists in his annual New York concert series, “Recovering a Musical Heritage.” Beginning with the 2004-05 school year, Conlon will hold the title of distinguished visiting conductor at Juilliard.

In 1999, Conlon received the Zemlinsky Prize for his efforts in bringing the composer’s music to international attention. In September 2002, he was awarded the *Légion d’Honneur*, France’s highest distinction. Maestro Conlon will receive Juilliard’s Honorary Doctor of Musical Arts degree on May 21.

—Lisa Robinson

John Williams

Continued From Page 9
(1993), *Saving Private Ryan* (1998), *Minority Report* (2002), and *Catch Me If You Can* (2002). Steven Spielberg has called him “the poet in me.”

Spielberg introduced Williams to director George Lucas, spawning another great collaboration of contemporary American film. Lucas and Williams have since worked on many films including the *Star Wars* series (1977-2005). The soundtrack of the first *Star Wars* film sold more than four million copies and earned Williams his third Academy Award.

In 1978, Williams was invited to conduct the Boston Pops Orchestra. The following year he became conductor of the Pops, a post he held for 14 years.

Williams’ film scores have ranged from the luxurious symphonic fanfares of *Star Wars* and the aching melodies of *Schindler’s List* (majestically played by Itzhak Perlman) to the playful jazz tunes of *Catch Me If You Can*. He has

been near revolutionary in his career as a composer for film—most specifically by reintroducing the use of the symphony orchestra in film scores.

Williams has also composed numerous concert pieces: two symphonies and a variety of concertos such as the celebrated Cello Concerto, which was premiered at Tanglewood by the Boston Symphony Orchestra with soloist Yo-Yo Ma in 1994. He has written and conducted four Olympic themes and served as guest conductor at orchestras across the globe.

Upcoming projects include choral and orchestral works. Having recently passed his 70th birthday, John Williams continues to offer his film and concert audiences around the world a stunning array of emotional landscapes and memorable orchestrations. Juilliard will present Williams with the Honorary Doctor of Musical Arts degree on May 21.

—Awoye Timpo

SHRINK

From the Counseling Service

RAP

Dear Counseling Service:

I've really been feeling stressed out lately, even more so than usual, if you can believe it. Papers are due, exams are looming and no matter how much I practice, I keep worrying about how I'll do on my juries. Is there something wrong with me? Does everyone go through this? Is it because I'm at Juilliard that I'm going through this, or maybe it's because I'm such a perfectionist and almost never happy with anything I do. Is there any way not to feel so bad?

—Sick and Tired of Being Stressed Out

Dear Sick and Tired:

I wish I could tell you that it's possible to be stress-free; that would be great. Unfortunately, no one, even outside of Juilliard, can escape stress. Perhaps one of the most difficult aspects of attending Juilliard is the paradox of being in a cutting-edge performing arts conservatory that is highly competitive and demanding, and your understandable expectations that this will be a time in your life of happiness and fulfillment in your chosen discipline and in your professional and personal relationships. This is a formula for stress—and then you add to it the fact that you are in an overstimulating big city, and that, no matter what year you are in, your concerns about your career are ever-present. Feeling stressed? You are not alone!

The major difference between someone who feels overwhelmed by stress and someone who does not is the ability to recognize when it occurs and to develop skills to manage it. Feeling stressed is not a sign of weakness. On the contrary, dealing with stress appropriately is a sign of maturity and health.

Before you can manage stress, you need to be able to recognize how it affects your body and mood. There are several signs of stress overload—some are physical, others are behavioral. Physical symptoms can include headaches, fatigue, gastrointestinal problems, an inability to focus or lack of concentration, sleep disturbances, sexual problems, anxiety, heart palpitations, high blood pressure, shortness of breath, sweating palms, or shaking hands. Behavioral symptoms might manifest themselves in irritability, increased smoking or alcohol consumption, compulsive shopping, eating a lot more or a lot less than usual, or in being short-tempered or harsh with people you normally get along with. Several of these symptoms occurring together point to stress overload.

If you are experiencing serious stress overload, it is time to consider ways of reducing that load. Here are some basic tools that you may take for granted, but which are critical in

reducing and handling stress:

Sleep: You are the best judge of how many hours of sleep you need to feel rested. Habitually trying to get by with less than that amount will make it that much harder to handle stress.

Exercise: Exercise releases endorphins, natural chemicals produced by the body that promote calm and contentment.

Food Dos and Don'ts: Avoid excess sugar, caffeine (coffee, tea, cola), nicotine, alcohol, and drugs. All of these cause your system to "crash," even if they are stimulating or relaxing in the short run. Eat three or more small to medium size meals regularly, including fruits and vegetables, to maintain a balanced energy and coping level.

Relaxation: Learn relaxation exercise or meditation (e.g. slow, deep breathing; imagining pleasant scenes; tensing and relaxing muscles; listening to relaxing music; reading for pleasure). These activities decrease tension and help you to process stress reactions.

You may need to re-examine your assumptions about how much you expect yourself to handle. If you have a mentor here at Juilliard, or a trusted adult, you might find it helpful to talk over your expectations. You should consider dropping by during one of the three walk-in times at the Counseling Service to touch base with a therapist who can help you sort out things that are stressing you.

By using time-management strategies to prioritize and set limits, you are more likely to accomplish your goals and feel less overwhelmed. It may help to make daily lists of tasks you need to accomplish, and then prioritize them so that you are not overwhelmed by the feeling of having to get everything done at once. Checking them off as you get things done will give you a sense of accomplishment and will relieve stress. Try to give yourself a set quiet time each day when you don't take phone calls or see others. It is especially important to take care of yourself by making time for fun and pleasurable activities (we know this can be a challenge for students at Juilliard who feel guilty if they are not practicing or rehearsing!). Finally, don't make excuses for not making timely decisions. This form of procrastination can lead to a stress pile-up!

And remember that the Counseling Service is always available to help with stress. Call (212) 769-3918 to set up a free, confidential, stress-free appointment. Walk-in hours are Monday 6-7 p.m., Tuesday 6:45-7:45 p.m., and Friday 1:45-2:45 p.m. □

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

Mark O'Connor

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Cost of Mark O'Connor Strings Conference is \$700 and includes all instruction, concerts and meals. Fee does NOT include lodging. The Conference takes place at Point Loma Nazarene University; registration takes place at the Quality Inn on Nimitz Blvd., San Diego, and lodging is available there and other area hotels.

For more information about the Mark O'Connor Strings Conference and the Mark O'Connor Fiddle Camp (June 21-25, 2004) at Montgomery Bell State Park near Nashville, Tennessee, please visit:

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Bidding Farewell to a Maestro of Dance

By SARAH ADRIANCE

“THIS is a plié,” Hector Zaraspe says, proudly showing me a black-and-white photograph of one of his students in Madrid, some 50 years ago. He is rhapsodizing, talking about how wonderful his students were, and where they are now. We have met to talk about him and his thoughts on teaching on the eve of his retirement, after 34 years, from Juilliard. Instead, we are talking about his students from the time he started teaching in Argentina to the dancers he taught just this morning. This enthusiasm and devotion is what defines Maestro Zaraspe (as he is known to both his students and colleagues), as a teacher and human being.

Zaraspe is an especially elegant man, his hair neatly styled, his suits impeccable, a sparkle of quiet wit in his eyes, his carriage regal. He manages, in heavily accented English, to convey all the nuances of technical refinement and the artistic spirit, using words like “extraordinary,” “beautiful,” and “perfect” in his dulcet voice. He is old-fashioned by nature but never lives in the past.

Emanuel Hector Zaraspe was born in Catamarca, Argentina, the year of a military coup. He started folk dancing at age 8, Spanish dance at age 13, and acting at 16. While cultural dancing interested him, he realized he needed a stronger technical base and wanted to take ballet. He paid his first ballet teacher with hens and eggs until he was granted a scholarship. Later, when he told this teacher, Esme Bulnes, that he wanted to teach, she replied, “Why do you want to run when you can’t walk?” At age 22 he began teaching the mayor’s daughters, and soon after was teaching at a labor and art school for poor children.

Two years later, with a desire to study Spanish dance and \$5 in his pocket, he booked a one-way boat passage to Spain. He studied ballet there and in London and Paris, slowly refining his dance philosophies and technique. Zaraspe came to the U.S. in 1964 with Antonio and his Spanish Ballet Company and he soon had a distinguished schedule, teaching for the American Ballet Center, Harkness House, and the Metropolitan Opera Ballet. Particularly helpful to him in these first years were Robert Joffrey and Alvin Ailey, both of whom he recalls as pivotal in his life. “These people, I never forget—extraordinary,” he says with sober devotion and gratitude.

It is here in his story that The Juilliard School gets particularly lucky. In 1970, Hector Zaraspe was hired by Martha Hill and Anthony Tudor to cover Tudor’s classes while he was away. The next year he joined a faculty that included Tudor, Alfredo Corvino, José Limón, and Anna Sokolow. His excitement for Juilliard is as fresh now as it was then. “I wish I was a student here now,” he says, “to study here with the best teachers. ... The chemistry the teachers have [with the students] is extraordinary. We don’t have words to describe.”

The feeling of respect from the faculty is mutual. His colleagues are understandably sad to lose him. Andra Corvino remembers her father, Alfredo Corvino, and Zaraspe being like brothers and describes Zaraspe as being like a part of the family. “I have felt very privileged

working on the faculty with him these past few years, and I will miss him.”

Stephen Pier of the ballet faculty says, “I love and have always loved working with Maestro Zaraspe because of his courage to be so generous in sharing his passion, love, knowledge, and experience of art. His views and deeply felt beliefs are born of real experience with some of the greatest figures in the field.” With all his accomplishments, notes Pier, Zaraspe remains humble. “For Hector, ‘The Dance’ is what we are all here to serve.”

In 1965 Zaraspe became the private teacher of Dame Margot Fonteyn and Rudolf Nureyev. Zaraspe says that she once told him that his class seemed like the maintenance check the airplane gets before it can take off. This sentiment is mirrored by Juilliard Dance Division director Lawrence Rhodes, who was Zaraspe’s student for a brief period in the ’60s. “The way a dancer gets to know a teacher is physically. His class



Hector Zaraspe teaching in 1979.

felt good. The sequence and structure were realistic and logical. Nothing felt awkward, nothing felt abusive. Today we would say his class was ‘organic.’”

He is humbled by his students—by their ability, their beauty, the optimism of their futures. Of being a teacher, Zaraspe says, “Don’t pretend the student understands you. You have to understand the student, because the student has come here to learn. This is the place to do mistakes. Very important,” he warns, “try to respect the student’s spiritual feeling and intelligence.” Teaching is a “big responsibility. A human being is in your hands. If you don’t love your students, it’s better you don’t teach. Give the truth always.”

His class is a formal affair. When the room is quiet, he announces, “Good morning class.” They reply “Good morning,” and class begins. The exercises he gives are deceptively simple. Before the adagio, he tells his class that it can seem boring to move slowly but they must discover its power. He moves eloquently, displaying in his own body the quality of the movement. Rotation, extension, placement, and line are all qualities that come from inside the dancer, rather than being imposed on him. In Zaraspe’s class, the technique is never separated from dancing.

His relationship to the class accompanist is highly collaborative in nature.

Musical ideas are fully integrated into his class. Zaraspe often stops to applaud the pianist, and comment to the students on how they might let the music inspire them. “Music is the language of the soul, dance is the language of the body. Body and soul, music and dance conceive an instrument of expression through which the spirit communicates.”

Class is also a collaboration with the students; he finds he learns as much from them as he expects they are learning from him. He is generous to his students and, in return, requires that they devote the highest level of perseverance to their class work. “Discipline is the mother of the art. Discipline is not militaristic; the dancer must be relaxed.” Above all, he abhors apathy and laziness. He tells me that teaching is hard; the student must believe in the exercises, be patient, and be willing to concentrate intensely for the entire class. Improvement comes only with that discipline. On stage, they must forget the work and give themselves fully to the performance.

Zaraspe’s circle of influence is worldwide. In addition to his regular teaching at Juilliard and in Argentina, he has been a guest teacher with distinguished schools and companies including Les Grands Ballets Canadiens, Het Nationale Ballet, Congreso Internacional de Ballet, Teatro Colón, Ballet International de Caracas, and Ballet Theater Français.

His accomplishments as a choreographer are as impressive as his teaching career. His choreography reflects both his great passion for his culture as well as his broad interests. His credits include the films *John Paul Jones* (1959), *55 Days in Peking* (1963), and *Spartacus* (1960), as well as numerous concert pieces, operas, and *Tango Pasión*, a Broadway production that he directed and choreographed. Other evidence of his interest in nurturing choreography includes the Hector Zaraspe Award, given each year to Juilliard’s most accomplished graduating choreographer.

COLORFUL stories come naturally to one who has lived life with such passion: teaching 12-year-old Mia Farrow to use castanets in Spain; dinners with Gina Lollobrigida; bringing Paloma Herrera to study in New York when she was 14; productions of his work at the Hollywood Bowl in California.

He waits until the end of our interview to mention that he was given the key to the city of Miami in 1992. He doesn’t readily mention his Fulbright awards, or the Unesco grant that enabled him and Dame Margot Fonteyn to found the first ballet company in Colombia. “I don’t talk about these things,” he says. He is given the key to his hometown in Argentina every time there is a new mayor. The Argentinian State of Tucuman has declared him a most distinguished citizen.

While the Maestro is retiring from Juilliard, his passionate work will continue. In 1993, Zaraspe’s generosity found a fitting outlet in the creation of Fundación Zaraspe, through which he shares his love of art and culture with South America. The foundation’s motto—“Teach a Child. Help the Youth. Protect the Elderly”—is a tall

WORDS

without

SONGS

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

Here I Stand
By Luke J. Rinderknecht

At some point I lost track of God. Some wildflower by the roadside caught my attention and I strayed to look more closely, and God kept walking unaware that I’d stopped. But I was enraptured by the wildflower, studied it closely, and I said it was beautiful.

And some said that beauty was God, but I didn’t think so. I thought it was the purples and the pearls intermixing in freshly blossomed petals that was beautiful.

And some said those colors reflected God’s beauty, but I didn’t think so. I hesitate to ascribe too much to God, he has quite a big plate already. He didn’t seem to notice when I stopped to look at the wildflower.

There are those who call every smart person who invents or discovers a genius, but I only count one or two geniuses in a generation. In the same way I do not see God everywhere either. When people thank God for the creations of mankind, dishwashers or a Monday off from work, I can only think that those are things man made and people gave you, not the gifts of God. I do not like to call a pond an ocean, and I do not like to call the purely inventive “genius,” and I do not like to thank God for the creations of humanity.

Luke Rinderknecht is a third-year percussion student.

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

order, but Zaraspe believes that the arts will bring peace and prosperity to all who are touched by them. For many years, he has taken Juilliard dancers to these places to teach and learn from these cultures, an exchange that shows young South American dancers how to study and teaches the Juilliard students that there is much to do outside of the classroom. (More information about his projects can be found at www.zaraspefoundation.org.)

He has great affection for Juilliard and all within its walls. He talks with enthusiasm about Joseph and “Madame Polisi,” the security guards, and most of all the students and faculty. “I don’t want to say goodbye to Juilliard,” he says. But South America is in a “bad situation. The doctor has to go where there are sick people.” Bolivia, Colombia, Ecuador, Argentina—“all these places, they need teachers.” *Would it be selfish to say that we need him, too?* □

Sarah Adriance is associate director for dance admissions and an alumna of Juilliard.

TIME

by Jeni Dahmus

CAPSULE

The following events occurred in Juilliard’s history in May and June.

1906 June 5, the Institute of Musical Art, Juilliard’s predecessor institution, held its first com-

Beyond Juilliard

1959 May 14, the New York City Ballet premiered *Episodes*, the first collaboration between choreographers George Balanchine and Martha Graham. The ballet, set to music of Anton Webern, was also Graham’s first work choreographed for a company other than her own. Among the performers were Graham, Jacques d’Amboise, Melissa Hayden, and Paul Taylor.

1977 In May, Pierre Boulez left his position as music director of the New York Philharmonic to head IRCAM, a center for contemporary music research and performance in Paris.



Peter Schickele (left), composer and soloist, and Albert Fine (middle) on stage after an alumni concert on May 26, 1959. They are standing behind an instrument built for the event with the assistance of Philip Glass (right) for the premiere of Mr. Schickele’s *Concerto for Horn and Hardart*.

mencement exercises. After an address by founder Frank Damrosch, eight graduates of the Public School Music Course received the first certificates awarded by the Institute.

1959 May 26, the Juilliard Alumni Association presented a special concert following an alumni dinner in honor of the graduating class. The concert featured the premiere of Peter Schickele’s *Concerto for Horn and Hardart* (1756), with Leon Kuntz on

French horn and the composer at the “hardart” (pictured), an instrument constructed especially for the occasion with the aid of Philip Glass. The program also included Schickele’s *Quodlibet for Chamber Orchestra* (c. 1200-1959), performed by the 606 Festival Orchestra, “Gesamtkunstwerke Mester” conducting; *Ein Musikalischer Spass* (1959); *Peter and the Wolf*, the *Wolf and Peter and Peter*, the *Wolf* (1936) narrated by Albert Fine (composed by Prokofiev, Stein, and Fine); Beethoven’s “Eroica” Variations, Op. 35, and selected Debussy piano preludes performed by Herbert Chatzky.

1977 May 9, members of the Juilliard Theater Center began a three-week tour of Brazil at the invitation of the State Department’s American Specialists Program. Juilliard actors presented the dramatic revue “U.S.A.” by Paul Shire and John Dos Passos, directed by Gene Lesser. The students also gave classroom demonstrations and participated in seminars in schools and theater training centers.



1983 Peter Mennin, Juilliard’s president since 1962, died on June 17 at the age of 60. □

Jeni Dahmus is Juilliard’s archivist.

Singing to Remember, Singing to Heal

By CAMILLE ZAMORA

MAY is here at long last—and with it, a sense of new beginnings. For those of us “commencing” on May 21, the sense of stepping off and starting again is heightened and, at least in my case, accompanied by questions large and small. Has it really been four years since I attended my first class at Juilliard? Where will this arsenal of skills that I have learned here take me? What does it mean to be an opera singer in a world in which most Americans my age are painfully unaware of and unexposed to the passionate performances, vividly drawn characterizations, and—yes—confusion-dispelling supertitles that inform good opera today? A world in which, frankly, the only point of operatic reference for most Americans my age is Looney Tunes? Does this world, racked as it is by war and uncertainty and Britney Spears and trans fats, really need another entry-level soprano?

I think I can answer that last question positively because of a blessing that came into my life in the form of a curse nine years ago. At the time I was living in my hometown of Houston, and I received a call from Frank Logan, a dear friend of mine from high school who was in his senior year at the Manhattan School of Music earning his degree in vocal performance. In general, things were going well for him: He had just sung in an important public master class; he had made his musical-theater debut in an Off-Broadway Sondheim revue that had garnered him praise from *The Times* (and, more importantly, from Mr. Sondheim himself); and he was feeling, in short, like a tenor full of all the wisdom of his 23 years and ready to make his mark. Recently, however, due to an overly long winter

similar to the one from which we have just emerged, he had been feeling under the weather and had decided to take a leave from school and come home to Houston for a while to recuperate. What he did not tell me—and what he chose to keep secret from all of his friends and family—was that he had AIDS.

Upon Frank’s arrival in Houston, it was immediately evident from his weight loss and weakness that he needed to be hospitalized for treatment. Visiting him at the county hospital was painful, as the overworked nurses were unable to provide him with the kind of care he needed. (For example, while they delivered all of his meals, they were often unable to stay and feed him when he was too weak to feed himself.) It became apparent to his family and friends that he could not stay there, but we also knew that we could not provide for him the kind of round-the-clock medical care that he required.

The hospital counselors put us in touch with an AIDS hospice—which, oddly enough, Frank and I had passed thousands of times in earlier years, as it was across the street from the Performing Arts High School we had attended. Omega House is an eight-bed facility offering palliative medical care, staffed largely by volunteers who not only had time to feed residents when needed, but also to play Scrabble and take walks. It is a home in the truest sense, and the caregivers there welcomed Frank in an atmosphere of comfort, warmth, and respect. When he died six weeks later, it was in a beautiful private room with clouds painted on the ceiling, surrounded by friends and family, with dignity and peace.

In the weeks following Frank’s death, I volunteered periodically at Omega House, and one afternoon, talking with another volunteer, we came up with the idea of doing a small fund-raising recital for Omega House

and its umbrella organization, Bering Omega Community Services. We figured that we could find a small, local performance hall and ask them to donate it on a dark night, charge \$25 a ticket, and donate the proceeds to the organization. For good measure, we’d throw in a silent auction (we canvassed local businesses for the donation of free haircuts and the like, which felt slightly awkward at first, until we realized that asking for gifts on behalf of a cause in which one believes is surprisingly chagrin-free). For the concert, An Evening of Art Songs and Arias for AIDS, several friends and I sang for about 100 folks and, to our amazement, earned \$2,000 for Bering Omega. Nine years later, thanks to the amazing generosity of my musical friends (among them, Juilliard singers Sarah Wolfson, Deborah Domanski, Erin Smith, Kathleen Flynn, Simon O’Neill, Michael Slattery, Jorge Garza, Lester Lynch, Randall Scarlata, Brian Mulligan, and pianist Ken Merrill), the steadfast support of Continental Airlines and other corporate sponsors, and the vibrancy, integrity, and heart of Bering Omega Community Services, the concert is now one of the largest annual AIDS concerts in the country, having raised close to \$1 million in the last decade for people living with H.I.V./AIDS.

ALTHOUGH AIDS is no longer front-page news, as it was several years ago, the need for care is more pressing than ever. In the U.S. and worldwide, the largest change in AIDS infection is not any diminution, but simply a shift in demographics, with increasing rates of infection among lower-income women and children. In Houston every fall, we sing to honor those whom we have lost to the disease, and those currently living with it.

Continued on Page 27

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Another Opening, Another Show:



Photo by Hiroyuki Ito

MUSIC



Photo by Peter Schaaf



Photo courtesy of the Spoleto Festival

The musicians at Juilliard play a variety of roles from soloist to orchestra member in a number of genres, including opera, jazz, and electronic music. The highlights of this year began with Juilliard’s trip to Spoleto, Italy, for the Festival dei Due Mondi in June. **Top right:** The orchestra’s bass section rehearsed for the final concert in front of the Duomo in Spoleto. Juilliard jazz, orchestral, and chamber musicians performed at the festival.

The School welcomed a number of guest conductors this season, including James DePreist, Charles Dutoit, James Judd, and James Conlon. **Top center:** The Juilliard Orchestra, led by Gerard Schwarz, performed Bloch’s *Schelomo*, with Lin Zhu as the cellist, in November at Avery Fisher Hall. That concert also featured Leonard Bernstein’s *Kaddish Symphony* with Tovah Feldshuh as the narrator and mezzo-soprano Alison Tupay as soloist, along with the Juilliard Choral Union.



Photo by Peter Schaaf

Focus! Festival 2004: All About Ives centered on the works of American composer Charles Ives for a week in January. **Top left:** The closing night of the festival featured pianist Lang-Ning Liu performing the New York premiere of Ives’s *Emerson Overture* for piano and orchestra with the Juilliard Orchestra, conducted by Anne Manson, at the Juilliard Theater on January 30.

(Not pictured) Tenor William Ferguson gave the annual Alice Tully Vocal Arts Debut Recital in November, and, in April, Soyeon Lee performed the William Petschek Piano Debut Award Recital. **Middle left:** Konstantin Soukhovetski (left) and Orion Weiss performed works by Medtner, Liszt, and Milhaud at the Gina Bachauer International Piano Competition 2003 Winners Concert on October 1. The concert in Paul Hall was broadcast live on WQXR’s McGraw-Hill Companies’ *Young Artists Showcase* series.



Photo by Nan Melville



Photo by Nan Melville



Photo by Hiroyuki Ito

The Juilliard Opera Center presented two operas this year, the American premiere of Handel’s *Oreste* in November and a double bill of short Stravinsky works (*Oedipus Rex* and *Le Rossignol*) in April. **Bottom left:** Michael Maniaci sang the title role and Camille Zamora was Ermione in *Oreste*.

The students of the Institute for Jazz Studies had a busy season of performances. In addition to monthly concerts on campus, they performed frequently in jazz clubs around New York and also toured in six states around the country. **Bottom right:** In January, the Juilliard Jazz Orchestra made its debut at the New Jersey Performing Arts Center in January; pictured is Jonathan Irabagon as he takes a solo.

At the end of March, Juilliard presented a gala benefit concert. Titled “Classified Jazz,” it aimed to explore the connections between jazz and classical music. **Middle right:** Wynton Marsalis and Renée Fleming performed at the benefit, with Victor Goines leading Juilliard jazz students (left to right) Matthew Rybicki, Marion Felder, Lage Lund, Justin Kisor, Jumaane Smith, Matthew McDonald, Carl Maraghi, and Brandon Lee.



Photos by Jessica Katz



The fourth-year drama students performed four plays this year: *The Last Days of Don Juan* by Tirso de Molina, *Translations* by Brian Friel, *Belle* by Florence Gibson, and *Love’s Labour’s Lost* by William Shakespeare. Third-year actors appeared in *The Odyssey*, Aristophanes’s *The Birds*, and Shakespeare’s *Richard III* (see related article on Page 1). **Left:** *The Last Days of Don Juan*, directed by Michael Sexton, was performed in the Drama Theater in October. **Above:** In the November production of *Translations*, James Liao (left) and Aric Martin played brothers Manus and Owen. The fourth-year plays were restaged for the Drama Division’s spring repertory season.

DRAMA

The 2003-04 Season in Photos



Photos by Rosalie O'Connor



DANCE

This fall, four guest choreographers, one for each class year, came to Juilliard to set works on the dance students in a program called New Dances at Juilliard Edition 2003. The choreographers, Dwight Rhoden, Thaddeus Davis, Jacquelyn Buglisi, and Zvi Gotheiner, worked with the students three days a week. *Above right:* Thaddeus Davis (center, in white T-shirt) rehearsed with first-year dancers. The performances of these works were presented in December at the Juilliard Theater. *Above left:* Fourth-year dancer Caroline Finn is pictured in *Easy for You to Say*, a work choreographed for the senior class by Zvi Gotheiner.

In the spring, dancers prepared and performed works from the repertory: *Duende* by Nacho Duato, alumnus Paul Taylor's *Esplanade*, and *A Brahms Symphony* by alumnus Lar Lubovitch. *Right:* *Esplanade* was performed in March by (left to right, front row) Idan Sharabi, Belinda McGuire, Shamel Pitts, Kyra Green, (back row) Marie Zvosec, Michelle Smith, Laura Meal, and Zen Jefferson.



IN MEMORIAM

Juilliard mourns the loss of these former faculty members:



Rosalyn Tureck
Piano
1914-2003

Muriel Topaz
Dance
1932-2003



Julius Baker
Flute
1915-2003

David Walter
Double Bass
1913-2003



Melvyn Broiles
Trumpet
1929-2003

Elden "Buster" Bailey
Percussion
1922-2004



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Photo by Kenneth Karpel



Photo by Clara Jackson



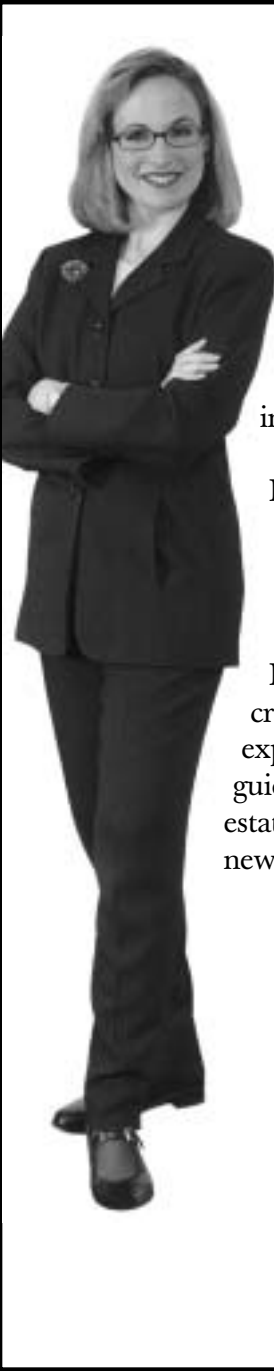
Photo by Peter Schaaf

The Student Affairs Office got the year off to a rousing start with a plethora of activities for orientation week. In addition to tours and information sessions on campus, students had the opportunity to participate in field trips, including ventures to the zoo, Six Flags amusement park, a Circle Line cruise, and many others. *Above left:* New students Mark Umstattd, Ronnita Miller, and Djore Nance get energized at Playfair, another of the orientation activities, on August 25.

Above right: The beginning of the year also included the annual school-opening ceremony, convocation. At the annual event on September 3, fourth-year drama student Mahira Kakkar gave a speech urging students not to be closed off in their art. Other speakers were master's student Sharon Bogas, who spoke about the Juilliard Orchestra's trip to Spoleto, Italy, and members of ArtREACH, who reported on their summer camp in Florida.

Of all the holidays and events throughout the year—from Black History Month to flag football tournaments and movie screenings—one that is always met with overflowing enthusiasm is Halloween. *Left:* Katya Sonina-Abel gets caught up in the excitement at the Halloween Dance on the S level.

STUDENT



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Uncle Sam Wants You—To Speak!

By JANE CHO

WHETHER you are giving a lecture-recital, making a presentation in a class, or simply offering a toast at your birthday party, public speaking skills are the most vital skills one can have to communicate with an audience. Despite this, few people feel comfortable about public speaking. It can be a challenging and even a frightening experience to some. In an attempt to help people overcome these difficulties, the Office of Career Development launched a public speaking club last November.

Every Thursday, Juilliard students, faculty, alumni, and staff gather in Room 241 and speak their minds at

only one who can better deal with this issue. He finished his speech with a strong assertion: “I have no other choice but to vote for Bush in the presidential election.”

Lauren McMinn, associate director of national advancement and alumni relations, expressed her frustration at how the news media fail to clearly portray important issues, such as economy and education. Instead, they are too busy highlighting the scandals of politicians. She feels that reporters have a responsibility to reflect a clear picture of our society, so that young, educated voters like herself will be able to vote intelligently.

After these five prepared speeches, the meeting moved to the more relaxed Table Topics, an interesting

Public speaking provides powerful communication and leadership skills, helping us to be better listeners, critical thinkers, and creators.

the Speaking Up Club. This club is designed to help everyone who participates learn to speak confidently and effectively in front of an audience. Each meeting has different theme. On April 8, we focused on the presidential campaign. Derek Mithaug, director of career development, chaired the meeting, during which five enthusiastic speakers expressed their unique opinions on the topic.

The first speaker was Anita Mercier (a Liberal Arts faculty member), who expressed her frustration at how our society repeats the same mistakes throughout its history. Her biggest frustration was that she can’t trust the sincerity of President Bush and his administration, and yet he is running for re-election this year. Is our society on the verge of making the same mistake again?

Sharon Bogas, a cellist who is graduating this year, put a historical perspective on her speech. She was galvanized by John F. Kennedy’s inaugural speech in 1961, and pointed out how John Kerry’s leadership is coherent with J.F.K.’s vision. Her opinion was that “John Kerry is our last and best hope.”

André Emelianoff, a cellist on the faculty, pointed out various issues, such as those concerning Native Americans, economic and social prejudice, and racism in our modern society. In order to solve these issues, he said, we need to have a broader and clearer vision as citizens.

David Kahn, a third-year bassoonist, talked about the security of our country and how 9/11 affected our economy. He said he feels that our security is threatened, and Bush is the

and fun part of the meeting in which audience members make short, impromptu speeches. Faculty assistant Molly Skardon was the host for Table Topics, and asked intriguing questions relating to politics and jobs.

It was a great pleasure to hear some of the administrators speak, especially those we don’t get to listen to very often. Associate registrar Andrew King was asked, “What was your dream job as a child?” He answered with enthusiasm about wanting to become president of a bus company and also a teacher. Scott Holden, director of office services, gave us his opinion on some of the jobs one should have held before he or she became president. Dean Clapp was asked, “What was the most interesting job you had in the past?” He shared some of his early experiences as a young professional (as a violin teacher and a piano tuner) with great wit and a smile. The last Table Topic speaker, Jeremy Pinquist, the network manager in the I.T. Department, spoke frankly about the research abilities he brings to his work and how he gets his job done efficiently. The meeting was a great success, as everyone shared their ideas and opinions.

Pubic speaking provides powerful communication and leadership skills. It helps us to be better listeners, critical thinkers, and creators, all vital skills for 21st-century artists. The weekly Speaking Up club meetings have concluded for the semester, but will start up again in September. For more information, call ext. 7135. □

Jane Cho (B.M. '99, piano) is assistant director of career development.

William Forsythe

Continued from Page 9

Washington, and the Théâtre de Chaillot in Paris. Forsythe is ending his contract with the Frankfurt Ballet at the conclusion of this season.

Beginning in 2005, Forsythe will continue his work in Germany with a smaller, independent troupe that will be supported by and perform in both the Bockenheimer Depot and the Festspielhaus Hellerau in Dresden.

Earlier this year, he was awarded Germany’s top dance prize for his role in revitalizing ballet and modern dance. At the ceremony in Essen, Klaus Zehelein, president of Germany’s Theater Association, commended Forsythe for his “extraordinary service to the artistic world of dance.” On May 21, Forsythe will be awarded Juilliard’s Honorary Doctor of Fine Arts degree.

—Lisa Robinson

JUILLIARD PORTRAITS

David Dubal

Graduate Studies and Evening Division Faculty

Pianist David Dubal hosts WQXR's Wednesday-night program Reflections From the Keyboard and is the author of numerous books, including The Art of the Piano, Evenings With Horowitz, and The Essential Canon of Classical Music. Dubal served as music director of WNCN radio from 1967-90, holds degrees from Ohio State University and Juilliard, and has been a faculty member since 1983.

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

From the moment I heard the sound of the piano, I was captivated. At age 7, I was taken on visits to relatives who had a grand piano. I would sit in a trance making sounds from the minute I entered until we left. But it was two years later that, on one fine day, my parents bought a piano. Since that moment, the piano has never been out of reach.

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

Mostly I was self-sustained. But at 13, I met a Juilliard graduate who began teaching me. His name is James Stroom, and he had a fine teaching career at Florida State University. Unlike my first teacher, Stroom played for me a great deal, and I remember almost fainting when I heard him play Scriabin for me.



David Dubal with his cat, Blue Boy, a two-year-old British Shorthair Blue.

What was the first recording that you remember hearing or buying? What was its significance to you?

The Tchaikovsky Piano Concerto No. 1, with Vladimir Horowitz and Arturo Toscanini. Little did I know that I would get to know Horowitz very well, and write my book *Evenings With Horowitz* (which has just been reprinted by Amadeus Press, and includes a CD of talks with him).

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

I've had many embarrassing moments that I'd prefer to forget.

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

There are many places I would recommend, but I remember a special awe when I visited the cemetery in Vienna where Beethoven and Schubert rest close to each other.

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

At age 4, my first artistic memories were of drawing. The smell of oil paint has always been delicious to me, and to this day, I draw and paint.

What is your proudest accomplishment in life?

My years with so many gifted people at The Juilliard School.

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

Be humble, be a servant to the art, diversify—and stay with it.

Is there anything you'd like to add?

Like the arctic wolf, stay alert, stay loose, and be ready to take what comes your way.

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.

Sabrina Tanbara

Director of Student Affairs

A native of Brooklyn, Sabrina Tanbara holds a B.A. in psychology from Binghamton University and an M.Ed. in higher education in student personnel from the University of Georgia. Before arriving at Juilliard, she was assistant director of residential life at Quinnipiac University in Hamden, Conn. (just north of New Haven).



Sabrina Tanbara with her niece Caroline.

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

I have been at Juilliard for this position since July 2002. However, I did work here from 1992-94 as assistant director of student affairs when Laurie Carter was director of student affairs.

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

I would love to try my hand at conducting—to lead the Juilliard Orchestra in Carnegie Hall would be thrilling!

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

In college, I was a lab assistant for a zoology professor and I had to keep track of the sleep cycles of field mice in different types of cages with different amounts of light. What I hated was when a mouse died, I had to get it out of the cage and put it in a freezer so it could be examined later. Yuck!

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

Go whale watching. I've been whale watching before out of Boston. If I went again, I would go further north

and sail out of the Gloucester area. It is just a wonderful, relaxing day watching these beautiful, majestic animals. I just love the ocean, and my other career path would have been to become a marine biologist.

Do you have a background in one of the performing arts?

I sang in an a cappella group in college, but didn't pursue singing because I can't sight-read well and am lousy at harmonizing! Don't know how I stayed in an a cappella group for four years.

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

I attend music, dance, and drama performances—I love them all.

What other pursuits are you passionate about?

Catching up on sleep! I am re-discovering my love of photography and love spending time with my nephew and nieces.

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

A trip to Disney World during my last year of graduate school with classmates. We were stressed out and starting to look for full-time jobs, so the trip to Disney let us relax, act like kids, and forget about our research projects and résumés.

What is your proudest accomplishment in life?

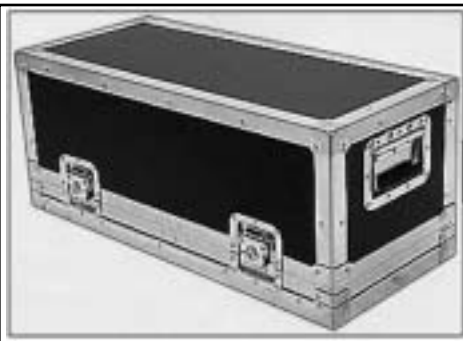
Getting my master's degree.

What might people be surprised to know about you?

If I won the Mega Millions jackpot, I would donate a large portion of it toward scholarships at my former educational institutions and towards children's medical research. Also, that I am a certified scuba diver! I was certified in high school for a marine biology summer program in St. Croix, Virgin Islands. I spent six weeks diving on a coral reef while doing a research project. I am a NAUI (National Association of Underwater Instructors) certified diver, with a certification in underwater environment (which means that I have learned about the physical and biological aspects of an underwater environment—i.e., a coral reef).

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SPRING CONCERTS

Top: The Chiara String Quartet, (left to right) Rebecca Fischer, Julie Yoon, Gregory Beaver, and Jonah Sirota, performed the annual Lisa Arnhold Memorial concert on March 23 in Alice Tully Hall.

Middle: (Left to right) Spencer Topel, Luke Wiley, and Co Nguyen rehearse the 2004 InterArts production, which held its performances April 15 and 17. Titled *Party Window Box*, it took place in several locations around the Juilliard building: a fifth-floor teaching studio, the offices and windows facing the western fifth-floor courtyard, Stairwell A, and Room 305.

Bottom: Soyeon Lee performed the Juilliard William Petschek Piano Debut Recital of works by Haydn, Brahms, Franck, Ravel, and Bolcom on April 8 in Alice Tully Hall.



Photos by Lily Lin

INTERNATIONAL FOOD FESTIVAL
April 9, Marble Lobby

Members of the Juilliard community enjoyed the annual International Food Festival, sponsored by the International Advisement Office, where they sampled dishes from many countries and were treated to performances. Yin-Ling Lin, a fourth-year dance student, performed a traditional Taiwanese dance to folk music.



DOUBLE BILL OF
STRAVINSKY OPERAS
April 20, 22, and 24,
Juilliard Theater

Top: Alvin Crawford (left) sang the Bonze and Daniel Gross sang the Chamberlain in the Juilliard Opera Center's production of *Le Rossignol*.

Middle: In *Le Rossignol*, Erin Elizabeth Smith, as the Cook, is surrounded by the ensemble.

Bottom: Richard Cox performed the role of Oedipe in the J.O.C.'s production of *Oedipus Rex*.



Photos by Nan Melville



Photo by Gillian Brown

JUILLIARD JAZZ TOUR
March 3, Atlanta

Jazz students Erica vonKleist and Christopher Madsen relax on the tour bus between performances at the Lovett School and Emory University in Atlanta.



Photo by Peter Schaaf

MASTER CLASS
WITH EMANUEL
PAHUD
March 23, Room
578

Master's student Justin Berrie (left) was one of the flutists who performed at a master class with Emanuel Pahud.

WILLIAM SCHUMAN
SCHOLARS CHAIR
LECTURE
April 14, Paul Hall

Clarinetist Charles Neidich gave the lecture "Craft and Drama: How Understanding the Craft of Brahms's Composition Will Lead to a More Compelling Performance," which focused on Brahms's Second Clarinet Sonata.



Photo by Lisa Yelon

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Refractions/Reflections on Schumann and Brahms

By ANDRÉ EMELIANOFF

THERE are many ways to present a recital of standard repertoire. Aside from simply playing the music, one can give the audience a historical or anecdotal context through program notes or a pre-concert lecture. Other creative ways of drawing in the audience include using projections, lighting, and other multimedia devices. My idea, in collaboration with composers Nora Kroll-Rosenbaum and Martin Bresnick, was to use Schumann's Five Pieces in Folk Style and Brahms's Sonata in F Major as the inspiration for two new works. The composers would take some essential qualities or fragments from the older works and create something that is forward-thinking (by use of video and sound installations), yet a

Music by Schumann and Brahms serves as inspiration for two contemporary composers, who create forward-thinking multimedia works that pay homage to these two Romantic masters.

clear homage to these two Romantic masters. The results will be heard on June 1 at 8 p.m. in a concert that I will be playing in nearby Merkin Concert Hall (on 67th Street), with pianist Thomas Hoppe. (Music by Janacek and Kurtag will also share the program.)

Nora Kroll-Rosenbaum is a recent Juilliard graduate in composition and now directs the Juilliard Composer's Forum. She is also co-director of Vision Into Art, a group created to fuse musical and visual realizations. Nora is writing *Vis-a-vis* for live and prerecorded cello. The piece uses fragments of the Schumann Five Pieces, a work that I find strikingly autobiographical. There are water images—sometimes agitated, sometimes calm—suggesting the Rhine, the Lorelei (represented by high harmonics), and the drive, suspension, and abruptness of a suicidal leap.

Nora writes, "I was thrilled when André Emelianoff approached me about writing a piece for him in homage to Robert Schumann. There was no question in my mind that Schumann's eccentricity coupled

with Emelianoff's creative vitality could create a wonderful dialogue between composer and performer out of which I could build a piece. Beyond my love of Schumann's music, I have always been fascinated by the extent to which Schumann thrived on the characters he created in his mind and on paper. As a composer working in interdisciplinary art, it struck me that I might have the opportunity to write and stage a piece that interprets this multi-faceted mind not only through sounds, but also through a literal visual component that displayed these different characters."

According to Nora, *Vis-a-vis* treats Schumann, his music, and the performer "as a condensed love affair of multiple personalities, wherein distinctive representations of both Robert and André play off of each other, creating the counterpoint that drives the music." The piece combines my live performance with a three-channel video/sound installation; the projected images and I create a multimedia cello quartet. "The audience," explains Nora, "is asked to step into the character-trait differences that these four mirrors expose."

Nora also appropriates fragments from the opening melodic material of the Schumann. While she could have lined them up perfectly, thus revealing Schumann's theme, she chose instead to mask the melody—"disclosing small attributes but never the full line in order to truly allow the conversation of perspective, illusion, hallucination, and duplication to unravel," as she explains.

Martin Bresnick, who is a professor of composition at Yale and the recipient of the first Charles Ives Award in 2000, is someone I know well from musical collaborations with my group Da Capo Chamber Players and his wife, pianist Lisa Moore. Our after-concert libations to Brahms have at last borne musical fruit. Martin writes in his dedication, "Ballade is an homage to Brahms. It suggests the dark colors, compact rhetoric, intricate counterpoint and formal rigor characteristic of that great master. Composing Ballade has been a stringent but rewarding challenge; it has taken some hard labor, but it has been a labor of love."

The F-Major Sonata, Op. 99, of Brahms is one of the towering achievements of the chamber music literature, with its daring harmonic relationships, visceral and demanding virtuosity, and fiercely joyful, mysterious, and raging immersion in nature. All of these qualities are transformed into the tragedies and triumphs in the human realm. □

Cellist André Emelianoff teaches in both the College and Pre-College Divisions, and has been on the faculty since 1990.

Dancers Reap Benefits

Continued From Page 7

of the ballet/modern fusion style currently prevalent, this loss of class time, as well as individual coaching time, is sorely felt by many. Additionally, students expressed a desire for the sanity of regularly scheduled rehearsal time for their own creative work, whether for Senior Production, Composers and Choreographers Workshop, sophomore projects, composition classes, or independently conceived dances. Greater regard for the sanctity of lunch and dinner hours was requested. Presently under discussion is how to address these concerns.

Larry continues to muse over changes. He is pleased that the physical therapy department has observed far fewer injuries to the

dancers this year, but in the same breath mentions his desire to include Pilates and yoga in the curriculum and his wish to open the door on occasion to guest teachers. (He has not yet received word from authorities about his request for a 36-hour day.)

Meanwhile, the applause certainly outweighs the reservations expressed about the new regimen. Some things will require getting used to, and no doubt there will be revisions to the revisions. I suspect that the benefits of the Rhodes innovations will continue to be appreciated, all the more as some of the perceived drawbacks are reconsidered. □

Elizabeth Keen, who teaches dance composition, has been a faculty member since 1986.

DISCOVERIES

by Michael Sherwin

James Judd Conducts Copland

Copland: Billy the Kid Suite; Symphony No. 3. New Zealand Symphony Orchestra, James Judd, conductor. (Naxos 8559106)

JAMES JUDD conducted the Juilliard Orchestra at Alice Tully Hall this past February as the culmination of an 11-day residency at the School. Formerly music director of the Florida Philharmonic for 14 years, the British-born Judd now holds the same post with the New Zealand Symphony Orchestra. Judd started his career at age 24 as assistant conductor of the Cleveland Orchestra for four years. He will



become music director of the Malaysian Philharmonic in 2005.

Judd has been making an admirable series of CDs for Naxos, six of which have been released so far. Foremost is his recording of Copland's Symphony No. 3, which is regarded as one of the great American symphonies along with the Third Symphonies of Roy

Harris and William Schuman. The introduction to the finale incorporates Copland's *Fanfare for the Common Man*, which has established an independent life in the concert hall. Judd leads a performance of genuine sweep and power, solidly played by the New Zealand Orchestra, aided by recorded sound of demonstration quality. The CD also includes a spirited account of the Suite from *Billy the Kid*.

Another attractive CD is Judd's recording with the New Zealanders of orchestral favorites by Ralph Vaughan Williams. It contains luminously played works of a quiet, pastoral nature (mostly for string orchestra), including his "Tallis" and "Greensleeves" Fantasias (Naxos 8555867). Other recordings with the same orchestra include buoyant readings of Gershwin orchestral works, some off the beaten path (Naxos 8559107); and Leonard Bernstein's Symphony No. 1 (*Jeremiah*) with his *Jubilee Games* (Naxos 8559100). With the Florida Philharmonic, Judd has recorded Bernstein's Symphony No. 2 (*The Age of Anxiety*), coupled with the *Candide* Overture and dances from *West Side Story* (Naxos 8559099).

Judd's CD of the Sibelius-influenced Three Symphonies by New Zealand composer Douglas Lilburn evokes the rugged landscapes seen in the *Lord of the Rings* films (Naxos 8555862). Lastly, on DVD, Judd conducts Vaughan Williams's Symphony No. 7 (*Antartica*), illustrated by awe-inspiring vistas of the frozen continent (Pangaea 5401).

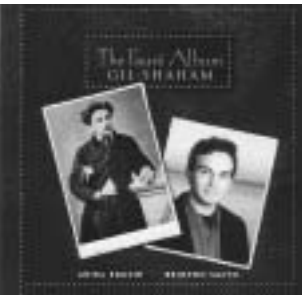
Gil Shaham Plays Fauré Violin Works

The Fauré Album: Violin Sonata No. 1 in A Major, Op. 13; Piano Trio, Op. 120; Nine Miniatures and Transcriptions. Gil Shaham, violin; Akira Eguchi, piano; Brinton Smith, cello. (Canary Classics ATM-CD-1239)

GIL SHAHAM's concerts in New York this season have included a November recital at Avery Fisher Hall and a March appearance at Carnegie Hall with the San Francisco Symphony. This June 10-12 he performs the Prokofiev Second Violin Concerto with the New York Philharmonic. Shaham studied with Dorothy DeLay at Juilliard from 1982 to 1990.

Shaham recently founded his own record company, Canary Classics, to issue his recordings. Its first release, *The Fauré Album*, is an auspicious debut, representing perhaps the finest work Shaham has done on discs. Shaham plays his lyrical program—a sonata, a trio, and various miniatures and song transcriptions—with commitment, subtlety, and opulent tone. His top-notch collaborators, both Juilliard alumni, are Akira Eguchi (a past winner of the Juilliard William Petschek Piano Debut Recital Award) and cellist Brinton Smith.

Praiseworthy prior Shaham CDs for DG include the Brahms Violin Concerto with Abbado (469529); the Wienawski First and Second Concertos (431815); Messiaen's visionary *Quartet for the End of Time* (469052); concertos by Barber and Korngold—which, one critic unfairly carped, "was more 'Corn' than 'Gold'" (439886); and the Bartok Concerto with Boulez (459639). On DVD, Shaham may be seen playing Sarasate's *Carmen Fantasy* (Arthaus 100027). □



Mention this column at the Juilliard Bookstore to receive a 5-percent discount on this month's featured recordings. (In-store purchases only.)

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

Bye-Bye, Buster

A Remembrance of Buster Bailey (1922-2004)

By DANIEL DRUCKMAN

IT scarcely seems possible that it has been 30 years since I first met Elden “Buster” Bailey. I remember my first lessons vividly; I was a very confident (O.K., perhaps cocky) 15-year-old who had already been playing and studying for a while. I thought I was relatively advanced and on the right track, needing only some minor polishing on my way to greater glory. Buster, of course, had a different agenda, and it took all of 10 short minutes for him to show me all the things I couldn’t do. But if I was demoralized, I honestly don’t remember that. I just remember being enthralled by his playing—by the way he cradled the sticks in those big mitts of his; by the incredible ease and fluidity, the effortless phrasing, the time, the feel. I spent the next several years going back to the basics—not because he insisted on it, but because I wanted (needed) to be able to play like that, or at least try.

Of course I had long known about Buster. By the time I came to study with him in the mid-’70s, he had already been in the New York Philharmonic for more than 20 years, and had long since cemented his reputation as perhaps the world’s foremost orchestral snare drummer. Buster was born and raised in Maine and attended the New England Conservatory of Music from 1941-42. During World War II he served in the 154th Army Ground Forces Band, playing clarinet in the concert band, snare drum on the field, and serving as arranger, conductor, and pianist with the jazz band. In 1946, after his release from the army, he entered The Juilliard School, where he studied with Saul Goodman and Morris Goldenberg (whom he was later to succeed on the Juilliard faculty in 1963). In 1949, Buster began his incredible career with the New York Philharmonic, which

spanned 42 years and the music directorships of Stokowski, Mitropoulos, Bernstein, Boulez, and Mehta. His signature sound and style are instantly recognizable on the many recordings he made with the orchestra, and his two method books—*Mental and Manual Calisthenics* for mallet instruments, and *Wrist Twisters* for snare drum—are staples of our literature.

Left to his own devices, Buster rarely spoke about orchestral music. In fact, his many diverse interests (circus buff, jazz enthusiast, march aficionado)



Elden “Buster” Bailey

sometimes seemed at odds with his “day job.” But upon closer inspection, it all makes sense; this was a musician who cared, above all else, about “feel.” Not just rhythmic precision, but the subtle lilt and swing of rhythms, and the way that the proper inflection could propel and transform the music. And he cherished this aspect of music, and those able to execute it, whether it was Bach or Brahms or the Basie band. I learned so much from Buster—as a teacher, a colleague, a friend, and a mentor. I miss him dearly. □

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

A Murderer in Our Midst

Continued From Page 1

Brutus Booth (father of the actor Edwin and the assassin John Wilkes), John Barrymore, Henry Irving, Ian McKellen, Al Pacino, Sir Alec Guinness, Alan Bates, George C. Scott, and Denzel Washington, many actors have tried to put a human face on this force of evil.

P.J. Paparelli believes a key to this character, this play, and this world is to understand the larger context of history. *Richard III* is actually the fifth in a five-play series about the warring houses of Lancaster and York, vying for the throne of England. More than a century before Richard III, Richard II took the throne at the age of 10. He was subsequently deposed by the rebellious Henry IV, initiating a downward spiral of death and betrayal for the next 100 years. Shakespeare’s “history plays” (as they are often called) depict the deposition of Richard II (in *Richard II*) and the subsequent fighting at home in England and, more notably, with France (in *Henry IV, Parts 1 and 2* and *Henry V*). Finally, the famous English civil war known as “The War of Roses” is catalogued in *Henry VI, Parts 1, 2, and 3*.

At the end of this war, known as the Hundred Years War, the House of York is in control of the throne, with Edward IV as King. This is where Paparelli has decided to begin his version of *Richard III*. Borrowing a few scenes from the end of *Henry VI, Part 3*, the audience will see Edward IV take the throne and Richard wake from the dream that sets in motion his personal campaign for the crown. This dream is the true genesis of Richard’s rise to power, prompting him to ask, if he is ready to take his own life, why can’t he take the lives of others? Richard now emerges as the sum of all of the pestilence, war, and betrayal that has ravaged the country for years. For England to be purged and begin again in pure peace, Richard must die.

“The basic framework rests on the examination of good and evil. *Richard III* is a ‘morality play’ in which we follow a character through a series of temptations, until eventually he is destroyed by his vices,” explains Paparelli. “What I am interested in as a director, and what I believe Shakespeare was interested in as a writer, is breaking down the ideas of good and evil. I want to question why we perceive things as good or as evil. By taking this huge story and turning

world “where we lay our scene” reflects this examination of good vs. evil. The majority of the set is a black wasteland, strewn with bits of trash and rubble from the battles and complete with a great black hole in the floor of the theater, embodying the cannibal spirit in the land. Beyond this world of carnage lies a pristine and distant memory of peace and purity, a completely white background, covered in virgin snow. The costumes for a play with this many characters have a duty to help the audience delineate characters’ heritage and personalities. The House of York is signified with a white rose, while the House of Lancaster uses a red rose—and throughout the play, there are subtle uses of red and white, to clarify a character’s allegiance. Purples and blues are used to signify the status of royalty, with a wide variety of earth tones for the lower-class citizens.

Richard III marks P.J. Paparelli’s first



P.J. Paparelli (far right) leads a rehearsal for *Richard III* with (left to right) alumnus Steve Boyer (partially hidden), Jessica Collins, Oscar Isaac, and Jacob Fishel.

directing venture here at Juilliard. For the past six years, he has been working hand-in-hand with Michael Kahn, the Richard Rodgers Director of the Drama Division here at Juilliard, at the Shakespeare Theater in Washington, where Paparelli serves as associate artistic director. Kahn has been a valuable mentor for Paparelli, passing on his insights about how to administrate a theater, and maintain a high level of artistic integrity. Before moving to Washington, Paparelli worked for the Public Theater here in New York, where he had his first experiences with Shakespeare as a teenager. He has recently finished co-writing a play about the Columbine shootings—an experience, he says, “that has completely altered me as an artist and a person.” Certainly Columbine would be a delicate subject, but Paparelli feels that is necessary to investigate such incidents so that we can attempt to understand what happened and what those boys were going through. Through the power of theater, we may then try to effect social change and curb it from happening again. (Not unlike Shakespeare’s examination of Richard III.)

All of us have been outcasts at some point in our lives, just like Richard. All of us have been jealous or greedy, or simply wanted to be loved. It is easy to hate Richard or hate the Columbine snipers, but we as artists must imagine that things are not so black-and-white. We must risk liking outcasts, in order to understand the forces that shape them. □

Third-year drama student David Townsend plays a host of lovable murderers in Richard III.

Richard III
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16; 8 p.m.

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it into a series of human decisions and human situations, I will hopefully enable the audience to walk away thinking about Richard’s complex motives or tendencies and how they apply to our own lives.”

“I want the design of the show to be on a grand, almost operatic scale,” says Paparelli of the production. The

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65th St. Redevelopment Given a Green Light

Continued From Page 1

home is Alice Tully Hall)—will gain prominent street presence with impressive street-level entrances, transparent glass facades replacing the drab, thick slabs of concrete, and dramatic lighting. Instead of traditional directional signs, “light mats” of etched glass will be set in the sidewalks. A narrow, translucent footbridge that will allow sunlight to spill onto the street below will replace the existing 65th Street overpass. A widened staircase just west of Avery Fisher Hall will lead up to the North Plaza; across its risers, scrolling L.E.D. text containing programming information will be displayed.

The Juilliard School building is the largest component of the plan and will

and practice rooms, a writing and speaking center, and a conference room, as well as an expanded area for the Juilliard library and archives, and a faculty lounge.

Elsewhere on campus, many changes—some subtle, others more dramatic—are planned. The North Plaza will become a bucolic campus green, with a bosc of trees reminiscent of a Parisian park, and a gently sloping, parabolic-shaped lawn pitched toward an elongated reflecting pool with water cascading over its sides. This open 11,000-square-foot lawn, which will be framed by a transparent glass railing and will provide a place for outdoor performances, seminars, film screenings, or simply to hang out, will sit atop

about the plan. “It’s going to link us to Lincoln Center in a much more clear and open way. The 65th Street renaissance, with the removal of the bridge, will give us a greater sense of openness. We’ll be drawn to the North Plaza—the bosc of trees, the meadow roof, which I think will be very popular, and to the attractions on the street level, including the restaurant.”

“I have really enjoyed working with the creativity of Diller Scofidio + Renfro,” he added. “They have shown a playfulness and respect for the current architecture and the needs of Juilliard. Of course, we all owe a great debt of gratitude to Juilliard’s chairman Bruce Kovner for leading this project to its current state.”

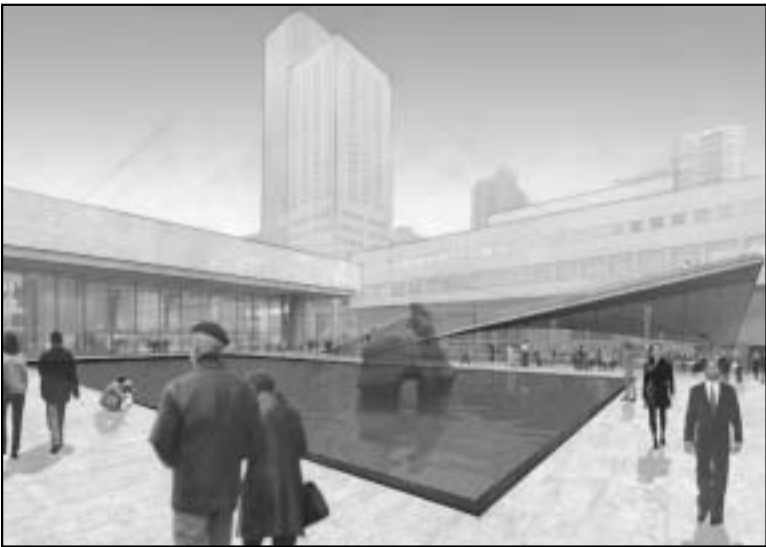
members as possible will participate in this process,” Polisi said.

Before actual construction can begin, the entire 65th Street redevelopment plan must undergo a seven-month public review process that will include presentations before local community boards, the borough president, and the City Council. Funding will come from a variety of public and private sources. Mayor Bloomberg reaffirmed the city’s financial commitment to Lincoln Center’s redevelopment. A fund-raising campaign, called Bravo Lincoln Center, was announced at the April 13 press conference, and, according to Lincoln Center, \$17 million has already been pledged. Lincoln Center, the world’s largest performing arts complex, con-

What Lincoln Center Looks Like Now ... And a View of the Future

Top row: Diller Scofidio + Renfro’s designs for the Juilliard building call for the upper floors to jut out over a new, glass-enclosed lobby of Alice Tully Hall. A dance studio will be visible to the outside.

Bottom row: The reflecting pool with the Henry Moore sculpture will be elongated and allow water to cascade over its sides. Adjacent to the pool will be a restaurant with a sloped grass roof for recreation.



The renaissance of 65th Street will link Juilliard to Lincoln Center in a more clear and open way, and give the School a greater sense of openness.

undergo significant changes. The main entrance to the building, which was designed by Pietro Belluschi in the late 1960s, will be on street level. The now solid travertine base will be opened up, with a transparent new facade revealing the Juilliard Theater and lobby and framing a sweeping staircase that will connect the ground floor with an upper, light-filled student lounge. Also planned is the incorporation of several high-technology graphic displays, providing the public with information about the hundreds of concerts and other presentations offered annually by the School.

All in all, Juilliard will gain approximately 40,000 square feet of additional space. The upper floors of the eastern facade will protrude out toward Broadway in a triangular overhang above Tully Hall; inside it, a new dance studio with a large picture window will be visible to the outside. There will also be a new black-box theater, orchestra and jazz rehearsal studios, a music technology center, new classrooms, offices,

a glass pavilion restaurant seating 220. Other retail facilities will include a juice or coffee bar on the southeast corner of 65th Street and Amsterdam Avenue, and a store on the southwest corner of 66th Street and Broadway into which the current Juilliard bookstore will be incorporated.

Both Alice Tully Hall and the Lincoln Center Theater will be given grand, new entrances and lobbies; the Film Society will get two new state-of-the-art screening rooms and an amphitheater-style space for lectures and other educational activities, as well as a new cafe. The Samuel B. and David Rose Building, the home of Lincoln Center, Inc., the School of American Ballet, and the Meredith Willson Residence Hall, among others, will also undergo a redesign, creating a glass-enclosed lobby with improved security. A new pedestrian circulation hub will connect the Rose Building with Juilliard.

Juilliard’s president, Joseph W. Polisi, said he is extremely excited

The construction, which will span two academic years, will cause “significant disruption,” the president said. “Portions of the building will be construction sites. Alice Tully Hall will be closed for the 2006-07 season. That said, we’ve come up with some wonderfully creative swing-space options within the building, and we expect that no one will have to leave the building.” The two fifth-floor courtyards will be fitted out and will serve as “the repository for many activities that will be displaced during construction time.” Alternative performance spaces for the 50 or so concerts that take place in Tully Hall are being explored, he said. “I’m going to be soliciting the wonderful good will of the community each day during the duration of the construction.” The president said that the preliminary interior designs for the Juilliard building will be shown to all members of the Juilliard community this month for their comments. “I hope as many faculty, students, and staff

tributes more than \$1.1 billion annually to New York’s economy.

The renovation of the Juilliard building will cost approximately \$100 million, posing a significant fund-raising challenge for Juilliard. “With the leadership of our board of trustees, and the generous support of longtime friends and new contributors, plus matching funds as provided in Juilliard’s arrangement with Lincoln Center, I am confident that Juilliard will raise the money needed to take advantage of this opportunity to prepare the School to meet the demands of the next several decades,” President Polisi said. Lincoln Center will match 20 percent of funds raised for the project, up to \$25 million, and 15 percent thereafter. “It’s a project we’ve been researching for several years,” the president added. “Economically for Juilliard it’s a great opportunity. We are grateful to the leadership of Lincoln Center, Inc. for making this possible.” □

Juilliard Welcomes New Staff

BUSINESS OFFICE

Assistant controller **Tama Noetzel** graduated from Texas Christian University with a B.F.A. in ballet/theater. She later changed direction to accounting and received an M.B.A. from the University of South Florida in Tampa. With a son and two granddaughters in Chicago and a daughter in Tampa, she has a vacation destination for both summer and winter. Tama worked for 19 years with Verizon in five states before she decided to retire and begin a new chapter with Juilliard this past January.

DEVELOPMENT

Development associate **Lonnie Schwartz** graduated from the University of Michigan with a B.A. in English literature. She also interned in the education department at the University Musical Society in Ann Arbor, an experience that generated her interest in arts administration. She participated in many performing arts events on campus as a performer and staff member. Raised in Maryland, Lonnie is thrilled to be living in New York City and working at such a remarkable institution as Juilliard. She spent her first year in New York working in home design and is enthusiastic about returning to the world of the performing arts.

HEALTH SERVICES

Physician assistant **Cheryl Heaton** is excited to be working in health services at Juilliard after working in the H.I.V. and homeless fields for the past several years. She got her bachelor's degree in theater at Temple University in Philadelphia, tried her hand in the trade, and then went back to school at Hahnemann University to become a physician assistant. She moved to Manhattan four years ago and loves New York City. You can often find her running on the West Side with her two dogs or out dancing

salsa somewhere in the city.

I.T.

Database and Web support specialist **Timothy Goplerud** earned a master's degree in double bass at Juilliard as a student of Homer Mensch, with whom he'd studied at Yale University as an undergraduate music major. He performed with the Baltimore Symphony Orchestra, Richmond Symphony, Aspen Chamber Orchestra, Banff Jazz Workshop (where he studied jazz bass with Dave Holland), and New World Symphony. His interest in technology began during post-graduate bass study at Peabody with Eugene Levinson, where an irresistible pull toward the computer-music lab resulted in a graduate assistantship in electronic and computer music and work on a master's degree in composition. He also worked as senior engineer with a legal publisher and an Internet music startup in San Francisco. In addition to his degrees in music, Tim holds a J.D. and M.B.A. from the College of William & Mary and is a member of the Virginia State Bar.

Colleague technical analyst **Gail Meis** recently moved to Long Island from Winston-Salem, N.C. Gail earned B.S. degrees from the University of Tennessee and from High Point University in North Carolina. She has worked for many years in various information systems positions, most recently as assistant registrar for Colleague administration. Gail served two years as president of the Winston-Salem Youth Symphony, following many years as a parent volunteer. She and husband John have three sons in college, including twins, and a newly-acquired empty nest.

Technical support associate **David Shultz** graduated from SUNY-Stony Brook in 1997 with a B.A. in archaeology. He did some fieldwork for a few years, working on site surveys on Long Island and in Virginia. During

this time he became interested in computers, and began teaching himself by rebuilding old computers that other people had thrown away. He transferred the skills thus acquired to a job in a retail computer store before working for Cablevision, providing phone support for their Optimum Online cable Internet service. Just prior to coming to Juilliard, he was with St. Vincent's Catholic Medical Centers, as part of a team responsible for upgrading all hospital computers in the five boroughs (about 7,000 PCs). David enjoys being outdoors walking, hiking, boating, and biking. He's a huge J.R.R. Tolkien fan and a member of the S.C.A., a worldwide medieval and Renaissance re-creationist group.

Ian Isaac, administrative assistant at the Help Desk, comes from a small island in the Philippines, where there are 100 dialects and more than 300 cultures. He loves music and working on computers, and Juilliard provides him with the opportunity to experience both. He is also getting married on the 15th of May.

LIBRARY

Cataloging assistant **Jon Stroop**, who holds a B.M. from the Hartt School and an M.M. from the University of Cincinnati, moved to New York last May. He will complete his Master of Library Science degree at Pratt Institute this summer. Prior to beginning library school, Jon was active as a performer. His most recent activities include concerts and lecture-recitals at several colleges and universities and the Percussive Arts Society International Convention (both as a member of Percussion 20/20), as well as the Philadelphia Fringe Festival. He has also performed with the New World Symphony, the Pan Caribe Steelband, and a rock band in Cincinnati. His studies have primarily been focused on chamber music from the first half of the 20th century.

PRODUCTION

David Powell, Juilliard Theater foreman, was born and raised in Wilmington, Del. He earned a B.F.A. in theater design and technology from Florida State University. He served as master electrician at Summer Theater at Mount Holyoke College, and carpenter and welder at the Utah Shakespeare Festival. David also spent five years with the Bergen Community College theater department as technical director, facility foreman, stagecraft instructor, and sound designer. He spent a few years outside theater, installing and troubleshooting "smart home" and screening room equipment. He is very glad to be back in the theater, working with all the great people in Juilliard's production department, and is proud to be part of such a fine institution.

Jason Lucas is pleased to be aboard the Juilliard electrics department as the new staff electrician. He has been a New York resident for just over three years and did consulting work for Juilliard before joining the staff. Jason received his B.A. in 1998 at the University of West Florida and has since been fine-tuning his theatrical experience.

RECORDING

Recording engineer **Evan Schultz** recently graduated from the Cleveland Institute of Music with a B.M. in audio engineering. While in college, Evan interned at Telarc Records, where he worked as a surround sound music editor for several new classical Super Audio Compact Disc releases. He also worked as an assistant engineer on classical and jazz sessions both here in New York and in Cleveland (where the company is based). Evan attended high school at Western Reserve Academy in Hudson, Ohio, host of Encore School for Strings in the summers. During high school and college, he also worked as a freelance cameraman for college football and basketball games broadcast live in Ohio, Pennsylvania, and Michigan. □

Illinois Jacquet

Continued From Page 8
which broke attendance records at the Village Vanguard at its premiere and has been performing ever since.

Jacquet's Grammy-nominated album of the big band for Atlantic Records, *Jacquet's Got It*, was released in 1988. Pre-eminent fashion photographer Arthur Elgort captures the spirit of Mr. Jacquet, his music, and his big band in

his award-winning documentary film, *Texas Tenor: The Illinois Jacquet Story*, released in 1992. That same year, President Clinton invited the Illinois Jacquet Big Band to play at his inaugural ball. Mr. Clinton joined in to play "C Jam Blues" on Jacquet's gold saxophone, a gift from the Selmer factory in Paris.

In November 2000, Jazz at Lincoln Center presented Jacquet with its

Award for Artistic Excellence, making him the fifth recipient to be honored with this distinguished recognition. Last summer, Jacquet and his band closed Jazz at Lincoln Center's 2003 Midsummer Night Swing series.

On May 21, Illinois Jacquet will receive Juilliard's Honorary Doctor of Musical Arts degree.

—Lisa Robinson

The Office of Student Affairs invites students, staff, and faculty to attend the annual Spring Picnic on May 7 on the Milstein Plaza. The fun begins at 1 p.m.! Enjoy food, games, and entertainment all afternoon. A Juilliard ID is required for admission. Want to perform at the picnic? Stop by the O.S.A. (Room 219) or call (212) 799-5000, ext. 200, for more details.



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FOCUS

by Greta Berman

ON ART

Asian Art—Both New and Old—Fascinates and Enlightens

A funny thing happened to me on the way to the Whitney Biennial. I fully intended to write my May column on this always-controversial show, but decided to stop off first at the Asia Society. I'd heard that they had a sumptuous exhibition of Japanese folding screens. And since it was small, it shouldn't take too long.

Upon walking into the museum's Park Avenue entrance, I was surprised by a bunch of security guards. But wait! These were only plaster casts: to be specific, 15 life-sized, identical portraits of the brother of the artist, Michael Parekowhai. I wanted to know more, and was informed that they made up part of a show called "Paradise Now? Contemporary Art from the Pacific." Now intrigued, I continued on.

Upstairs, a formally dressed man, arms folded across his body, appeared not once, but several times, peering closely at works on the wall. He too, turned out to be a plaster cast, this time modeled on Parekowhai's father. A label on his jacket says, "Hello, I'm Hori." The artist explained in a published interview that non-Maoris use the name "Hori" (a variant of George) disparagingly for Maori people. The aim of both of these art installations is to comment on stereotyping of indigenous peoples. But in this case, the very objects of derision have become instead the stars; they are performers and objects of art, as well as the artists responsible for the art in this exhibition.

I couldn't leave now. The questions the participating artists asked and the issues they addressed were so thought-provoking and poignant that they forced me to examine my own assumptions, blind spots, and ignorance. Using irony and humor, they seriously confront European and American exploitation of the South Pacific and its population, long regarded as "Paradise." But paradise for whom?

This groundbreaking presentation of contemporary art from New Zealand and the Pacific islands offers diverse answers; it includes 45 works by 15 artists who are living or have lived in New Zealand (Maori or Samoa), the Strait Islands, New Caledonia, Hawaii, and Fiji. The artists make use of photography, video, assemblage, installation art, and sculpture to present their varying points of view.

I was especially taken with Michel Tuffery's *Povi Tau Vaga* (1996), a bull made of corned-beef tins, and his barracuda, of fish tins. Both are ironic comments on the replacement of fresh meat and fish with imported, canned products, causing long-term health problems for Pacific Islanders. You can't help thinking of Gauguin and the Polynesian titles he used for the paintings he made in Tahiti. (Indeed, the Asia Society presented a multimedia performance on April 30,

titled *Gauguin Is Dead, There Is No Paradise*.)

Lisa Reihana's video installation, Ken Thaiday's dance masks, Denise Tiavouane's *The Modern Dance* (a 1998 installation), and others all appropriate images that combine post-colonial and traditional themes. They use these as metaphors, demonstrating through them the actual con-

leaf artists lavishly applied to depict both earth and sky motifs. The screens, known as *byōbu* (literally "wind protection," as one of their functions was to prevent drafts), originally belonged to aristocratic Japanese families but have found their way into private New York collections. Many can be seen here in public for the first time.

Both functional and decorative, they are beautiful, fragile, rare, and varied in both style and subject matter. The themes of the screens are divided

color on paper, dating from the mid-to late-16th century. They depict a kind of idealized mental escape for gentlemen-scholars who, in reality, lived in cities and probably had no time for the activities shown. Spring, on the right-hand side, is opposed to the wintry peaks of the far left. The intricately delineated rocks, mountains, trees, buildings, and tiny people derive from Chinese poetry and painting.

Musashino at Sunset, made perhaps a century later, could not provide more of a contrast. A two-panel screen, it shows only an enormous red sun sinking in a strangely balanced though asymmetrical composi-

tion. Gold leaf dominates the background, while only an intimation of tall grasses moving in the wind balances the stillness. Appealing to the Western eye, it seems almost related to Adolph Gottlieb's Abstract Expressionist *Bursts* of the 1950s and '60s; it is a meditative, deceptively simple, unforgettable painting.

Other utterly diverse screens

contain subject matter ranging from horse racing to battles, and from narrative epics such as the *Tale of Genji* and *Tales of Ise* to cherry-blossom viewing. This is hardly surprising, as the functions of the screens varied just as widely, from serving as space dividers in houses to focusing attention on important individuals—even being used on occasions out-of-doors, such as flower-viewings and picnics.

The third show, "Wrathful Deities in Buddhist Art," is small, but fascinating. Comprising both sculpture and painting, it is worth a quick visit, if only to correct our misperceptions of these fierce gods as demons. On the contrary, their purpose is a positive one: to help the faithful combat the many obstacles to enlightenment, certainly a necessary task in today's world.

The Asia Society—located at Park Avenue and 70th Street—is a short, crosstown bus ride from Juilliard, just across Central Park. In nice weather, it's a pleasant walk. Either way, it's a trip worth taking. Hours are Tuesday to Sunday, 11 a.m.-6 p.m.; Friday, 11 a.m.-9 p.m.

"Paradise Now?" runs through May 9; "Golden Fantasies: Japanese Screens from New York Collections" runs through June 27; "Wrathful Deities in Buddhist Art" runs through August 22. □

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



Photo by Susumu Wakisaka, Idemitsu Museum of Arts, Tokyo



All images courtesy of the Asia Society

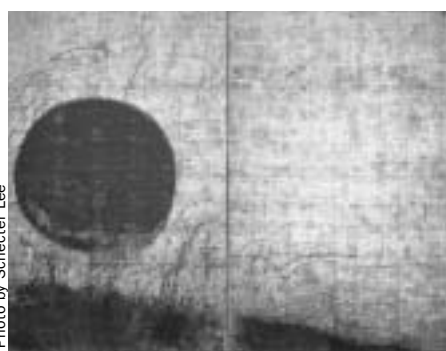


Photo by Schechter Lee

Top left: Lisa Reihana, *Native Portraits n.19897, 1997*, multimedia installation, collection of the Museum of New Zealand Te Papa Tongarewa. **Top right:** *The Four Seasons*, Muromachi or Momoyama period, mid- to late-16th century, ink and light color on paper, Mr. and Mrs. John D. Rockefeller 3rd Collection, Asia Society. **Bottom left:** Michael Parekowhai, *Poorman, Beggarman and Thief* (detail), 1994, fiberglass mannequin with black tie, dinner suit, and name tag, collection of Saatchi & Saatchi New Zealand. **Bottom right:** *Musashino at Sunset*, Edo period, 17th century, ink, color, and gold on paper, Peggy and Richard M. Danziger Collection.

temporary convergence of cultures in the islands of the Pacific. Run and see this show, since it ends May 9. You might even find your own metaphors for your own culture—whatever that may be.

"Golden Fantasies: Japanese Screens From New York Collections," a separate show on a different floor, will take you to a totally different world. Very much worth seeing, it is as gorgeous, sumptuous, and informative as I expected. The curator, Rosina Buckland, a doctoral student at N.Y.U., handpicked this small exhibition, which focuses on just a few Japanese screens from the 16th and 17th centuries, from the late Muromachi to the early Edo period. The show's title refers to the gold

into three sections: Narratives; Lives of the People; and Nature as Symbol. These and the sub-themes are well known, and taken from time-honored traditions. The complete exhibition comprises 11 pairs and two single screens, but, because of their sensitivity to light, most had to be rotated on April 6, halfway through the run. Two from the first half of the showing remain on view: *The Four Seasons* and *Musashino at Sunset*.

The first of these is a pair of six-panel screens, done in ink and light



ALUMNI NEWS

DANCE

2000s

Adrienne Linder (BFA '00) performed at Lincoln Center's Clark Theater in Silver-Brown Dance's gala benefit performance in April.

1990s

Raymell Jamison (BFA '97) choreographed four pieces to be performed at the Harlem School of the Arts dance concert at Aaron Davis Hall on May 14 and 15.

Bahiyah Sayyed-Gaines (BFA '95) performed in Creative Outlet Dance Theater of Brooklyn's 10th-anniversary celebration in April at 651 Arts. The company, whose artistic director is Jamel Gaines, presented five new works with tributes to Nelson Mandela and Nina Simone.

Gerald Casel (BFA '91), **Thang Dao** ('98), and **Shila Tirabassi** (BFA '99) danced with the Stephen Petronio Company in its 20th-anniversary celebration at the Joyce Theater in March.

Henning Rübsam (BFA '91) was invited to Mexico City in February to collaborate with dance photographer Antonio Yussif. In New York, he taught for the Limón Institute at Peridance in March and at the High School for Performing Arts in April. An article about Rübsam's residency at the University of Idaho in Moscow, where he is a visiting guest artist, is scheduled to appear in the June issue of *Dance Magazine*. Rübsam is chairman of the Martha Hill Award Committee this year with faculty member Andra Corvino, **Robert Garland** (BFA '83), Norton Owen, and Hortense Zera. In January and February, Rübsam choreographed, performed, and taught master classes in Northern California. Currently he is choreographing a new work for his company Sensedance to music by Evening Division faculty member **Ricardo Llorca** (MM '93, *composition*).

1980s

Scott Rink ('88) choreographed and performed the premiere of *Dark Side: A Fantastical Journey From a Padded Room to a Lunar Landscape and Beyond*, inspired by Pink Floyd's *Dark Side of the Moon*, at Joyce SoHo in March.

The **Errol Grimes** ('84) Dance Group gave a benefit performance at the Henry Street Settlement Abrons Arts Center in April, featuring *Red: A Dance of Whimsy, Fantasy, and Passion*, choreographed by Grimes. *Red* is a stream-of-consciousness theatrical dance work with text that evokes "the ordered happenstance of a carnival procession."

1970s

Kathy Harty Gray (BS '71) Dance Theater celebrated its 25th anniversary in a fall concert with the premiere of *Irish Rhapsody*, choreographed by Gray. The ensemble has expanded to 15 dancers, and works in partnership with Northern Virginia Community College, Alexandria Campus. Spring concerts were given in April at the Rachel M. Schlesinger Center.

1960s

Carole Schweid (BFA '69) is producing a lunchtime playreading series in

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

Westport, CT, called Play With Your Food, for the second sold-out season.

Lar Lubovitch ('64) Dance Company will celebrate its 35th anniversary with the premiere of *Pentimento* on May 11-22 at the United Methodist Church in New York. In July, the company will perform in London at Queen Elizabeth Hall.

The Alpha Omega Theatrical Dance Company, whose executive director is **Dolores Vanison-Blakely** ('61), appeared at Aaron Davis Hall in April. The program, which was performed by a company of 11 dancers, featured a premiere by the company's artistic director, Enrique Cruz DeJesus, a work by Angel Garcia, and an Eleo Pomare classic.

DRAMA

2000s

Luke Macfarlane (Group 32) is performing now Off-Broadway at the Vineyard Theater in the American premiere of *Where Do We Live*, written and directed by Christopher Shinn.

Dawn-Lyen Gardner (Group 32) made a guest appearance on the ABC sitcom *Married to the Kellys* in March.

Denis Butkus (Group 31) recently appeared in New York in a new comedy by Andy Bragen called *Greater Messapia*, directed by Jonathan Silverstein, at Queens Theater in the Park

Lee Pace (Group 30) was nominated for a Lucille Lortel Award last month for Best Lead Actor for his performance in the Off-Broadway production of the Craig Lucas play *Small Tragedy*, which premiered earlier this spring at Playwrights Horizons.

Roderick Hill (Group 29) appeared in a revival last month of Joe Orton's play *What the Butler Saw*, directed by Darko Tresnjak, at Huntington Theater Company in Boston, MA.

Adam Rapp (Playwrights '00) has written a new novel, *Under the Wolf, Under the Dog*, which will come out in September. This fall, Focus Features will release *Winter Passing*, a film he wrote and directed starring Ed Harris, Zooey Deschanel, and Will Ferrell and featuring Group 28 graduates **Rob Beitzel** and **Michael Chernus**.

1990s

Jessica Goldberg's (Playwrights '99) new play, *Sex Parasite*, premiered last month at the Mark Taper Forum in Los Angeles under the direction of Chay Yew.

Chanda Hartman (Group 28) appeared last month in Lynn Nottage's play *Crumbs From the Table of Joy* at Capital Repertory Theater in Albany, NY.

Elizabeth Reaser (Group 28) can be seen in the independent film *Mind the Gap*, written and directed by Eric Schaeffer and recently screened at the South by Southwest Film Festival in Austin, TX.

Eunice Wong (Group 28), who appeared earlier this year in David Schulner's play *An Infinite Ache*, directed by Greg Leaming, at Merrimack Repertory Theater in Massachusetts, recently completed a run in the theater piece *The Warrior's Sister* at La MaMa E.T.C. in New York. Wong also appeared in an episode of the NBC series *Law & Order* last month.

In April, **Anne Louise Zachry** (Group 27) appeared at New York's Cherry Lane Theater in Alexandra Bullen's new play *Wordsworth*, directed by Richard Caliban.

Reuben Jackson (Group 26) can be seen in an episode of the NBC sitcom *Whoopi* this month. Jackson has also been accepted into the M.F.A. playwriting program at Columbia University for the fall.

Sara Ramirez (Group 26) can be seen this month in the season finale of the ABC television drama *NYPD Blue*.

Opal Alladin (Group 25) appeared at

Yale Repertory Theater in New Haven, CT, last month in Carlo Gozzi's *The King Stag*, directed by Evan Yionoulis.

Ryan Artzberger (Group 25) recently appeared in *Shakespeare's Henry IV, Part 1* and *Henry IV, Part 2*, which played in repertory last month at the Shakespeare Theater in Washington. Both productions were directed by Bill Alexander.

Stephen Belber's (Playwrights '96) new play, *Drifting Elegant*, will be produced this month at San Francisco's Magic Theater. The production will be directed by Amy Glazer. Belber's play *Match*, directed by Nicholas Martin and featuring alumna **Jane Adams** (Group 18), is currently running on Broadway.



Kate Jennings Grant (Group 25) is appearing now Off-Broadway at the Manhattan Theater Club in Joe Hortua's new play *Between Us*, directed by Christopher Ashley.

Carrie Preston (Group 23) and **Adam Greer** (Group 27) can be seen in the SRO Pictures independent film *Straight-Jacket*, written and directed by Richard Day.

In March, **David Alford** (Group 20) became artistic director of Tennessee Repertory Theater in Nashville, TN.

Laura Linney (Group 19) appears on Broadway this month in the Manhattan Theater Club revival of Donald Margulies' play *Sight Unseen*, directed by Daniel Sullivan. Also in May, Linney can also be seen opposite **Kelsey Grammer** (Group 6) in the final six episodes of the NBC sitcom *Frasier*.

Tim Blake Nelson (Group 19) can be seen now in the Warner Bros. film *Scooby-Doo 2: Monsters Unleashed*, directed by Raja Gosnell.

1980s

Anthony Fusco (Group 12) received a 2003 Bay Area Theater Critics Circle Award for his performance in Shaw's *Arms and the Man* at the California Shakespeare Theater. Fusco, who recently starred in the Bay Area premiere of Israel Horovitz's *My Old Lady*, will return to CalShakes this summer to star in Oscar Wilde's *The Importance of Being Earnest*. He continues to teach acting and scene study at Berkeley Repertory Theater's School of Theater.

Ving Rhames (Group 12) and **Jake Weber** (Group 19) can be seen in the Universal Pictures remake of the film *Dawn of the Dead*, directed by Zack Snyder.

Val Kilmer (Group 10) can be seen now in the Warner Bros. film *Spartan*, written and directed by David Mamet.

Richard Ziman (Group 10) was seen last month in a revival of Dario Fo's *We Won't Pay! We Won't Pay!* at the Long Wharf Theater in New Haven, CT. The production was directed by Gordon Edelstein.

1970s

Joyce Leigh Bowden (Group 7) will release a solo CD on the Moon Caravan label this month. For more information, and to listen to sound clips, visit www.cbbaby.com.

Laura Hicks (Group 7) is appearing Off-Broadway now with David Strathairn at Manhattan Ensemble Theater in *Hannab and Martin*, a new play by Kate Fodor and directed by Ron Russell.

William Hurt (Group 5) can be seen now in Film Tonic/Vivafilm independent film *The Blue Butterfly*, directed by Lea Pool.

Lisa Pelikan (Group 5) was recently seen in the West Coast premiere of *Daisy in the Daytime*, a play by Lynne Kaufman and directed by Simon Levy at the Fountain Theater in Hollywood.

Christopher Reeve (Group 4) was recently awarded the PNC Financial

Services Group's 2004 Common Wealth Award for Distinguished Service, presented to individuals who have enriched and improved the world through exceptional lifetime achievement.

Jan Devereaux (Group 3) can be seen soon in NBC's new sitcom *Come to Papa*. Devereaux has also made recent guest appearances in the television series *Joan of Arcadia*, *Miss Match*, *Scrubs*, and *Boomtown*, and was seen last year in the feature film *Legally Blonde II*, starring Reese Witherspoon.

Charles E. Gerber (Group 1), who appeared in *Third Watch* on NBC last month, co-adapted and directed Langston Hughes' *Simple Stories*, featuring Sandy Moore, at the WorkShop Theater's Jewel Box, as part of their presentations for Black History Month.

Kevin Kline (Group 1) is starring as Cole Porter in the upcoming musical film *De-lovely* opposite Ashley Judd and Jonathan Pryce. The film will cap the 2004 Cannes Film Festival with a special screening this month. Kline recently read some of his favorite poems by American poets at Poetry and the Creative Mind, the second annual benefit for the Academy of American Poets, which took place last month at Alice Tully Hall.

MUSIC

2000s

Julia Bruskin (MM '03, *cello*) won the eighth annual Schadt String Competition in Allentown, PA.

Cem Duruöz (GD '03, *guitar*) gave his New York recital debut in April at Carnegie's Weill Recital Hall as a winner of Artists International's Special Presentation Award. The program included works by Marin Marais, Bach, Giuliani, Piazzolla, Hahn, and the premiere of faculty member **Philip Lasser's** (DMA '94, *composition*) *Childhood Suite (La Suite Enfantine)*.

David Jalbert (AD '03, *piano*) gave a recital at the Women's Musical Club in Toronto in March. The concert included works by Rachmaninoff, Rzewski, Fauré, and Denis Gougeonx.

Ihn-Kyu (Daniel) Lee ('02, *voice*) and **Jennifer Rivera** (MM '99, *voice/opera*) received first-place awards at the Joyce Dutka Arts Foundation, Inc.'s 2003 Vocal Awards Competition. The first-, second-, and third-place winners will be presented in a gala concert on May 3 at Engleman Recital Hall in Manhattan.

Omar Guey (MM '01, *violin*) and Daniel Schlosberg gave a recital at SUNY-Stony Brook in April, including works by Mozart, **Raimundo Penaforte** (MM '92, *composition*), Ravel, and Brahms.

Jessica Tivens ('01, *voice*) sang the role of Despina in Seattle Opera's Young Artists Opera production of Mozart's *Così fan tutte* in April at the Meydenbauer Center.

Don Frazure ('00, *voice/opera*) will serve as vocal-artist-in-residence at William Carey College in Hattiesburg, MS.

Epilogue, a new recording by the **Miró Quartet** ('00, *resident quartet*)—Daniel Ching, Sandy Yamamoto, John Largess, and Joshua Gindele—was released on the Oxingale Records/Artemis Classics label in March. It also features cellist **Matt Haimovitz** (Pre-College) and includes works by Mendelssohn and Schubert.

1990s

America's Dream Chamber Artists, a new chamber music society co-founded by **Arash Amini** (MM '99, *cello*), performed its debut concert at Peter Norton Symphony Space. The program featured works by Ligeti, Beethoven, Saint-Saëns, and Mendelssohn. The performers included **Alexandra Knoll** (MM '98, *oboe*),

SPOTLIGHT ON
JULIA JORDAN

Girl Meets *Boy*

Playwright alumna Julia Jordan (Playwrights '96) is shattering a troubling stereotype. A recent, highly publicized study by the New York State Council on the Arts showed that only 17 percent of plays produced in America are written by women. But this past year, four of Julia Jordan's plays—Tatjana in Color, St. Scarlet, Summer of the Swans, and Boy—will have premiered Off-Broadway. The most recent, Boy, opens this month at Primary Stages.

JULIA JORDAN'S journey to writing was circuitous, to say the least. A native Minnesotan, she moved to New York to pursue painting, then became interested in photography. After majoring in English literature at Barnard, she worked at CNN as a copywriter, then attended acting school at the Neighborhood Playhouse School of the Theater.

Jordan's acting experience prompted her own writing career. "I couldn't say some of the lines at the auditions,



Julia Jordan

because they were just so bad. I would walk out because I was so embarrassed. My agent dropped me. Then I realized if that was the kind of stuff getting produced in New York City, I could do something about it."

Only two years after she began writing, she was accepted to the Playwrights program at Juilliard. "I had only written a one-act. I was really intimidated at first. I had never been involved in something that mattered so much to me."

At Juilliard, Jordan honed her literary and dramatic instincts. "I learned what would work dramatically, what would work on stage. Before, I couldn't do it consciously." She also developed a community of fellow writers. "To this day, I have maintained a group of friends from Juilliard—some who went

there years after I left. We hear each other's plays and help each other out, even helping each other try to get jobs."

She was in the first class of playwright students in the newly formed program. While some of her classmates—David Auburn (author of *Proof*) and Stephen Belber (*Tape*)—went on to achieve more immediate visibility, Jordan spent years writing and working without acknowledgment from the theater community.

Gender bias may account for some of it. "A lot of it is habit," says Jordan, who recently participated in a playwrights' panel that included Terrence McNally and A.R. Gurney. "People want what is tried and true. Some people will pass on a play if a woman writes it and the lead character is female, because they think the audience won't buy it. The assumption is that women are not as much fun, that they aren't as dramatic. They also assume the topic will always be something related only to the female experience."

Jordan draws inspiration from her own experiences. "Generally speaking, my plays come from something suggested by my past, a parallel or reflection of something in my life that is true to me." Also, she admits to being a sucker for a good, tricky plot. "It's sort of a forgotten art, because it has been done badly so many times. More than just a character study or beautiful writing, a great plot lets the audience do some work." Hollywood has taken over that aspect now, she says, and many plays are missing "that moment of 'Oh my god, what is going to happen.' And I love that..."

Jordan's next project is an intimating one for any writer: writing for only two people on stage. "I always admired *Night, Mother* [by Marsha Norman] so much."

"I love working with actors," she says, fresh from rehearsals for *Boy*. "They embody the other part of the writing—the character—and in the end, they are the definitive voice for that character. I just love seeing how each actor will come in for auditions and do the part completely differently."

Success hasn't changed the direction of her work, but she's grateful to "finally be making a bit of a living. You really don't make a living from Off-Broadway shows, but from the shows those jobs get you. Now I can carve out time for my writing. I don't think you can really count on success always being there. Playwrights go up and down, just like actors and artists do. You just have to keep writing."

—Lauren McMinn

Alexander Fiterstein (BM '00, *clarinet*), **Brad Gemeinhardt** (BM '00, *horn*), **Bridget Kibbey** (BM '01, MM '03, *harp*), **Timothy Fain** (MM '00, *violin*), **Ju-Young Baek** (MM '99, *violin*), **Tricia Park** (BM '98, MM '00, *violin*), current student Cyrus Beroukhim, **Vesselin Gellev** (BM '99, MM '01, *violin*), **Scott Lee** (BM '00, *viola*), **Che-Yen Chen** (MM '01, *viola*; AD '03, *resident quartet*), and Amini.

Koji Attwood (MM '99, *piano*) recently completed a 16-city, coast-to-coast tour with dancer Mikhail Baryshnikov in two sold-out performances at Boston Ballet's Grand Studio. The programs raised money for the Baryshnikov Arts Center and featured new works choreographed for Baryshnikov by Cesc Gelabert, Tere O'Connor, Lucinda Childs, and Eliot Feld to the music of Cage, Jaggard, Nancarrow, Berg, and Leon Redbone. Attwood provided solo interludes as well as accompaniment for the dances in the program.



Photo by Michael Heyde

Jens Georg Bachman (ACT '99, *orchestral conducting*) has been appointed assistant conductor of the Boston Symphony Orchestra starting next season. He will conduct the B.S.O. in subscription concerts in Boston as well as at Tanglewood.

Cynthia Phelps and **Yi-Fang Huang** (BM '99, MM '01, *piano*) performed a concert for the New York Viola Society at the Manhattan School of Music in March.

Randall Scarlata (MM '98, *voice*) and **Robert Taub** (MM '78, DMA '81, *piano*) performed Schubert's *Winterreise* at the Musica Viva concert series in January in Lawrenceville, NJ.

Juba, with an original score by **John Mackey** (MM '97, *composition*) and choreography by **Robert Battle** (BFA '94, *dance*), received its premiere by the Alvin Ailey American Dance Theater at City Center in December. The work is currently touring the U.S., with performances at the Kennedy Center and in Chicago, Boston, Atlanta, and Philadelphia. This summer, Mackey will be composer-in-residence at the Vail Valley Music Festival in Colorado, where his work, *Redline Tango*, is to be performed by conductor **Andrew Litton** (BM '80, *piano*; MM '82, *piano, orchestral conducting*) and the Dallas Symphony.

A new chamber music group consisting of **Sakiko Ohashi** (BM '96, MM '98, *piano*), **Helen Hwaya Kim** (BM '95, MM '97, *violin*), **Edward Arron** (BM '98, *cello*), and **Nicholas Cords** ('94, *viola*) gave its debut in March at the New Orleans Center for Creative Arts Institute.

Philippe Quint (BM '96, MM '98, *violin*) gave the premiere of **Lera Auerbach's** (BM '96, *piano*; MM '99, *composition*) Violin Concerto No. 1 in February at Walt Disney Hall in Los Angeles. Highlights of upcoming engagements include debuts with the China National Symphony, Indianapolis Symphony, and Louisiana Philharmonic and return engagements with the Bournemouth Symphony (UK) and Buffalo Philharmonic.

Albert Tiu (MM '96, *piano*) recently performed the Brahms D-Minor Concerto with the Philippine Philharmonic Orchestra conducted by **Oscar Yatco** ('52, *violin*) and with the National Symphony Orchestra in Malaysia conducted by Mustafa Fuzer Nawi. In February, he and Thomas Hecht performed the Bruch Double Piano Concerto with the Yong Siew Toh Conservatory Orchestra in Singapore. Tiu and Hecht also played piano-duo recitals in New Zealand in December. In November at Victoria Concert Hall in Singapore, Tiu collaborated with cellist **Nella Hunkins** ('65, *cello*) in a recital featuring Beethoven's first three cello sonatas.

In April, **Tom Chiu** (MM '94, DMA '01, *violin*) performed with David First and Margaret Lancaster at the ASCAP Foundation's Thru the Walls series at the Cutting Room in New York.

John David Smith (MM '94, DMA '99, *horn*) has been appointed artist-faculty at Lynn University's Conservatory of Music and Florida Atlantic University, both in Boca Raton. He has recently toured with **Sarah Chang** (Pre-College) and Orpheus, performed with Plácido Domingo in the Dominican Republic, and played assistant principal horn for the Metropolitan Opera's "Ring" cycle production of *Siegfried*.

Luiz-Ottavio Faria (CRT '93, *voice*) performed in a concert version of *La Gioconda* with singers Aprile Millo, Milena Kitich, Elena Obraztsova, Marcello Giordani, and Anooshah Golesorkhi in a presentation by the Opera Orchestra of New York conducted by Eve Queler at Carnegie Hall in April.

The string quartet Ethel (**Ralph Farris** [BM '93, MM '94, *viola*], **Dorothy Lawson** [BM '79, MM '84, DMA '90, *cello*], Todd Reynolds, and **Mary Rowell** [DM '80, MM '81, *violin*]) performed with Laurie Anderson at Merkin Concert Hall in February.

Benjamin Ramirez (MM '93, *percussion*) is to perform James Oliverio's Timpani Concerto No. 1 with the Columbus Symphony Orchestra on November 5 and 6. Ramirez will marry Rebecca Podurgiel, a medical student, in June.



Photo by J. Henry Fair

Allison Eldredge ('91, *cello*) is to present a solo recital at Carnegie's Weill Recital Hall on May 12. She will perform with pianist Max Levinson in a program of Mendelssohn, Prokofiev, Rachmaninoff, and *Tres Lent – Hommage à Messiaen* by Joan Tower.

Trent Johnson (ACT '91, *organ*) has been awarded the Wladimir and Rhoda Lakond Award in composition and \$5,000 from the American Academy of Arts and Letters in New York City. Johnson has recently composed several new works, including *The Paschal Lamb*, a cantata written for soprano Phyllis Bryn-Julson; a trio for clarinet, viola, and piano, commissioned and recorded by the Halcyon Trio; a saxophone quartet; a trumpet concerto; *Poem* for viola and orchestra, premiered in March; and his *Petite Suite*, commissioned and premiered by the Colonial Symphony of Morristown, NJ, in April. In addition he has recorded the complete works for organ by George Walker, and in May he will be an organ recitalist at the Second International Organ Festival in Kiev, the Ukraine.

Manuel Guillén (ACT '90, *violin*), professor of violin at the Royal Superior Conservatory in Madrid, Spain, was appointed conductor of the Chamber Orchestra there. In June he will give the premiere performance and recording of Ángel-Martín Pompey's Violin Concerto with the Radio Television Symphony Orchestra in Madrid, conducted by Adrian Leaper.

Sachiko Kato (MM '90, *piano*), **Kiyoko Nakata** ('89, *violin*), and **Raman Ramakrishnan** (MM '00, *cello*) gave a recital in March that launched a concert series titled Sounds of Modern Japan. The concert, at Klavierhaus in Manhattan, included works by Hirose, **Toshi Ichihyanagi** ('58, *composition*), Miyoshi, Saegusa, Takemitsu, Yashiro, and Yoshimatsu.

Odin Rathnam (CRT '90, ACT '91, *violin*) performed the Colombian premieres of Erich Korngold's Violin Concerto with the National Symphony Orchestra of Colombia, Charles Peltz conducting, in March. In April, he gave a chamber music performance at the Whitaker Center with violinist **Alex Kerr**

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ALUMNI NEWS

(Pre-College), **Daniel Gaisford** ('87, *cello*), **Joseph Esmilla** (BM '84, MM '88, *violin*), and pianist Stuart Malina. In May, Rathnam will give master classes at Cleveland State University and perform the solo viola part for Mozart's Symphonia Concertante with Erich Eichorn, Victor Liva conducting.

1980s

Jeffrey Multer (BM '88, *violin*), as a member of the Elements Quartet, performed on the Schneider Concert series at the New School in January. The concert included works by faculty member John Corigliano and **Sebastian Currier** (MM '87, DMA '92, *composition*).

David Abell (MM '85, *orchestral conducting*) is currently conducting a production of Bernstein's *Candide* in Tokyo. This summer, he will conduct *West Side Story* at the Bregenz Festival in Austria. Abell will make his debut with the Bournemouth Symphony in June. In the fall, he'll be working on a film for BBC-TV of a new opera based on the book *The Little Prince*.

Mirian Conti (BM '84, MM '85, *piano*) was the featured artist of the New York Alumnae Chapter of Sigma Alpha Iota International Music Fraternity's fourth annual benefit concert in April in New York. The program included the premiere of **James Cohn**'s (BS '49, MS '50, *composition*) Sonata No. 5, as well as the music of Chopin, Scriabin, Liszt, and a number of Argentine tangos.

Triode, a piano trio of **Joseph Esmilla** (BM '84, MM '88, *violin*), **Albert Tiu** (MM '96, *piano*), and **Sean Katsuyama** (BM '94, MM '96, *cello*), has issued a CD, *Concierto para Trio*, produced and released by North Branch Records. The album features works by Albeniz, Arbos, Cassado, de Falla, Obradors, Piazzolla, and Villa-Lobos.

Maria Radicheva (BM '84, MM '85, *violin*) gave several performances in Bangkok in February, where she was presented by the Bangkok Symphony Orchestra Foundation in a performance for HRH the Crown Princess Galyani. The event was broadcast by Thai National Television. She also gave a recital at the Siam City Concert Series, in collaboration with pianist Naoko Kato. She performed in Tel Aviv for the International Women's Club concert series, partnered by Israeli pianist and conductor Yoni Farhi.

Bruce Stark's (MM '84, *composition*) *Suite for Piano* was performed throughout Japan by pianist Chika Nagisa in January, February, and March. **Yuko Mifune** (ACT '92, *piano*) played his *Five Preludes* in September in Tokyo.

JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*) will lead the Buffalo Philharmonic at Carnegie Hall on June 5 and 6. On May 22, she will make her debut with the Brooklyn Philharmonic at BAM's Howard Gilman Opera House. She also led the Mannes College Orchestra at Alice Tully Hall in April.

James C. Lebens (BM '83, MM '84, *trumpet*) was appointed professor of brass instruments at Laval University in Quebec City.

The Guarneri String Quartet gave the premiere of String Quartet No. 5 by **Richard Danielpour** (MM '82, DMA '86, *composition*) at Sleepy Hollow (NY) High School on May 1.



Orcas Island Chamber Music Festival artistic director **Aloysia Friedmann** (BM '82, MM '83, *violin*) received a Chamber Music America-ASCAP Adventurous Programming Award for Contemporary Music in January. The seventh annual festival is to be held August 24-September 3 on Orcas Island in

Washington State's Puget Sound and will include musicians **Jon Kimura Parker** (BM, MM '81, DMA '89, *piano*), **David Harding** (BM '87, *viola*), **Ida Levin** (BM '82, MM '83, *violin*), **Lilit Gampel** ('79, *violin*), and **Toby Saks** (BS '64, MM '66, *cello*).

Laura Karpman's (BM '82, MM '83, DMA '85, *composition*) piece *Plum Sugar* was recently performed by the West Hollywood Orchestra. In January, electric violist Martha Mooke gave a concert at Greenwich House Music School in New York that included the music of Karpman, faculty member **Milica Paranosic** (MM '96, *composition*), and **Nora Kroll-Rosenbaum** (BM '01, MM '03, *composition*).

Chin Kim (BM '82, MM '83, DMA '89, *violin*) performed a recital at the Korean Cultural Center in New York with Yuri Kim in February. In June, Chin Kim will perform the Prokofiev Sonata for Two Violins with **David Kim** (BM, MM '85, *violin*) at Alice Tully Hall, sponsored by the Korea Music Foundation. He will perform, teach, and give master classes in the Killington Music Festival and at the Great Mountains Music Festival in Korea this summer. In the fall, he is scheduled to perform the Beethoven Violin Concerto with the Oregon Chamber Symphony, Yaakov Bergman conducting.

Nadja Salerno-Sonnenberg ('82, *violin*) performed with pianist Anne-Marie McDermott at Merkin Concert Hall in New York in April. The program was recorded live and included works by Schubert, Poulenc, and Beethoven.

Sara Davis Buechner (BM '80, MM '81, *piano*) is scheduled to perform with the McGill Chamber Orchestra in Montreal, the Calgary Philharmonic, the Illinois Symphony, the Grand Forks Symphony, the New Philharmonic, and the Montreal Chamber Orchestra with conductor Wanda Kaluzny.

Robert McDuffie (DIP '81, *violin*) gave a free community master class in April at the Diller-Quaile School of Music performance space for the New York City Coalition of Community Schools. He recently performed as soloist in Leonard Bernstein's *Serenade* with the Utah Symphony, playing the concerto on his newly acquired 1735 Guarnerius del Gesu violin. This summer he will join Mercer University in Macon, GA, as Distinguished University Professor of Music. McDuffie is the artistic director of the first annual Rome Chamber Music Festival in June. Many other alums are to perform there, including **Lawrence Dutton** (BM '77, MM '78, *viola*), artist diploma student **Yoon Kwon** (BM '01, MM '03, *violin*), faculty member **Nicholas Mann** (BM '79, MM '81, *violin*), **Hsin-Yun Huang** (MM '94, *viola*), and **Misha Dichter** (BS '68, *piano*).

Dmitry Rachmanov (BM '81, MM '82, *piano*) gave a piano recital in March at the Nicholas Roerich Museum in New York. The program included works by Bach, Mozart, Schubert, Debussy, and Chopin.

John Bruce Yeh (BM '80, *clarinet*) performed in April at the fifth Contemporary Clarinet Festival held at Michigan State University in East Lansing, MI. He played *Gnarly Buttons* by John Adams with Musique 21, conducted by Wes Broadnax.

1970s

Marshall Coid (BM '79, *violin*) performed Buxtehude's *Jubilate Domino* with Harpsichord Unlimited in February at Merkin Concert Hall, as the group's countertenor.

Daniel Paul Horn (BM '78, MM '79, DMA '87, *piano*) performed a Valentine's Day recital with cellist **Stephen Balderston** (BM '82, MM '83, *cello*) at DePaul University in Chicago; Beethoven's Fourth Concerto with the Wheaton College Symphony Orchestra;

and the premiere of *Children of God* by Daniel Kellogg in March, commissioned by Soli Deo Gloria. Horn is professor of piano and chair of keyboard studies at the Wheaton College Conservatory of Music.

Daureen (Dauri) Podenski Shippey (BM '78, MM '80, *voice*) sang the title role in *Tosca* with the Little Opera Company of New Jersey, conducted by Robert Butts, in November. In December, she conducted Passaggio Chorale, the children's chorus she founded, in a series of concerts in the Princeton, NJ, area. Passaggio Chorale sang the children's chorus parts for the New Jersey Boheme Opera's productions of *La Bobème* and *Carmen* at Trenton's War Memorial Opera House.

Marin Alsop (BM '77, MM '78, *orchestral conducting*) has signed a three-year contract to be conductor laureate of the Colorado Symphony.

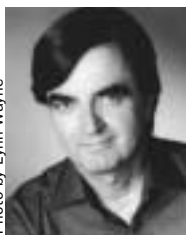


Photo by Lynn Wayne

Larry Bell (MM '77, DMA '82, *composition*) has released three CDs of his music on North/South Recordings. *The Book of Moonlight*, his complete violin music, was recorded by **Ayano Ninomiya** (MM '03, *violin*), with Bell at the piano. *Reminiscences and Reflections; 12 Preludes and Fugues for piano* is played by **Jonathan Bass** (BM '82, MM '83, *piano*). *The Sentimental Muse* contains three orchestral works and one wind ensemble piece.

Dene Olding (BM '77, MM '78, *violin*) conducted a concert by the Queensland Orchestra at the Gold Coast Arts Centre in Queensland, Australia.

William Carr ('76, *piano*) performed a solo recital at the Ethical Society of Philadelphia to benefit Concert Opera of Philadelphia. He also performed recitals at Rutgers University and Immaculata University.

Derek Han (BM '76, *piano*) was soloist on a 14-concert tour of Germany, Ireland, and the United Kingdom with the Philharmonia of the Nations and conductor Justus Frantz, performing Beethoven's Piano Concerto No. 4 and Rachmaninoff's Piano Concerto No. 2 in February and March. He also performed Beethoven's Piano Concerto No. 5 with the Northwest German Philharmonic in Germany and at the Concertgebouw in Amsterdam under the baton of Toshiyuki Kamioka.

Cutting Edge concerts of Greenwich House Music School gave three concerts in April at Renee Weiler Concert Hall in New York. The first featured music by Daniel Paget, **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), Stephen Dickman, and Alex Shapiro and included performances by faculty member **Carol Wincenc** (MM '72, *flute*) and **Renée Jolles** (BM '88, MM '89, *violin*). The second concert included works by **Judith Shatin** (MM '74, *composition*), Frank Oteri, **Jon Deak** (BM '65, *double bass*), and Davide Zannoni. The third, with music by faculty member David Del Tredici, Harold Meltzer, William Mayer, Randall Snyder, and Jeffrey Haas, included a performance by **Steven Mayer** (BM '74, MM '75, *piano*).

Oceanophony, a work of music and poetry by **Bruce Adolphe** (BM '75, MM '76, *composition*) and Kate Light was performed on May 1 at the American Museum of Natural History in New York. The museum displayed videos of strange sea creatures that are featured in the poetry and music as the performance took place under a giant whale sculpture. There were hip-hop dancers for the *Cleaning Station* rap movement (performed by Adolphe). A CD of the work features actors **Tom Robbins** (Group 6) and Michele Mariana. The musi-

cians performing were **Curtis Macomber** (BM '74, MM '75, DMA '78, *violin*); Sophie Shao, Jordan Frazier, Tara Helen O'Connor, **Gilad Harel** ('03, *clarinet*), **Marc Goldberg** (BM '82, MM '83, *bassoon*), Marija Stroke, and **Tom Kolor** (MM '97, *percussion*).

Jeffrey Swann (BM '73, MM '73, DMA '80, *piano*) gave a recital and master class in April at the Greenwich House Music School.

The Emerson String Quartet (**Eugene Drucker** [DIP '72, *violin*], **Philip Setzer** [BM '73, MM '74, *violin*], **Lawrence Dutton** [BM '77, MM '78, *viola*], and David Finckel) performed three concerts on the Lincoln Center Great Performers series in March and April. The concerts, at the Church of St. Ignatius Loyola and Alice Tully Hall, included works of Haydn, Beethoven, and Bach.

Richard Henrickson (BS '72, MM '73, *violin*) performed two quintets with the Tappan Zee Chamber Players at the Tarrytown (NY) Library in April. The ensemble performed Prokofiev's Quintet in G Minor, Op. 39, based upon the composer's lost ballet score *Trapèze*, and Franz Hasenöhl's arrangement of Strauss's *Till Eulenspiegel*. Henrickson is also composing his fourth dance score for choreographer Gina Marie Gerrans.

Wilfredo Deglans (BM '71, MM '72, *violin*) performed Dvorak's Piano Quintet, Op. 81, with pianist Jon Nakamatsu and members of the Society for Chamber Music in Rochester (NY) in February. In April, he performed Chausson's *Poème* and Ravel's *Tzigane* with the Orquesta Sinfonica de Puerto Rico.

In January, **Diane Walsh** (BM '71, *piano*) performed chamber works by Mozart, Hindemith, Berg, and Brahms in San Diego and La Jolla (CA) and Tijuana, Mexico, on the Mainly Mozart series. She performed Beethoven's "Diabelli" Variations and works by Janacek and Debussy at the Music From Salem festival in Cambridge, NY, and at the Mannes College of Music.

Cynthia Saunders (BM '70, *voice*) has been selected as vocal and piano specialist for the new DaVinci Academy in Colorado Springs. She has been teaching voice and piano in Colorado schools and privately for the past 15 years and singing with the Opera Theater of the Rockies and the Taylor Memorial Choir at the Grace Episcopal Church.

1960s

Albert Lotto (BM '67, MS '69, DMA '79, *piano*) performed at the Pringel-Ward recital series in April. The concert in Manhattan included works of Scarlatti, Ravel, Beethoven, and Liszt.

Eugenia Zukerman (BS '67, *flute*) performed with guitarist Robert Belinic and soprano Cortenay Budd on the Young Concert Artists series at Carnegie's Weill Recital Hall in March.

Mark Zuckerman ('66, *composition*) received a fellowship from the New Jersey State Council on the Arts in February.

Helen Armstrong (BS '65, MS '66, *violin*) performed with oboist **Gerard Reuter** ('72, *oboe*), cellist Wolfram Koessel, and pianist Gerald Robbins at a private home in Greenwich, CT, in April.

Susan Salm (BM '65, MS '67, *cello*), **Daniel Epstein** (BM '69, MS '70, *piano*), and violinist Andy Simionescu (the Raphael Trio) performed an all-Brahms recital at the Manhattan School of Music in March.

Leif Segerstam (DIP '64, PGD '65, *orchestral conducting*) received a state award for music, as granted by the Arts Council of Finland, presented by Minister of Culture Tanja Karpela in Helsinki in March.

Phyllis Alpert Lehrer (MS '63, *piano*) is the editor of the book of sheet music,

Chopin: An Album, and co-editor with **Paul Sheftel** (BS '55, MS '57, *piano*) of *Debussy: An Album*, published by Carl Fischer. Lehrer has co-authored, with Barry Green, *Inner Game of Music Piano Workbook*, published by GIA, and has co-authored *A Symposium for Pianists and Teachers*, published by Heritage Press. **Paula Robison** (BS '63, *flute*) and **Haruka Fujii** (ACT '01, *percussion*) performed an all-Vivaldi concert at the Temple of Dendur in the Metropolitan Museum of Art in April. Oxford University Press has published a new book, *The Birth of the Orchestra: History of an Institution 1650-1815*, by **Neal Zaslaw** (MS '63, *flute*). Co-authored with John Spitzer, the book presents the

first comprehensive examination of the social, political, economic, and artistic forces that created the orchestra as we know it. **Zeinab Yakouboff Naderi** (BS '62, MS '63, *piano*) is to perform a recital of Bach-Busoni, Haydn, Chopin, and Debussy on June 5 at Klavierhaus in Manhattan. **Chick Corea** ('61, *piano*) is to perform at the Damrosch Park Bandshell on August 30 as part of the Lincoln Center Out of Doors Festival. The Baird Trio, in residence at the University of Buffalo (SUNY), gave its New York debut at Weill Recital Hall in April. Members are **Stephen Manes** (BS '61, MS '63, *piano*), violinist Movses

Pogossian, and cellist Jonathan Golove. The program included the premiere of a work by Armenian composer Vache Sharafyan and a new work by Golove. **1950s** **Harold Jones** (DIP '59, *flute*) led the Antara Ensemble at St. Peter's Lutheran Church in New York in February. **Arabella Hong-Young** (DIP '56, *voice*) signed copies of the revised edition of her book *Singing Professionally* in February at a Barnes and Noble in West Nyack, NY. The New York Cantata Singers performed a program of Romantic music conducted by **David Labovitz** (DIP '50 PGD '52, *piano*) in April at Christ and St. Stephen's

Church. The performers included **Jean Wentworth** (DIP '49, *piano*) and **Kenneth Wentworth** (BS '50, MS '53, *piano*). **1940s** **Alice Parker** (MS '49, *choral conducting*) performed with Pamela Warrick-Smith and the Jerriese Johnson East Village Gospel Choir in January at a concert to honor the life of Martin Luther King Jr. at Middle Collegiate Church in New York. Evelyn Glennie gave the premiere of **Ned Rorem's** (BS '46, MS '48, *composition*) Mallet Concerto with the Madison (WI) Symphony Orchestra, conducted by **John DeMain** (BM '66, MS '69, *piano*), in March. □

FACULTY AND STUDENT NEWS

FACULTY

Composition faculty member **Robert Beaser** was among the artists elected to membership in the American Academy of Arts and Letters in February. **Per Brevig** (DIP '67, PDG '67, BM '68, DMA '71, *trombone*) gave a master class, titled The Art of Performing: As a Soloist, as an Orchestra Musician, and as a Chamber Music Artist, at Yale University in March. In April, he conducted the East Texas Symphony Orchestra and soloist Hilary Hahn. Faculty member **Bruce Brubaker's** (BM '82, MM '83, DMA '92, *piano*) new performance piece *Pianomorphosis* will be given its premiere at the Irving S. Gilmore International Keyboard Festival in Michigan in May. The piece includes Brubaker's live performance along with the work of members of the Cori Terry Dance company, voiceovers, and a lighting design by Ben Kato. Violin faculty member **Catherine Cho** (BM '92, MM '94, *violin*) performed as a member of the Johannes String Quartet with fellow members Soovin Kim, **Choong-Jin Chang** (Pre-College), and Peter Stumpf on the Schneider Concert series at the New School in March.

Steinway & Sons and Amadeus Press announced a new series of book/CDs, CDs, and DVDs celebrating the art of the piano through the artists who perform on them and the music that they play. Among the book/CD products to be released is a history of Steinway Hall as recounted in the anecdotes of Henry Steinway III as told to faculty member **David Dubal** (DIP '61, *piano*). Cello faculty member **André Emelianoff** (BS '65, *cello*) and soprano Daniella Carvalho performed with the Sebastian Chamber Players at Good Shepherd Church in New York in March. **Michael Kahn**, director of the Drama Division, recently directed *Five by Tenn*, five one-act plays by Tennessee Williams, including four world premieres, produced by the Shakespeare Theater as part of Tennessee Williams Explored at the Kennedy Center Terrace Theater this month. Kahn's production of Edmond Rostand's *Cyrano de Bergerac*, adapted by Barry Kornhauser and featuring Group 25 classmates **Ryan Artzberger** and **Claire Lautier** and **Greg Wooddell** (Group 27), will open in Washington this month. Violin faculty member **Hyo Kang** (DIP '77, PDG '78, *violin*), pictured, has been appointed by the governor of the Gangwon Province in South Korea to launch the



Great Mountains Music Festival and School. Other faculty members and alumni scheduled to be involved are **Toby Appel**, **Heidi Castleman**, **Joel Smirnoff** (BM '75, MM '76, *violin*), **Chee-Yun Kim** (CRT '91, *violin*), **Jian Wang** ('91, *cello*), **Kyung Sun Lee** ('94, *violin*), **Myung Wha Chung** (DIP '65, BM '75, *cello*), and **Ole Akahoshi** (BM '97, *cello*). The festival will run from July 24 to August 8 in and around Pyeongchang, South Korea. **Lewis Kaplan** (BS '58, MS '60, *violin*), a violin faculty member, recently gave master classes in London at the Menuhin School, the Royal College of Music, Royal Academy of Music, and Guild Hall. He also performed and gave classes at the Conservatory of Music in Munich and at the Conservatory of Music in Graz, Austria. Cello faculty assistant **James Kreger** (BM '69, MS '70, *cello*) and pianist Jean-Philippe Collard presented a special Valentine's Day joint recital at the Pantages Theater in Tacoma, WA. The nearly sold-out program included works of Rachmaninoff, Chopin, Brahms, and Fauré. Also in February, Kreger presented a public master class for young cellists in the Seattle-Tacoma area. Guitar faculty member **Sharon Isbin** will perform with the New York Philharmonic on June 24 and 25. She will be the first guitarist to perform with the orchestra in 26 years. Dance faculty member **Elizabeth Keen** worked as movement consultant on *Candida* at Princeton's McCarter Theater and on the new Bill Irwin production, *Mr. Fox*, at the Signature Theater in New York. **Adelaide Roberts**, a Pre-College faculty member, and **Michael Blum** (BM '77, MM '78, *piano*) gave a four-hand piano concert on the artist-in-residence program at Holy Cross Church in Kingston, NY. They also performed at the Mohonk Mountain House in New Paltz, NY. Dance faculty member **JoAnna Mendl Shaw** was one of four choreographers for *bic + nunc*, an evening of duets performed by Jessica Nicoll and Barry Oreck at St. Mark's Church-in-the-Bowery in March. Graduate studies faculty member **David Wallace** (ACT '95, DMA '99, *viola*) was filmed with the New York Philharmonic Young People's Concert audience for *CBS Sunday Morning* in March. Drama faculty member **Kate Wilson** was vocal consultant on the revival of Lorraine Hansberry's *A Raisin in the Sun*, which opened on Broadway last month. **Brian Zeger's** (MM '81, *piano*) current season has included recitals in Europe and America with soprano Deborah Voigt, mezzo-sopranos Susan Graham and Denyce Graves, and baritone Bryn Terfel. He also performed in Voigt's Carnegie Hall debut, gave a concerto appearance with

the Boston Pops in Boston's Symphony Hall, and appeared at the White House with Susan Graham. This summer he will be in charge of the art song and vocal chamber music program at the Aspen Music Festival as well as teaching at the Steans Institute and Chautauqua. Drama faculty member **Ralph Zito** (Group 14) was vocal consultant for George Bernard Shaw's *Candida*, which opened in April at the McCarter Theater in Princeton, NJ. The production, directed by Lisa Peterson, featured Group 30 classmates **Jeffrey Carlson** and **Michael Milligan**. **STUDENTS** **Fatima Aaziza**, an undergraduate violin student, performed the Brahms Violin Concerto in August with the Israel Philharmonic, Yoel Levi conducting. Violin student **Emily Bruskin** with alums **Julia Bruskin** (MM '03, *cello*) and **Donna Kwong** (BM '00, MM '01, *piano*) performed as the Claremont Trio at the Schneider Concert series in New York in February. **David Aaron Carpenter**, a Pre-College violin student of **Lewis Kaplan** (BS '58, MS '60, *violin*), performed the Sibelius Violin Concerto at Carnegie Hall in March with the Great Neck Symphony Orchestra, Joseph Rutkowski conducting. D.M.A. student **Justine Fang Chen** (BM '98, MM '00, *violin and composition*) was commissioned by the New York Choreographic Institute to compose a string quartet for **Adam Houglan**d's (BFA '99, *dance*) choreography. The collaboration was performed by the dancers of the School of American Ballet in March. Violin graduate student **Erin Keefe** won first place at the Corpus Christi International Competition for Strings and Piano. **Andrew Le** has won first place in the 2004 Hilton Head International Piano Competition. Pianist **Soyeon Lee** was given the 2004 Park Avenue Chamber Symphony Concerto Award at the Concert Artists Guild ceremonies held at Weill Recital Hall in March. The award includes a solo appearance with the symphony in the 2004-05 season. **Trevor Ochieng**, a Pre-College violin student of **Louise Behrend** (DIP '43, *violin*), was awarded first prize in the junior division of the 2004 Sphinx Competition. **Ariel Stoddard**, another of Behrend's students, also placed in the competition. **Jourdan Urbach**, a Pre-College violin student, was presented in recital at Weill Hall in January. He was also the subject of a feature article in *People* magazine and appeared on *Good Morning America*, interviewed by Diane Sawyer. □

CORRECTION

A student news item in the April issue about dancer Alison Mixon ran in error. She received her B.F.A. in 2003, and her reported activities were tentative and announced prematurely. *The Juilliard Journal* regrets the mistake.

Singing to Remember

Continued From Page 13

In so doing, we heal ourselves. The several days of rehearsal and performance together each year are a moment to reconnect with friends, with music that we choose, and with a standing-room-only audience that may not be composed of operaphiles but is nonetheless alive, loving, and open to the possibilities of this repertoire. Our music helps us to heal and unite the community because, as we all know, this art form of ours has a unique power to release blocked tears, pry open hearts, and bind groups of people together. In giving our performances, we in turn receive a gift that is often lost in the sea of auditions, competitions, and other careerist concerns: the assurance that, yes, the world does need our music, and that one more soprano, entry-level or otherwise, is indeed necessary. The event has become my heart's answer to my mind's questions about audience development and artistic relevance. Perhaps the key is not only in cultivating an audience to meet us on our territory for our preset menu, but in seeking a community waiting and wanting to come together in listening. Perhaps we should think of causes and communities that speak to our hearts, go to them, join with them, and offer them our music. We'll be "commenced" by our interaction with them. We will be reconnected with our art. In the words of the wonderful, gentle Arthur Ashe, himself a victim of AIDS: "True heroism is remarkably sober, very undramatic. It is not the urge to surpass all others at whatever cost, but the urge to serve others, at whatever cost." There are no better words to describe the volunteers and residents of Bering Omega Community Services, whom we honor each year with our song. The loss of my friend Frank connected me to this community, and this community connected to me to something essential in this art of ours. For that I am forever grateful. □ *Camille Zamora graduates with an artist diploma in opera studies this month.*

CALENDAR
OF EVENTS

MAY

1/SAT

SENIOR DANCE PRODUCTION 2004
At Long Last ...
Program A
Clark Theater, 6 PM
Program B
Clark Theater, 9 PM
Free tickets required; for informa-
tion and reservations, call
(212) 799-5000, ext. 7139.
Tickets picked up at the door the
night of performance.

PRE-COLLEGE CHAMBER ORCHESTRA

Ki-Sun Sung, Conductor
Sirena Huang, Violin
Annabelle Taubl, Harp
R. STRAUSS Prelude to *Capriccio*
DEBUSSY *Deux danses: Danse sacrée, Danse profane*
HAYDN Violin Concerto in C Major
RESPIGHI *Antiche danze et arie per liuto*, Suite No. 3
Juilliard Theater, 8 PM

RECOVERING A MUSICAL HERITAGE

Music of Erwin Schulhoff
Juilliard Orchestra
James Conlon, Conductor
Philippe Bianconi, Piano
Fünf Pittoresken, Op. 31 (1919);
String Quartet No. 1 (1924);
Sextet (1920-24); Concerto for
Piano and Orchestra (1913-14)
92nd Street Y, 8 PM
Tickets \$30; available at the 92nd
Street Y Box Office or Y Charge
(212) 415-5500.

**MICHAEL ISRAELIEVITCH AND
LUKE RINDERKNECHT,
PERCUSSION**

Room 309, 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
Juilliard Orchestra
James Conlon, Conductor
Bassnachtigall for contrabassoon
solo (1922); Concertino for flute,
viola, and bass (1925);
Divertissement for oboe, clarinet,
and bassoon (1927); *Hot-Sonata* for
alto saxophone and piano (1930);
Concerto for String Quartet and
Winds (1930)
92nd Street Y, 3 PM; see May 1.
Pre-concert discussion with James
Conlon, Hanna Arie-Gaifman, and
Michael Beckerman at 1:30 PM.
Free to ticketholders.

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.

3/MON

JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty Recital
Series
SCHUBERT String Quartet in
C Minor (“Quartettsatz”), D. 703
BABBITT Clarinet Quintet
BEETHOVEN String Quartet in B-flat
Major, Op. 130 (with *Grosse Fuge*,
Op. 133)
Alice Tully Hall, 8 PM
Admission on standby basis only.

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

CHAMBER MUSIC RECITAL

Paul Hall, 4 PM

CHAMBER MUSIC RECITAL

Morse Hall, 6 PM

SUSANNAH PHILLIPS, SOPRANO

Paul Hall, 6 PM

NAFSIKA CHATZICHRISTOU, GUITAR

Morse Hall, 8 PM

CHRISTINA WHEELER, VIOLIN

Paul Hall, 8 PM

6/THURS

EDWARD A. BURNS, BASSOON

Paul Hall, 4 PM

CHAMBER MUSIC RECITAL

Morse Hall, 4 PM

YUKA MICHITAKA, PIANO

Paul Hall, 6 PM

VOCAL ARTS HONORS RECITAL

Alice Tully Hall, 8 PM
Free tickets required; available 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

8/SAT

SARAH LANE, VIOLA

Paul Hall, 8:30 PM

SUSIE YANG, CELLO

Morse Hall, 8:30 PM

10/MON

**KRISTOFFER SAEBO,
DOUBLE BASS**

Paul Hall, 4 PM

HAZEL DEAN DAVIS, HORN

Morse 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

RYAN MCKINNEY, BASS-BARITONE

Morse Hall, 4 PM

YING-CHIEN LIN, PIANO

Paul Hall, 4 PM

DA-GENG HE, DOUBLE BASS

Morse Hall, 6 PM

**ITALIAN VOCAL LITERATURE
CLASS RECITAL**

Students of Corradina Caporello
Paul Hall, 6 PM

DORIVAL PUCCINI JR., TRUMPET

Paul Hall, 8 PM

**DRAMA DIVISION THIRD-YEAR
PRODUCTION**
SHAKESPEARE *Richard III*
Adapted and directed by P.J. Paparelli
Drama Theater, 8 PM
Free tickets required; available at
the Juilliard Box Office.
Admission on standby basis only.
See article on Page 1.

JOHN McMURTERY, FLUTE

Lecture-Performance
Morse Hall, 8 PM

12/WED

**DRAMA DIVISION THIRD-YEAR
PRODUCTION**

SHAKESPEARE *Richard III*
Drama Theater, 8 PM; see May 11.

ARUNESH NADGIR, PIANO

Paul Hall, 8 PM

DANCE DIVISION PRESENTATION
Choreographic Honors 2003-2004
Evening I
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

CHAMBER MUSIC RECITAL

Morse Hall, 6 PM

MICHAEL ATKINSON, HORN

Morse Hall, 8 PM

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

14/FRI

KOJI ATTWOOD, PIANO

Morse Hall, 4 PM

**DAVID BYRD-MARROW,
FRENCH HORN**

Paul Hall, 4 PM

NICOLE STAKER, HARP

Morse Hall, 6 PM

GABUKA BOOI, BARITONE

Paul Hall, 6 PM

YU JIN CHOI, VIOLIN

Paul Hall, 8 PM

MATTHEW RYBICKI, DOUBLE BASS

Morse Hall, 8 PM

ANDREA FISHER, FLUTE

Room 309, 8 PM

15/SAT

**DRAMA DIVISION THIRD-YEAR
PRODUCTION**

SHAKESPEARE *Richard III*
Drama Theater, 8 PM; see May 11.



**Pianist Hsiang Tu is the soloist
for the commencement concert
on May 20.**

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

ADAM BROWN, GUITAR

Morse Hall, 8:30 PM

JEAN-PAUL BJORLIN, TENOR

Paul Hall, 8:30 PM

16/SUN

**DRAMA DIVISION THIRD-YEAR
PRODUCTION**

SHAKESPEARE *Richard III*
Drama Theater, 8 PM; see May 11.

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
Free tickets required; available May
3 at the Juilliard Box Office.
Extremely limited availability.

18/TUES

WILLIAM OWENS, TRUMPET

Paul Hall, 6 PM

SOOKYUNG AHN, SOPRANO

Paul Hall, 8 PM

JULIA MacLAINE, CELLO

Morse Hall, 8 PM

19/WED

**SOLANGE MERDINIAN,
MEZZO-SOPRANO, AND
SAMI MERDINIAN, VIOLIN**

Morse Hall, 6 PM

COMPOSITION COLLABORATIONS

Morse Hall, 8 PM

JUILLIARD JAZZ ENSEMBLES

Paul Hall, 8 PM
Free tickets required; available
starting May 5 at the Juilliard Box
Office. *Extremely limited ticket
availability.*

20/THURS

**YING-CHIEN LIN, PIANO, AND
WENDY LAW, CELLO**

Paul Hall, 4 PM

CHAMBER MUSIC RECITAL

Morse Hall, 4 PM

KUOK-MAN LIO, PIANO

Morse Hall, 6 PM

WILLIAM S. BOMAR, FLUTE

Paul Hall, 6 PM

CHING-YUN HU, PIANO

Morse Hall, 8 PM

COMMENCEMENT CONCERT

Juilliard Orchestra
Hugh Wolff, Conductor
Hsiang Tu, Piano
BEETHOVEN *Leonore* Overture
No. 1, Op. 138
CHOPIN Piano Concerto No. 1 in
E Minor, Op. 11
TCHAIKOVSKY Symphony No. 2 in
C Minor, Op. 17
Alice Tully Hall, 8 PM
Free tickets required; available
starting May 6 at the Juilliard Box
Office.
Admission on standby basis only.

**ELEONORE OPPENHEIM,
DOUBLE BASS**

Paul Hall, 8 PM

21/FRI

**JUILLIARD STRING QUARTET
SEMINAR CONCERT**

Paul Hall, 4 PM

**JUILLIARD STRING QUARTET
SEMINAR CONCERT**

Paul Hall, 8 PM

22/SAT

PRE-COLLEGE SYMPHONY

Danail Rachev, Conductor
David-Aaron Carpenter, Viola
J. STRAUSS Overture to *Die
Fledermaus*
WALTON Viola Concerto
MENDELSSOHN Symphony No. 4 in
A Major, Op. 90 (“Italian”)
Juilliard Theater, 1 PM

PRE-COLLEGE ORCHESTRA

Adam Glaser, Conductor
MOZART Overture to *Die
Zauberflöte*
CARTWRIGHT *In a Being* (Juilliard
Pre-College Student Composition)
MOZART Symphony No. 40 in
G Minor, K. 550
STRAVINSKY Suite from *L’oiseau de
feu* (“The Firebird”)
Juilliard Theater, 8 PM

**CALLING ALL STUDENTS: DO YOU HAVE ANY INTERESTING,
OFF-THE-BEATEN-TRACK PLANS FOR THE SUMMER?**

Perhaps you’re organizing concerts in homeless shelters ... traveling to an exotic location to teach dance ... or starting a theater company in some out-of-the-way village.

The Juilliard Journal is looking for students to write short articles for the September and October issues about their experiences.

If you’re interested, please give us a call: Ira Rosenblum (ext. 7340) or Jane Rubinsky (ext. 341). And if you’re not sure what you’re doing quali-
fies, call anyway!

Oh, yes ... you’ll get PAID.

LORENZO FULLER: BLACK PRODIGY IN EARLY TELEVISION

A documentary is currently in development about Lorenzo Dow Fuller Jr., a Juilliard alumnus (1945-47) who studied voice with Belle Soudant and went on to an extraordinary career. Fuller was NBC’s first black TV host, special material writer, and musical director (c. 1947-52). He also costarred with Rosamond Vance Kaufman in *Van and the Genie* on WPIX and hosted the show *Man About Music* (Dumont). Fuller went on to work with many early television pioneers including NBC’s Warren Wade and Bill Kaufman, as well as Robert Montgomery, Arthur Godfrey, Ted Steele, and Jerry Lester.

If you have any information about Fuller’s days in early television and his career as a traveling minstrel, radio host, and coach and arranger, as well as his work with composers such as Cole Porter and Gershwin and producers like Group Theater’s Cheryl Crawford, please contact Angela Logan at mplogan2@hotmail.com.