

The Juilliard Journal

Vol. XIX No. 1

www.juilliard.edu/journal

September 2003

A Spoleto Sojourn

Juilliard Orchestra Takes Up Residency at the Festival of Two Worlds

The Juilliard Orchestra traveled to Italy this summer to serve as the resident instrumental ensemble of the Festival of Two Worlds in Spoleto—the orchestra's fourth trip abroad since 1983. (Previous tours included one to Europe and three to Asia.) By the time the festival was over, the young musicians had appeared in a total of 14 instrumental, operatic, and gala performances—under six different conductors. Students also

presented 16 chamber-music concerts, and a sextet of Juilliard jazz students brought genuine American jazz to Spoleto for the first time in the festival's history. Here, two students (flutist and orchestra member **John McMurtery** and jazz pianist **Adam Birnbaum**) share some of their experiences during those busy but rewarding weeks, while associate dean **Mike Finn** provides some background on how it all came to happen.

By **JOHN McMURTERY**

WHEN I was approached with the opportunity to travel to Italy and participate in Spoleto's Festival dei Due Mondi with the Juilliard Orchestra, I felt excited and honored. On my trips to Europe, I had never traveled to Italy, though I had always wanted to. My first thought was of the phone calls I needed to make to clear my schedule for the five-week tour. That done, I looked forward to a wonderful music-making experience.

During the week before our departure, the orchestra rehearsed every day. Otto Werner-Mueller familiarized us with Wagner's *Lohengrin*, and Jeffrey Milarsky led us through the music for our opening concert. Then, on the afternoon of June 8, more than 100 members of the orchestra and several administrators piled onto buses and headed to J.F.K. Airport, boarded an all-night flight, and arrived in Rome at about 7 a.m. From there, shuttle buses took us the rest of the way to Spoleto.

A small town about two and a half hours northeast of Rome, Spoleto is located in the heart of the Umbrian



Photo courtesy of the Spoleto Festival

The orchestra's bass section rehearsed for the final concert outside of the Duomo in Spoleto.

region of central Italy. It was once a Roman colony, and one of the Roman Empire's strongest military outposts. After Federico Barbarossa burned the city to the ground in 1155, Spoleto became one of the Vatican States until 1860, when it was absorbed into the

United Kingdom of Italy. In 1958, Gian Carlo Menotti founded the Festival dei Due Mondi (Festival of Two Worlds), thereby ensuring Spoleto's place as one of the world's major artistic centers.

When the bus dropped us off, we

Continued on Page 10

More Than 700 Performances Scheduled for New Season

Juilliard's Presence Continues to Expand Beyond School Borders



Photo by Helke Strauss

Conductor James Conlon

JUILLIARD'S 98th performance season gets underway this month with an unusual multimedia staging by the ensemble Pink Baby Monster (*see article on Page 4*) on September 19—the first of more than 700 music, dance, drama, and interdisciplinary offerings that will be presented over the course of the school year. Other events this month include the New Juilliard Ensemble's opening concert on September 20 (*see article on Page 4*) and a Juilliard Songbook program on September 25.

In addition to the regularly scheduled

events that Juilliard audiences have come to expect, this year's lineup continues to expand into new venues as the School's young performers have opportunities to move beyond the borders of Lincoln Center. Juilliard's important association with conductor and alumnus James Conlon in his project Recovering a Musical Heritage—begun last year with three concerts exploring music from the time of the Holocaust—continues this spring with a weekend of music by Czech composer Erwin Schulhoff at Alice Tully Hall and the 92nd Street Y from April 30 to May 2. (One

of last year's programs that presented Juilliard singers in Viktor Ullmann's *The Emperor of Atlantis* will be repeated in Miami this December with the same cast.)

Carnegie Hall will be the scene of two Juilliard concerts this year, including a performance by the Juilliard Orchestra on October 26 in the Sunday Afternoons at Carnegie Hall series, with Charles Dutoit leading a program of music by de Falla and Debussy. (Featured guest artists for this program are piano faculty member Emanuel Ax and mezzo-soprano Jossie Pérez.) On April

Continued on Page 8

A new page in Juilliard history was written as the first Artist Diplomas in Jazz were among the 242 degrees awarded at Juilliard's 98th commencement on May 23. Soprano and alumna Renée Fleming spoke—and sang—and the incessant spring rains let up long enough for the graduates and their families to gather on the plaza following the ceremonies, where refreshments and congratulations were the order of the afternoon. The complete text of Fleming's address to the graduating students—along with a selection of photos from the day's festivities—are on Pages 6 and 7.



Photo by Lisa Yelon

THE JUILLIARD SCHOOL

60 Lincoln Center Plaza
New York, New York 10023-6588
CHANGE SERVICE REQUESTED

Non-Profit Organization
U.S. POSTAGE
PAID
NEW YORK, NY
PERMIT No. 6915

CONTENTS

Features
A Spoleto Sojourn 1
New Season Schedule. 1
Message From the President 2
DeLay Legacy Lives On. 3
N.J.E. Launches Its Juilliard Season 4
Pink Baby Monster Arrives 4
Literature's Most Famous Womanizer 5
Report on 98th Commencement Ceremonies . . 6
Bachauer Competition Winners 9
Obituaries 14
Intern Program: Low Profile, High Standards . . 16
English Resource Center 17
New Faculty Welcomed. 20
An Outreach Update. 21
After Juilliard, What Next? 23
Having a Recital at Juilliard 28

Departments
Letters to the Editor 2
Voice Box 2
Time Capsule. 9
Career Beat 12
Juilliard Portraits 13
Discoveries 16
Recent Events. 18
Words Without Songs 21
Focus on Art 22
Alumni News 23
 Spotlight 26
Faculty and Student News 27
Calendar of Events 28

The Juilliard
Journal

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

Director of Publications
Ira Rosenblum

Senior Editor
Jane Rubinsky

Production & Assistant Editor
Lisa Yelon

Editorial Board
Carolyn Adams Bärli Nugent
Janet Kessin Jerry Shafnisky
Anthony Newman Sabrina Tanbara
Karen Wagner

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

© 2003 The Juilliard School. All rights reserved. Advertisements within do not constitute endorsement by The Juilliard School. Reproduction in whole or part of any material in this publication without written permission of the publisher is prohibited.

LETTERS TO THE EDITOR

WAXING POETIC

OUR daughter Kristin “became” Dorothy DeLay for her school’s annual Wax Museum last March—an annual event put on by the sixth-graders of Marshall Road Elementary School for the past 10 years, in which great figures in American history are represented. She sat (for nearly two hours) as still as a wax person while museum-goers shuffled by. Other Americans-in-wax included the Wright brothers, Jackie Kennedy, Benjamin Franklin, and several presidents. Kristin placed her violin and bows in front of her, and items from her research all around her: an old dress (1890s) in the style that Dorothy’s grandmother



Kristin Donahue as Dorothy DeLay.

would have worn, posters showing Dorothy’s hometown of Medicine Lodge, Kan., and other places she lived, and in the foreground, a “DeLay-type board” titled “Pointless Practicing? Practice Productively.” She learned of DeLay’s positive way of approaching problems with her students’ technique, of how she seldom called students by their given names but rather by *her* given names (“honey,” “sweetie,” and “sugarplum”), and of how those same students honored her at her memorial service and elsewhere.

Kristin has gone to concerts at the Aspen Music Festival and, along with her family, collected programs featuring students of Dorothy DeLay. Some

of those programs were included in a “Scrapbook of My Life” which Kristin prepared for the exhibit. It included photos, excerpts from a diary, Miss DeLay’s passport, and newspaper clippings. This sixth-grade student really got inside the heart, mind, and soul of Dorothy DeLay, and was proud to present her life and work to her suburban Washington community (which included the local papers and the neighbors, as well as school-mates).

RUTH DONAHUE
Vienna, VA

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.

Message From the President

By JOSEPH W. POLISI

THE beginning of any school year conjures up both pleasant and problematic images. In watching the new entering class of kindergartners at my local school, I wondered if any of us have really changed that much from those days when we were intrepid 5-year-olds. Some of us jump into new situations and the encountering of new colleagues with joy and alacrity, while some of us face the unfamiliar with caution. Some are energized by new challenges and others view those new endeavors as burdensome. Whether 5 or 55, human reactions change very little, although more experienced folk are able to camouflage anxiety better. Moving into the Juilliard community can be a demanding experience for all involved. Our students have gone through one of the most selec-

tive admissions processes in the nation, and the sense of competition among artists, although not encouraged, is inevitable as well. Yet within the realistic professional environment that has been part of the Juilliard tradition for nearly 100 years, there is another quality that tends to be overlooked. I speak of the extraordinary sense of community that flourishes in our building on a daily basis. More and more, I have seen individuals and groups from our school making a deeply positive impact on our world through their art and through their humanity. This summer our students worked in an economically-challenged part of Florida, teaching children about the life-filling aspects of the arts. One of our drama students wrote, produced, and acted in a play that poignantly addressed the issue of domestic violence in our society. And about 120 Juilliard musicians enthralled audi-

ences in Spoleto, Italy, with their artistry and creativity. As we approach the second anniversary of 9/11, those of us who lived through this tragedy here in New York City continue to reflect on the loss of life and the resurgence of hope that were generated by this cataclysmic event. On September 11, 2001 and after, Juilliard community members helped to heal the deep wounds caused by the events of that horrible day. They healed through impromptu artistic presentations to the families of lost or missing firemen, and they helped by going to Ground Zero to volunteer as part of the recovery. Since that time, I have marveled at the dedication and integrity of the members of our community. With a new school year before us, let us continue to use what we teach and study each day for the betterment of our world. □

VOICE
by John McMurtery
BOX

Room for Improvement

It’s 4 o’clock in the afternoon, and you have an important performance at 5. You have just finished class and all you need is some time in a practice room to warm up and maybe run through a couple difficult passages. Up and down the halls of the fourth floor you roam, frantically searching for an unoccupied practice room. Your blood begins to boil as you pass rooms that contain music, instruments, and jackets, but no students. Some rooms do not even have IDs in the container on the door. Finally, you spy an unoccupied room. You open the door, only to find one page of music on the piano rack, waiting for its owner to return. Meanwhile, 20 minutes have elapsed, your performance draws ever closer, and you still have no place to warm up. Most music students who use the fourth-floor practice rooms are familiar with this scenario. Our security guards are also aware of the problem, which



John McMurtery

is why they regularly walk through the halls, making sure everyone has the proper ID. But we cannot expect them to patrol the fourth floor at all times. While it is wishful thinking to suggest one should be able to find an open practice room at the busiest time of the day, everyone should use common courtesy to ensure the rooms are being used to full capacity. If you must leave a room, please do so for only a few minutes at a time. It’s okay to grab a snack from the cafeteria, but if you want to sit down and eat a full meal there, please remove your stuff from the practice room beforehand. If you are afraid it may be difficult to find a room when you return, plan your meal breaks to correspond with times that are less busy. If you are searching for a room, when you notice that after 15 minutes a room containing the belongings of someone else is still unoccupied, it should be acceptable for you to take the room. Please be courteous of the other students’ property when you do this. We also must express to the administration that we need new guidelines for students entering and leaving practice rooms. In the past, the unofficial rule was that

Your blood begins to boil as you pass practice rooms that contain music, instruments, and jackets, but no students.

one could usurp an empty room when the motion-sensitive lights switched off. But many of the motion sensors have ceased to function, so some lights stay on indefinitely while others shut off in five minutes. A rule with a more specific time frame needs to be established. As the availability of practice rooms becomes scarcer, I invite the administration to examine the policies concerning practice rooms and revise them accordingly. Many schools have a system of signing out individual practice rooms, much like the process at Juilliard of obtaining a room for chamber music rehearsals. The system allows students to sign out a room in advance for a specified length of time. While such a process presents some inconveniences for both students and administrators, it may alleviate some of the uncertainties and frustrations concerning use of rooms. Meanwhile, we need to exercise more courtesy when dealing with the practice room issue. Please remember, when you leave a room with your belongings in it to go out for dinner, you may be making things tremendously difficult for a student who urgently needs that room. □

John McMurtery is a doctoral student in flute.

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.

DeLay Legacy Lives On at Second Biannual Symposium

By GERT KUMI

WHY, one year after Dorothy DeLay left us, would people be eager to participate in the Starling-DeLay Symposium on Violin Studies? What is so unique about her legacy? What was the transforming power behind her teaching?

With these questions in mind, 119 people flocked to the second biannual Starling-DeLay Symposium, which ran June 3-7 at The Juilliard School. The first symposium, held two years ago, launched an event that provides a wonderful opportunity for young artists, teachers, and professional violinists to gain insight into the teaching methods of Dorothy DeLay, and to explore new approaches to their own teaching and performance. This year's symposium differed in that Miss DeLay, who died in March 2002, was not present. One of the world's most renowned violin teachers of the 20th century, she taught at Juilliard for more than 50 years and was the holder of the School's Dorothy Richard Starling Chair in Violin. "Legacy of Learning 2003" honored the memory of Dorothy DeLay and her great contributions to violin teaching, performance, and pedagogy.

"Miss DeLay was a powerful and positive force in the world of music and the violin," said Juilliard's dean, Stephen Clapp, who was one of the teachers at the symposium. "Her impact—on Juilliard, major orchestras and chamber ensembles, music festivals, teachers, and thousands of her students, both famous and unknown—is beyond calculation."

The five-day symposium was devoted principally to the topic of teaching the exceptional young violinist. Exploring this issue was a series of master classes with a distinguished roster of soloists and teachers, including Itzhak Perlman (who now holds the Dorothy Richard Starling Chair in Violin Studies), Paul Kantor, Brian Lewis, Anne Akiko Meyers, Donald Weilerstein, Won-Bin Yim, David Kim, and Stephen Clapp—all former students of Miss DeLay who are intimately familiar with her pedagogical methods and who utilize elements of her approach in their own teaching. Participating in the master classes were 10 exceptionally talented young artists, chosen from some 150 applicants. Ranging in age from 9 to 23, the group included young violinists from the U.S., France, and Canada. Each presented repertoire of his or her choice in three master classes. The young artists were also featured in

evening recitals in Paul Hall.

Another important component of the symposium was a series of violin technique and pedagogy sessions with Brian Lewis, a Juilliard alumnus and former DeLay student who serves as the symposium's creative coordinator and is himself experienced in teaching gifted young violinists. Mr. Lewis focused on short character pieces and had selected two such pieces for each class. He had the participants listen to different performers and comment on what they thought about the performer's choices. Without sug-

gesting which one might sound better, Mr. Lewis asked questions about vibrato or fingering, or what kind of bow stroke a certain artist used in his recording and why. His whole point was to generate critical thinking among the musicians and make them aware of this process as a tool to emphasize and encourage the individuality of the performer. Miss DeLay was famous for employing this same method with her students. According to Brian Lewis, Miss DeLay strove to create independent thinkers in search of their artistic voices.



Photos by Nan Melville

It was interesting to see how all the master teachers focused mainly on similar things, seeing them from different perspectives. For example, Mr. Perlman had students from his studio demonstrate different ways of interpreting the same piece of music by asking questions about what means they might employ to make a piece calmer or more energetic: what kind of vibrato would this require, or what kind of bow speed should the student employ? All of these suggestions were

simple tools, but they made a huge impact on a piece. One student played the beginning of the Dvorák Violin Concerto and Mr. Perlman had him imagine how the character of Kramer in the comedy "Seinfeld" would have played the same piece. Simply by

employing a faster vibrato and a faster bow speed, the young artist came up with a fantastic performance that made everybody in the audience laugh. Won-Bin Yim, on the other hand, focused more on how to relate what performers see in the score with what the composer had in mind when writing the music. It was amazing to see what we as performers can come up with, if we know a little bit of the history and the circumstances under which the piece of music we're performing was created. One of the young artists in his master class played the first movement from the Sibelius Violin Concerto; Mr. Yim had her focus on the character of the piece, and how to make it come alive by employing certain elements in her playing. First he asked the student if she watched movies, and what kind of movies she likes to see. And then he encouraged her to imagine what would come up in her mind when listening to the Sibelius Violin Concerto. The student thought of the movie *Dr. Zhivago* and came up with two words, snow and cold. Taking advantage of



Above: Itzhak Perlman conducts a master class in Paul Hall; **at left:** Brian Lewis teaches a class in stretches and scales in Room 320.

that, Mr. Yim asked the student about what means she would employ to portray that kind of atmosphere in the music. To accomplish that, she reduced the amount of vibrato she was using at the beginning and used more bow combined with less bow pressure, which made the performance less dramatic and more distant and cold. Just by using her imagination the student gave us a completely different performance.

The master classes, which were at the center of the whole event, were wonderful experiences. They enabled everyone to see different approaches, and engaged both teachers and students in a conversation on how to make their performances sound better.

Two of the symposium's distinguished guest artists presented full-length recitals in Paul Hall as part of the evening offerings: Anne Akiko Meyers (joined by pianist Li Jian) gave a varied program of works by Messiaen, Janáček, Satoh, and Ravel; David Kim (joined by pianist Gail Niwa) presented a program with works by Prokofiev, Dvorák, and Sarasate. The participants had the opportunity to listen to two different performances, by Anne Akiko Meyers and David Kim, of the *Italian Suite* by Stravinsky.

Also attending the symposium were 125 participants, who were free to observe and partake in all of the activities. This diverse group included people from countries including Chile, the Philippines, Canada, England, and Brazil, and from more than 30 states that included Texas, Washington, Utah, Oregon, and California.

All the participants in the symposium expressed their absolute enthusiasm about the caliber of the teachers and the guest artists, as well as the superb organization of Brian Lewis. As one participant noted: "David Kim, Paul Kantor, Brian Lewis, and Stephen Clapp were excellent! This is a great event for us teachers who are in need of 'recharging' our batteries, especially as we face more advanced students than ever. Please continue these symposiums! I highly appreciated Brian's intelligent choices in his own topics, and all his fun with a great scales class and technical exercise sessions. It is exactly what we need more of."

Another observed: "The pedagogy classes were wonderful. The variety of players and the different styles of the artists and teachers were especially stimulating. I am sure much of what I have learned here will continue to inspire me for years to come."

This was exactly what the organizers were aiming for. Dorothy DeLay's unique legacy can inspire teachers and young musicians for years to come—and this valuable symposium will serve as a platform to accomplish that. □

Gert Kumi earned his master's degree in violin last May as a student of Stephen Clapp.



Photo © by Mark Smith, www.camazotz.com/wtc

SEPTEMBER 11, 2001

WE REMEMBER

CORRECTION

In the caption for the photo on Page 10 of the May issue, accompanying the article on Larry Rhodes, dancer Helgi Tomasson is identified as a former faculty member. Tomasson was never on the faculty of Juilliard, although he did receive an honorary doctorate from the School in May 2002.

Fresh From Lincoln Center Festival, N.J.E. Launches Its Juilliard Season

By JOEL SACHS

THE New Juilliard Ensemble presents its first concert at Juilliard this season on September 20 in the Juilliard Theater—but its 11th season of concerts actually opened on July 15, when the ensemble returned for its third appearance in the Lincoln Center Festival. It is a real honor to be Juilliard’s only representatives in this amazing festival, in which the N.J.E. joins such illustrious performers as the Kirov Opera, the New York Philharmonic, and Ensemble Modern (Frankfurt), as well as Brazilian pop bands, Chinese theatrical groups, and dance companies from all over the world.

The New Juilliard Ensemble has a special role in the festival. Each year, one of the featured events is the performance of a contemporary opera. In order to expand the audience’s acquaintance with the opera’s composer, the New Juilliard Ensemble has been invited to present additional instrumental and vocal music by that person. In the process, the players have gained the opportunity to work closely with important composers. In 2001 it was the Italian master Salvatore Sciarrino; in 2002, the Chinese-born composers Bright Sheng (who lives in the U.S.) and Guo Wenjing (director of composition at the Beijing Conservatory). This year’s opera was again by Salvatore Sciarrino: his version of Shakespeare’s *Macbeth*.

Although Sciarrino is not well known in the U.S., Europeans have considered him one of the leaders of the avant-garde since the late 1960s. He leaves an indelible impression: Extraordinarily engaging and genuinely friendly, he amazes his performers with the power of his imagination, the fineness of his hearing, and his ability to articulate what he wants. He came to all of the N.J.E. rehearsals except the first—which was used to “assemble” the two conducted works—and left us wondering how one could do justice to his music without his advice. For when he begins working, even the clear instructions of his score only scratch the surface of possibilities for the realization of his vision.

Since only one of the N.J.E. performers had met him (in this festival two years ago), the others were naturally somewhat apprehensive before he arrived.

New Juilliard Ensemble
Juilliard Theater
Saturday, Sept. 20, 8 p.m.

Free tickets available in the Juilliard Box Office.

Within minutes, however, any hesitancy dissolved—especially since the Italian word *simpatico* seems to have been invented to describe him. His sound world is very quiet, and requires exceptional control of the instruments or voice. Yet even I, who know him rea-

sonably well, was not prepared to see him spend some 10 minutes with percussionist Eric Poland to get the right quality in a single note on the bass drum; a similar amount of time with flutist Andrea Fisher, showing her how the flute could be quickly rotated to permit a virtually impossible sudden change of color and dynamics; or with Gilad Harel, working toward a



Above: Salvatore Sciarrino; right: Derek Bermel

virtually airless and pitchless “pop” of the clarinet reed. We soon knew that he not only knows exactly what he wants, but exactly how to get it.

All of this was especially necessary in *Infinito nero* (*Black Infinity* or *Infinite Black*), an unnerving monodrama for mezzo-soprano (Bo Chang) and eight players based on sayings of St. Mary Magdalene of the Mad, an early 17th-century Florentine mystic, who would walk around the convent in total silence, suddenly blurting out some words, which eight novices would desperately try to understand and write down. (Scholars believe she was probably insane and got her sainthood through family connections.) Sciarrino’s music, almost all of it played between *ppppp* and *pp*, seems to pull the listener right inside her body, lodged amidst her circulatory, respiratory, and nervous systems. The scoring makes it almost impossible to associate sounds with the instruments producing them; everything sounds like eerie breathing or beating. In order to enhance that effect, the piece was performed in near-darkness; only the Paul Hall exit lights, with their blood-red glow, and the music stand lights (gelled blue) produced a dim glow.

The rest of the program comprised arrangements of two madrigals and two instrumental pieces by Don Carlo Gesualdo, for the same combination of singer and players; the Piano Trio No. 2, played by D.M.A. students Martin Kennedy, Miranda Cuckson, and Jesús Castro-Balbi; and *Three Brilliant Nocturnes* for solo viola, played by D.M.A. graduate Stephanie Griffin. Hearing the CD of the trio before having seen the score provoked one player to comment on the performers’ excellent whistling skills. In fact, the passage—like virtually every note for the strings in the entire concert—was played either in harmonics or with some fundamental alteration of the sound, such as the extreme damping effect of a practice mute.

For me, the most rewarding moment was Mr. Sciarrino’s remark as we left the stage: “If only we had students like this in Italy.”

ONE exciting feature of the September 20 concert at Juilliard launching the N.J.E.’s main season is the New York premiere of Derek Bermel’s song cycle *Natural Selection*, which was to have taken place last season but had to be cancelled because of a singer’s serious illness. The soloist for this performance will be Daniel Gross, from the Juilliard Opera Center, whom listeners may

remember from his performances as the narrator in Schoenberg’s *A Survivor from Warsaw* in last year’s Focus! Festival, as Leporello in Mozart’s *Don Giovanni* (last April), and as Death in Viktor Ullmann’s *Emperor of Atlantis* (last March). The concert also includes the U.S. premiere of the shimmering and meditative *Flower Orna-*



ment Music by the Danish composer Ole Buck. There is an amusing little story about this score. Mr. Buck sent it to me with a note that he had dedicated it to me in gratitude for a beautiful performance of a piece of his in the 1998 Focus! Festival. In thanking him, I pointed out what he did not notice—that it had been conducted by someone else! Other works on the program are *Dance Maze* by Australian Andrew Ford and the New York premiere of *The Passing of Memory* by David Liptak, a faculty member at the Eastman School. □

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

A Quixotic Adventure: Pink Baby Monster Arrives at Juilliard

By BRUCE BRUBAKER

Trumpeter and Juilliard faculty member Mark Gould is part of Pink Baby Monster, a band that will launch Juilliard’s performance season with Afterlife, a multidisciplinary presentation in Paul Hall on September 19 at 8 p.m. The band’s debut CD Rich Boys will be released later this year.

PRETTY much everyone alive loves music. But now, as lots of symphony orchestras face financial hard times and sales of “classical” recordings decline to almost nil, many in the concert music establishment are wondering just what this word “music” means—or can mean.

The day after the Northeast’s big blackout, I talked to Mark Gould about his new band Pink Baby Monster and their upcoming performance at Juilliard. Gould told me, “In classical music, we are in very dire

times. How the art form is viewed by our society is disturbing. We need different models to conserve this music. In a circuitous way, what I’m doing in this project is connected with that. I’m trying out something that involves many forms—popular forms, classical forms, words, a lot of things—all mixed together.”

Gould’s September 19 performance at Juilliard—with Brian McWhorter, Wayne DuMaine, Kyle Sanna, Warren Wernick, and video artists Michael Zansky and Jonathan Bell—is titled *Afterlife*. Gould describes the material as “political” and “quite funny.” The performance will make use of two computers with samples (and live sampling), guitar, trumpet, piano, and vocals. Gould said, “I’m also going to use Juilliard students, probably three or four sopranos, and four or five trumpeters—extra trumpet players. I’m not sure how that’s going to be; it may grow. The structure is very well

planned out, but there will be a great deal of improvisation. There will be video footage from public-domain silent movies. One of them is called *The Rapture of Christ* from 1905. And

formance art,” “live art,” “interdisciplinary work”.... In recent decades, these phenomena have energized the artistic world, particularly the visual arts. Classical musicians

“The music we are doing here would really have no categorization. It sounds like rock, it sounds like jazz, it sounds like electronica—it’s informed by all that. I hear some very organic amalgamations of different kinds of music ... combinations of different musical languages that seem to work very, very well.”

then some low-tech horror movies, like *Mothra*.” Mark agreed with me that this could be termed “performance art.” Of course, it’s sometimes hard to know what words to use: “per-

have gotten involved too. Lincoln Center’s New Visions series is conspicuous. Juilliard’s InterArts class is another example of boundary-crossing curiosity; every year, class members

Literature’s Most Famous Womanizer Strikes Again

Fourth-Year Drama Students Stage Tirso de Molina’s The Last Days of Don Juan

By MAHIRA KAKKAR

HE is the world’s most amorous lover, renowned for his prowess. He is the conqueror of many hearts. He is also the symbol of libertinism—i.e., immoral behavior not restrained by conscience or conventions. In fact, the name of Don Juan has become so familiar as to have passed into legend.

The earliest known literary version of the Don Juan legend appears in Tirso de Molina’s 1630 play, *El Burlador De Sevilla Y Convidado de Piedra* (The Trickster of Seville and the Stone Guest). Juilliard’s Drama Division opens its season on October 1 with an adaptation of this play, titled *The Last Days of Don Juan*.

Directed by Michael Sexton and involving the entire fourth-year class, *The Last Days...* takes a comical look at compulsive sexual behavior. The protagonist, Don Juan (played by Michael Simpson) races from sexual escapade to escapade, seducing and hoodwinking all in his path. He seems virtually unstoppable, and his destructive trajectory is only terminated by an unearthly force. Don Juan’s companion and sidekick through all these adventures is Catalina the cook (played by Damali Scott), who is the comic foil to Don Juan’s overwhelming persona. This adaptation by British playwright Nick Dear deviates from the original in that, in Tirso’s play, Don Juan’s lackey was Catalinon—a boy or man. By changing the character to Catalina—a woman—Dear raises some interesting questions. For instance, why does Catalina stay with Don Juan after he kicks her, abuses her, and withholds her pay? Says Sexton, “It’s an interesting and problematic change—it is unclear as to why Don Juan doesn’t go for her.”

Speaking further about the play, Sexton reveals that it is the kind he enjoys: “It has questions of sexuality at its core. I don’t think I’m alone in thinking that human behavior surrounding sex is endlessly fascinating. It is also a play about class. Don Juan

exploits and enjoys the power imbalance. He can’t stand not satisfying himself, and the more criminal the act is, the more alluring it is for him. It is only when he kills a member of the aristocracy that those in power get upset at what he’s doing.”

In fact, it is difficult to hate Don Juan—he is self-assured, brave, charming, handsome, lively, persuasive, and witty. In short, he has all the makings of a brilliant lover. One’s introduction to him on stage is his seduction of a duchess, who believes that he is her own true love and has no idea about his real identity. When she begins to suspect something is amiss, she calls for help and the King of Naples arrives. Embarrassed by the duchess’ indiscretion and mindful of his own position, the King leaves it to the Ambassador of Seville to settle affairs. This seems to be typical of the ruling class in the play, who would rather smooth over affairs than actually tackle them. The Ambassador conveniently turns out to be Don Juan’s uncle, and assists his nephew in his escape from the chambers.

Don Juan flees unpunished. We learn that he stole out of Seville after an incident of the same nature, and most of his other exploits from here on are of a similar bent. He charms one woman after another and then flees, leaving the women to bewail their fate. He is entirely non-discriminatory, seducing

fisherwomen, noblewomen, country women, brides—even his friends’ sweethearts. The only factor he seems to require is that there be some obstacle in his path. He gains entry via trickery and deceit—usually under cover of darkness, using false identities, making empty promises. The woes of those who suffer at his hands merely make his antics seem more of a merry jaunt to him. But when he kills a nobleman by mistake, the male rulers—the ones who wield power—sit up and start taking notice.

The world of Don Juan is definitely a patriarchal one, with the male gentry being the supposed representatives of law and order. It is thus also a world in which a young nobleman like Don Juan can be lawless and yet go scot-free. In fact, the King has to make amends for Don Juan’s misdemeanors by arranging his marriage to the duchess he has wronged, only to find that Don Juan has dishonored several women. In this setting a woman’s honor depends on her virginity, and if stripped of that before marriage, she is considered defiled. Thus the women Don Juan has abused have no real recourse to justice except to demand that he marry them.

“The play is a funny, painful, sexy one,” says Sexton. “Although the writer makes you root for Don Juan by making him dynamic and attractive, he also successfully shows the price that the women pay for his philandering.” Witness Tisbea’s graphic agonizing: “I

was deflowered there—left hot and red and bleeding in that oven of desire.” Her plight makes one empathize with the victims. It also helps unveil Don Juan’s true brute nature—a sexual, elemental, virtually unstoppable force. The play is replete with references to witchcraft and the Devil, and Don Juan is frequently compared to Satan. It is therefore striking that one from the grave, the nobleman Don Juan killed, is

The Last Days of Don Juan
Drama Theater
Wednesday, Oct. 1–Sunday, Oct. 5

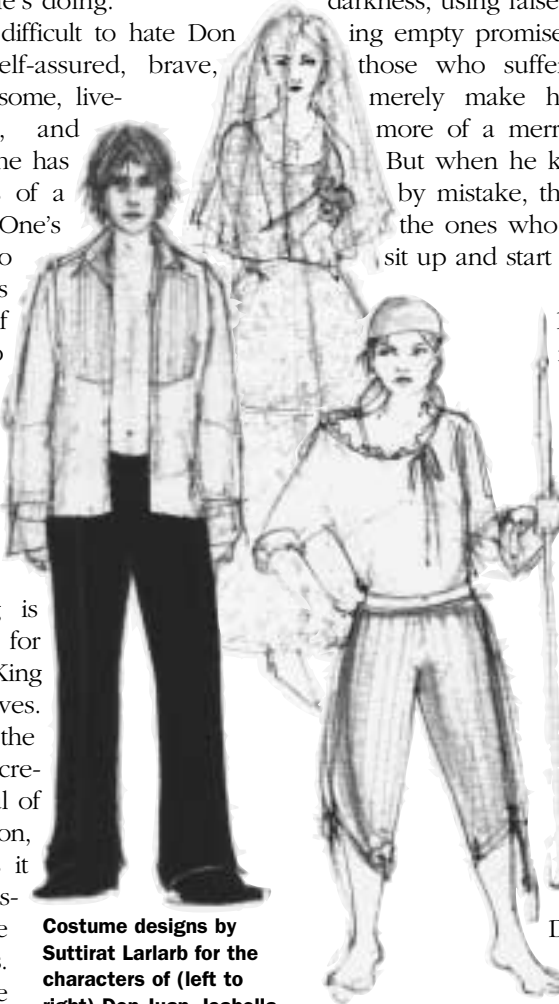
See calendar on Page 28 for details.

responsible for his demise. By inviting the stone statue of this nobleman, Don Gonzalo, to dinner, Don Juan virtually invites his own end. The young philanderer who throughout the play mocks God now begs to be shriven before he is dragged down to hell, but is denied his request as retribution for his unseemly behavior. The play concludes with the women being married off to their appropriate partners and the society’s order being restored.

There are no precise antecedents for the Don Juan character as portrayed by Tirso de Molina. A number of Spanish plays of his era portray the amorous exploits of a young nobleman and present a character analogous to Don Juan. It is commonly assumed that the general idea of a gallant seducer was part of the literary repertoire of the time and Molina constructed the character based on no definite source but his own imagination and a stock dramatic type. The stone guest, however, has its sources in folk tradition. Molina’s audiences would have recognized it as a fitting agent of reprisal for Don Juan’s unrepentant nature.

The Last Days of Don Juan remains a problematic play. While matters seem to be comfortably settled at the end of the drama, one wonders if anything has changed. The cause of the

Continued on Page 20



Costume designs by Suttirat Larlarb for the characters of (left to right) Don Juan, Isabella, and Tisbea for *The Last Days of Don Juan*.

collaborate in an interdisciplinary piece performed in May. (See the photos of *Richard Didn’t Play Hindemith* on Page 19 of this issue of *The Juilliard Journal*.)

Mark Gould’s work with Pink Baby Monster involves the crossing of boundaries within music too. He told me, “The music we are doing here would really have no categorization. It sounds like rock, it sounds like jazz, it sounds like electronica—it’s informed by all that. I hear some very organic amalgamations of different kinds of music—no longer a “symphony orchestra” with a “rock band” in front of the orchestra, which never really worked. Now, there are organic combinations of different musical languages that seem to work very, very well.” Passages of the band’s music, Gould acknowledged, have a regular, rock beat. Divergent elements are brought together: One of the band’s songs, “I Live For Art,” combines the

tenor aria “E lucevan le stele,” from Giacomo Puccini’s *Tosca*, with Karlheinz Stockhausen’s controversial remarks about terrorism and art, uttered in September 2001.

The Juilliard School is that bastion of the performing arts where Leontyne Price and Van Cliburn were trained.

Pink Baby Monster: Afterlife
Paul Hall
Friday, Sept. 19, 8 p.m.

Free, no tickets required.

It’s also where the works of P. D. Q. Bach were first heard, where Philip Glass was nurtured...and even Neil Sedaka. You might say those were artists seeking a voice—or work looking for its audience. I asked Mark Gould about the audience for Pink Baby Monster. He said, “It’s a problem

for record companies. The companies ask: ‘Well, who’s gonna buy this? Who is this for?’ Maybe the lyrics are a bit more sophisticated than usual teenage lyrics and maybe the music is too experimental.... Right now, it’s in a stage of development and Juilliard’s a very good place to do such things.”

We talked about young composers and the isolation of the “classical music composer.” “The model of the solitary composer needs to be revamped,” Gould said. “In an educational setting, what I would like to see is composers being part of ‘bands.’” As he was saying this, I thought of the English composer Steve Martland and his band, and even Philip Glass and Steve Reich—who, in their own ways, formed ensembles that were intrinsically linked to the genesis of new compositions. Mark described a setup where a student composer would collaborate very directly with a small group of players, testing ideas in

rehearsals and through controlled improvisations. “They would be part of a process,” he said. “It would help them; it would help the players. Everybody would start to think like creators, and that would be good.”

I asked Gould how he—an esteemed classical trumpet player—got involved with all this. “I came to New York as a budding, mediocre, bebop trumpet player,” he explained. “So I was always interested in improvisation. And then, being at the opera, I was very interested in theater. And somehow all this came together for me—to do something like this, to make a band, to do video. Now that I’m no longer playing at the Metropolitan Opera, I’m going to have time to spend on such quixotic adventures.” □

Pianist and faculty member Bruce Brubaker’s latest CD for Arabesque Recordings, titled Inner Cities, will be released September 8.

242 Degrees Awarded at 98th Commencement Ceremonies

‘Be Courageous,’ Renée Fleming Charges Graduates

The rain that kept New Yorkers wet throughout most of the month of May didn’t dampen spirits at The Juilliard School’s 98th commencement ceremonies on May 23 in Alice Tully Hall. A new page in Juilliard history was written as the first Artist Diplomas in Jazz were awarded to seven students from the Institute for Jazz Studies. Another landmark was the presentation of the first two Artist Diplomas in Directing. In total, 242 degrees were awarded: 9 Diplomas, 32 Bachelor of Fine Arts degrees; 65 Bachelors of Music; 8 Graduate Diplomas, 92 Masters of Music, 29 Artist Diplomas, and 7 Doctors of Musical Art. Honorary doctorates were awarded to actress Marian Seldes; ballet master Alfredo

Corvino; the late flutist Julius Baker, who died on August 6 (an obituary is on Page 14); trumpeter William Vacchiano; jazz pianist Ellis Marsalis; and soprano and Juilliard alumna Renée Fleming, who delivered the commencement address printed on these pages and who treated the audience to a spirited performance of “On the Beginning,” a song composed for the occasion by Pre-College Division Director Andrew Thomas, who also accompanied. Five students won special awards that were announced at the end of the ceremonies: Stephan Laks received the Martha Hill Prize for outstanding achievement and leadership in dance; Jeffrey Biehl received

the Michel and Suria Saint-Denis Prize for outstanding achievement and leadership in drama; the Richard F. French Award was presented to Cameron Stowe for outstanding work on a doctoral document; Shalanda Bond won the Peter Mennin Prize for outstanding achievement and leadership in music of an undergraduate student; and Jihea Hong and Patrick Kabanda shared the William Schuman Prize for outstanding achievement and leadership in music of a graduate student. After the ceremonies, the rain let up just long enough so that the graduates and their families could gather on the Milstein Plaza for refreshments, congratulations, and many sighs of relief.

WHEN asked to give this address, I immediately said yes, because I possess that mutant gene that compels me to agree to absolutely everything I find terrifying. I suspect some of you have that gene too, or you wouldn’t be here at this wonderful institution. So I’ve agreed to the responsibility of summarizing your Juilliard education, while inspiring you to glorious futures in 10 minutes or less—terrifying indeed. But then I took a poll, and not a single friend could remember who spoke at their graduation, which increased my confidence dramatically.

What on earth could I say, since I honestly don’t feel very different from you or removed from my graduation. My search for a purpose, feelings of confusion, hope, and ambition still make up a major part of every day. But then I stopped thinking about *me*—not easy for a singer—and began thinking about *you*. *You* are extraordinary, courageous, beautiful, and historically unique as a graduating class.

Think about your Juilliard experience. In the middle of 1999, your freshman year, you joined the world in a giddy, exhilarating Millennium celebration—a fever when we all, even those of us old enough to know better, imagined that the next century would be different.

Then in 2001, the beginning of your

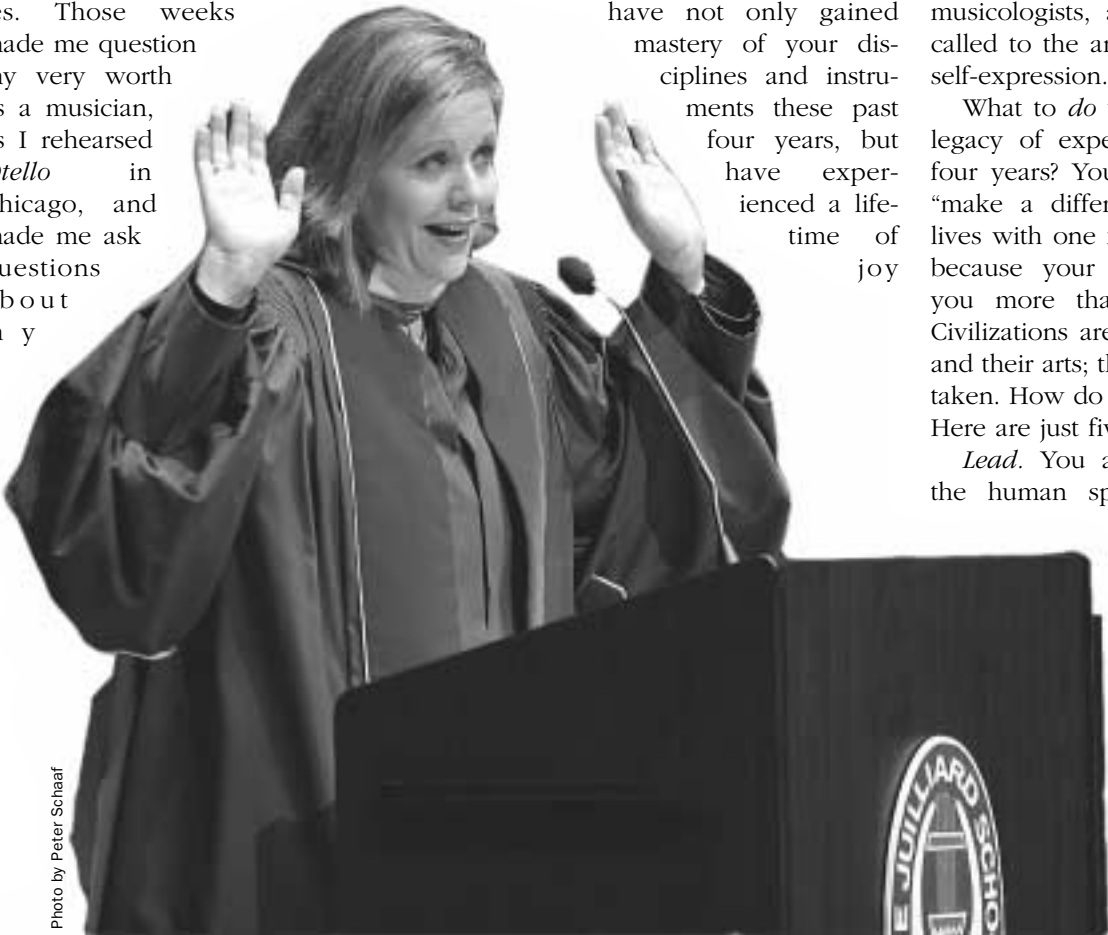
junior year, you witnessed our young city’s loss of innocence in September just as you began your studies. Those weeks made me question my very worth as a musician, as I rehearsed *Otello* in Chicago, and made me ask questions about my

function and purpose in society. And as you graduate today, with Afghanistan and Iraq, the world has transformed into a more uncertain place than when you began here. You have not only gained mastery of your disciplines and instruments these past four years, but have experienced a lifetime of joy

success, the torture of a constant striving for perfection for actors, historians, composers, writers, choreographers, musicologists, and more—all of you called to the arts, to creativity and to self-expression.

What to *do* with this extraordinary legacy of experience you’ve had in four years? You’re already primed to “make a difference,” to begin your lives with one foot rooted in eternity, because your experience has aged you more than you can imagine. Civilizations are judged on their wars and their arts; that’s the measure that’s taken. How do we want to be judged? Here are just five ideas:

Lead. You are artists—keepers of the human spirit and our noblest thoughts and feelings.



Renée Fleming gave the address atThe Juilliard School’s 98th commencement ceremonies in May.

Throughout time, Art has proven to be the highest expression of mankind while History has consistently proven to be the opposite—greed, hatred, and lust for power. Be history’s Greek chorus. As Homer’s King says to the tearful Odysseus regarding the fall

of Troy: “The gods arranged all this, and sent them their misfortunes in order that future generations might have something to sing about.” Often, what man *does* is base. What we have to say about it, after the fact—and hopefully before—is inspirational.

Be resilient. If you find that your chosen dream becomes unattainable, there are many types of success. ChevronTexaco has just announced the end of its sponsorship of the “Live From the Met” radio broadcasts. Six orchestras have closed this season, and a few others are on the way. The greatest service you can provide for the arts in this country is finding an audience for your colleagues. Recent decades have seen tremendous growth in performance organizations, conservatories producing wonderfully trained artists, all dressed up with less and less of a public to perform for. The recent Pew Charitable Trust study called for a profound policy shift from strengthening the supply of artists to stimulating the public’s demand for the arts. The trust report further

On the Beginning

Lyrics by Gene Scheer

When you wake up tomorrow with a diploma in your hand,
You’ll feel thrilled, proud and absolutely grand.
You’ve completed all your course work. There’s not a thing you’ve left undone.
So forgive me if I tell you that you’ve only just begun.

For your muse is a lover whom you can’t help but adore—
Even though you give her all your heart, still she asks for more.
“You’re good,” she says, “but not quite as good as you could be.
Study that score, script, dance again and then come back to me.”

And so you practice all your life, then one day (at La Scala) you get booed.
You’ll feel like someone’s mistress, ’cause, God knows, you’ll feel scru—
—tinized and criticized. To be honest it is tough.
Trust me; no one escapes the feeling that you’re not quite good enough.

But for those who understand it’s not really about you—
That your greatest glory is the privilege to pursue
A lifetime of learning about the language of your heart—
Your lives will be, Class of 2003, your greatest work of art.

Reprinted with the permission of the author.

reports *your generation* with solving these problems. Challenge the idea that the arts are for a select few—teach, make more people love what you love, and help them to understand why you dedicated those 11 million hours in the first place.

Be creative. Please give our citizens an alternative to television (and especially reality TV) as a substitute for anything resembling the creative process. Help them to think more, experience more, and live vicariously less. Be creative in your own lives every day—it feeds the soul. Even those of us who perform are fed by our imaginations. I am always humbled by spontaneous inspiration—that moment on stage when something new occurs to me and, thanks to the now *more* than 45,000 hours of practice, I have the courage to



Photo by Peter Schaaf

is only a queer, divine, dissatisfaction: a blessed unrest that keeps us marching and makes us more alive than the rest.”

I want to tell you a story. I was asked to sing “Amazing Grace” at Ground Zero. Faced with thousands of people whose loss was so profound—a sea of grief—I didn’t know how I could sing. I couldn’t look at the faces, once I began. It wasn’t until sometime later that I had the realization about why I was there: to bring music, to comfort and provide solace for these people.

Please, remember *your* legacy of experience. You are extraordinary—historically unique as a graduating class—and we *need* you to be courageous. □



Photo by Lisa Yelon

Clockwise from top: The honorary doctorate recipients for 2003 were (back row) soprano and Juilliard alumna Renée Fleming, jazz pianist Ellis Marsalis, actress Marian Seldes, (front row) trumpeter William Vacchiano, the late flutist Julius Baker, and ballet master Alfredo Corvino; Xiaomu Fang, Garan Fitzgerald, Colin Fowler, and Selina Greso line up before entering Alice Tully Hall for graduation; Julia Bruskin and Aaron Wunsch posed for a photo after commencement; all the graduates gathered for a group picture on the steps above Tully Hall; seniors Michael Urie (left) and Daniel Wiley enjoyed the sherry hour with President Polisi on May 2; Jennifer Krupa (right), standing with Laurie Carter and Victor Goines, was one of the first graduates of Juilliard’s Jazz Institute.



Photo by Lisa Yelon

try it. I never, ever feel more alive than in that moment.

See humor in as many things as possible. After a recent benefit concert, a breathless couple pressed a gift into my palm. Earplugs. They proclaimed with enormous enthusiasm that they came to the concert armed with earplugs because they hate concerts with singers, but came to support the cause.

Wonder of wonders, they never used the earplugs. I said, “That’s the most wonderful backhanded compliment I’ve ever received.” Let’s face it: in how many fields could one have such unconventional praise?

Stay balanced. If I knew then what I know now, I would have had a lot more fun while I was worrying about how I was going to claw my way to the top (not that I was ambitious, mind you). My favorite tempering statement is: On my deathbed, what choice would I wish to have made now? Your life is a series of choices, and you may find yourself standing at this podium one day, as I am, wondering if you made the right ones.



Photo by Jane Rubinsky

Always be a student. You think you’ve graduated—but this is just the beginning. Not long ago, bored at a spa (or escaping exercise), I saw a psychic and I asked her about my beloved Juilliard voice teacher, Beverley Johnson. Without skipping a beat, she said, “Oh, she’s learning a great deal, studying with scholars.” I don’t know if it’s true, but it really sounds like her. I still see every engagement as an opportunity to learn something new, and I hope I always will.

We have chosen a rare and privileged profession—one which actually encourages our uniqueness. In the words of Martha Graham: “There is no satisfaction whatever at any time. There



Photo by Lisa Yelon



Photo by Lisa Yelon

Orchestre de Chambre de Lausanne



Christian Zacharias, artistic director and principal conductor
Heinz Holliger, Okko Kamu, Ton Koopman, permanent guest conductors

Requires

Concertmaster (coordinated)

Audition on Monday 10 November 2003 from 9h30 in Lausanne

Required :

- 1. Mozart, Concertos Nos 3, 4 or 5 (all movements)
- 2. Bach, a Partita of your choice (2 contrasted movements)
- 3. A romantic or modern concerto of your choice (all movements)
- 4. Orchestra's excerpts

The orchestra's excerpts will be sent with the invitation to the audition mid-October 2003.

Number of services per year : 160

To be appointed on 1st January 2004 or upon agreement

Please send your application with curriculum vitae, copies of diplomas and a photo to :

Orchestre de Chambre de Lausanne
Rue Saint-Laurent 19
CH - 1003 Lausanne
Telephone : +41-(0)21-345 00 20
Telefax : +41-(0)21-345 00 21
svolet.ocl@vtxnet.ch or ocl@vtxnet.ch
www.regart.ch/ocl

Inscription deadline : 25th September 2003

More Than 700 Performances Scheduled for New Season

Continued From Page 1

26, James DePreist will lead the Juilliard Symphony in a program highlighted by Aaron Jay Kernis' *New Era Dance*, along with works by Mozart and Mahler.

Drama Division Productions

Nick Dear's adaptation of Tirso de Molina's *The Last Days of Don Juan* opens the Drama Division's fall season on October 1 in the Drama Theater (*see article on Page 5*), featuring fourth-year actors in a performance that will be repeated October 2-5.

The production is directed by Michael Sexton. Other fourth-year productions to be featured in the Drama Theater during the year include Brian Friel's *Translations* (directed by Richard Feldman), November 20-24; Florence Gibson's *Belle* (directed by Tazewell Thompson),

December 13-18; and Shakespeare's *Love's Labour's Lost* (directed by Eleanor Holdridge), February 12-16. Each of these plays will return in the spring for the repertory season. Third-year students will also be featured in several productions during the year, beginning with Homer's *The Odyssey* (directed by Ruben Polendo) in Studio 301, October 22-26.

Dance Performances and Workshops

Choreographers Jacquelyn Buglisi, Thaddeus Davis, Zvi Gotheiner, and Dwight Rhoden will work with Juilliard dancers throughout the fall semester, creating works that will be featured on a program titled *New Dances at Juilliard*, Edition 2003, in the Juilliard Theater on December 11-14. The annual spring dance concert moves to March this year, with a new title: *Juilliard Dances Repertory*, Edition 2003. The program, which runs from March 24-28, will feature Juilliard dancers in Paul Taylor's *Esplanade*, Lar Lubovitch's *A Brahms Symphony*, and Nacho Duato's *Duende*, with the Juilliard Theater Orchestra conducted by David Briskin. Other dance highlights this season include a retrospective of the best works by student choreographers on the newly titled *Choreographic Honors* program, presented on May 12, 13, and 15. All performances are in the Juilliard Theater.

Opera and Vocal Arts Offerings

The Juilliard Opera Center offers two mainstage productions in the Juilliard Theater this season, beginning with Handel's *Oreste* (performed in Italian), conducted by Daniel Beckwith and directed by Lillian Groag, on November 12, 14, and 16. Later in the season, Juilliard alumnus Miguel Harth-Bedoya returns to lead a double bill of Stravinsky operas (*Oedipus rex* and *Le rossignol*) on April 20, 22, and 24, directed by Ned Canty.

Alumnus and tenor William Ferguson has been awarded the 2003 Alice Tully Vocal Arts Debut Recital, which will take place in Tully Hall on November 20. He will be joined by pianist Stephen Philcox. This annual concert advancing an outstanding

young vocalist is underwritten by the Alice Tully Young Artists Fund (which also provides scholarships in voice and organ). Ferguson will sing music by Schubert, Purcell, Britten, Grainger, and Juilliard alumnus Mason Bates.

The annual Vocal Arts Honors Recital will take place on May 6 in Alice Tully Hall, featuring selected young artists of the Juilliard Opera Center and the Vocal Arts Department. Other events will include a master class with opera star and Juilliard alumna Leontyne Price on



The Juilliard Jazz Orchestra

October 8, as well as six Liederabend and four Juilliard Songbook concerts throughout the season.

Jazz at Juilliard

The Juilliard Jazz Orchestra's third season kicks off with "Symphony in Riffs: The Music of Benny Carter" on October 24 in Alice Tully Hall. Two more concerts will follow in the Juilliard Theater: the program on February 23 is titled "Current Events: Music from Juilliard Jazz"; the final concert, "What's Your Story: The Music of Mary Lou Williams", will be offered on April 28. (The orchestra also makes debut appearances this year at the New Jersey Performing Arts Center in Newark and at Emory University in Atlanta.) Jazz performances by a variety of smaller ensembles (which take place in Paul Hall) are scheduled for October 7, November 3, December 1, February 2, April 7, and May 19.

Focus! Festival 2004

The 20th annual Focus! Festival commemorates the 50th anniversary of the death of Charles Ives with a six-concert retrospective of his music. Opening the festival is the New Juilliard Ensemble, with a concert in the Juilliard Theater on January 23. Four chamber concerts (also in the Juilliard Theater) will follow during the week; the concluding concert on January 30 will be conducted by Anne Manson and feature the Juilliard Orchestra and the Juilliard Choral Union in a performance of Ives's *Psalm 90* and three other works.

Orchestra and Symphony Concerts

Along with the Carnegie Hall concerts, the Juilliard Orchestra and Symphony each perform once in Avery Fisher Hall this year. The orchestra's November 10 appearance, led by Gerard Schwarz, features Bernstein's "Kaddish" Symphony (with the Juilliard Choral Union and Brooklyn Youth Chorus), as well as works by Adler and Bloch. The Juilliard Symphony presents a program of Berlioz, Rossini, and Schubert on October 27, conducted by

Continued on Page 12

Add a Little Drama to Your Life



Opera's got all the drama anyone could ask for: grand romance, vicious murders, joyful marriages, thrilling battles, tragic suicides. With New York City Opera's **student-friendly discounts**, you can see it all for as little as \$10 a ticket. With four convenient ticket options, big drama -- at tiny prices -- is just a phone call away.



• **All the Drama, Half the Price**
Plan a week ahead and get the best available seats at a **50% savings**. Just call Ticketmaster at (212) 307-4100, visit www.nycopera.com, or come to the New York State Theater Box office with your student ID.



• **Student Theater Ticket Program**
STTP offers **half-price tickets** to select performances. Ask your teacher for a City Opera coupon and bring it to our box office. For coupons, teachers should call **(212) 354-4722**.



• **Rush Tickets**
Like to keep your options open? No problem. Call our Student Rush Hotline at **(212) 870-5630** to find out what shows you can see that day for **just \$10**.



• **Get in on the Big Deal!**
21-35 years old? Big Deal is your chance to see great opera at a **savings of up to \$77 a ticket**. Big Deal members have a shot at the best seats in the house, based on availability. For more information, call (212) 870-4260.

NEW YORK CITY OPERA www.nycopera.com

Photos by Carol Rosegg, George Mott, and George Landis for Dallas Opera

Piano Personalities—Portraits of the Bachauer Winners

By TIFFANY KUO

ONE is a Russian romantic; the other, a witty American. Konstantin Soukhovetski and Orion Weiss are the two winners of Juilliard's 2003 Gina Bachauer International Piano Competition. They are two unmistakable musicians among the hundred-plus pianists at Juilliard—distinguishable by an individualistic style in appearance, personality, and playing. While Konstantin exudes an aura of the imperial Moscow with an impeccable taste in apparel, Orion communicates in a natural, jocular banter certain to make anyone smile. These interviews reveal the influences of parental upbringing and sibling camaraderie on their pianistic as well as personal temperaments.

Soukhovetski, a master's student of Jerome Lowenthal, received his bachelor's degree from Juilliard last year as the recipient of the Arthur Rubinstein Prize. He was recently awarded third prize in the Cleveland International Piano Competition, performing Tchaikovsky's First Piano Concerto in the finals. He shared his thoughts on being an international student with *The Juilliard Journal* in the May 2002 issue, and talks here about his love for the arts and New York City.

TK: Konstantin, you were born into a family of artists—can you tell me a bit more?

KS: Both of my parents, my grandmother, and my sister are painters. My grandmother was a ballet dancer first, and became a professional artist after she retired. Piano playing was also an integral part of family life, except that no one had done it professionally. So I had exposure to both visual and performing arts early on. My parents thought that I, their eldest, would take over the painting dynasty—but I always thought of myself as a pianist.

TK: When did you start to take piano playing seriously?

KS: My grandfather is said to have exclaimed that I would be a pianist upon my arrival from the nursery home, because I was attracted to the keyboard. My parents loved the idea of having a musician in the family and encouraged me to be a concert pianist; whatever my sister and I were doing, we were always supposed to be very serious about it. But my father kept jokingly asking me, "Are you sure?" until I won my first piano competition.

By the time I started first grade at the Central Moscow School, I thought of myself as a pianist, but the turning point was before that. I remember attending an artist camp for children with my sister. We did everything arts-related, such as theater, dancing, painting, piano-playing, singing, you name it. Some of the teachers told my mother that I should think about playing piano seriously. They gave her names, and through a chain of reactions, we became aware of a teacher at the Moscow Conservatory who was highly recommended. But at age 6, I was one year shy of the age



Orion Weiss (left) and Konstantin Soukhovetski

requirement. Instead, I entered as zero grade at an English school for diplomats. But I didn't understand their schooling—sitting in a classroom rather than practicing. I didn't fit in. The only time I felt comfortable was when I entertained my classmates on the beautiful grand piano in the lobby. I realized then that I could not go to a regular school, one that didn't embrace my artistic inclinations.

In 1987, I played my entrance exam for the Moscow Central School. It was a rigorous exam, consisting of piano playing and interviews. I recall vividly when my mother called the school to find out about the results, and was surprised that I had been "number one." My parents were very excited; I remember champagne bottles opening, and lots of celebrating that night. And from that point onward, the only thing that really mattered was to play the piano well.

TK: Did you stop painting?

KS: I stopped painting around fifth grade. Maybe one day, I'll return to it. I know I have a good eye for selecting ties. I guess I inherited a sense of color from my parents—both of them would always pay attention to visual details, from the small embroidery on the back of a shirt to the color scheme of every room in the house.

TK: What are your favorite activities in

New York City?

KS: I love going to the opera! Thanks to the student-priced tickets, I've been able to see my favorite operas several times from very good seats. I also enjoy the social activities in this city with friends outside of and within Juilliard. One of my passions is movies, preferably good ones. I've been spoiled this year with all the wonderful films. I've seen *The Hours* three times. I draw great inspiration from movies. When I saw *The Pianist* several days before a concert-packed week in January that included my Weill Recital Hall debut, the charge of energy received from one midnight show on a rainy day kept me going. Since I'm a night person, I get my best practicing done between 9 p.m. and midnight, so I find myself at a lot of midnight showings.

Another passion is going to museums. In Moscow, there isn't a museum that I've visited less than 20 times. I am fascinated by Egyptian art. In New York, I frequent the Met Museum with a fellow art lover who's a member and who keeps me informed of all the new exhibitions. I also love the Frick Collection, the Guggenheim—the "Brazilian Body and Soul" was spectacular last year, and I'm dying to visit the Neue Galerie. I also enjoy Lincoln Center and Central Park.

My favorite moments are when I step out of a concert or opera, and I slowly walk home rather than getting into a bus, subway, or cab. I get the feeling that I am living within reach of all my favorite things, that I am not a tourist, but a part of the city.

TK: What don't you like about N.Y.C.?

KS: The subway. It's the worst place in the world. It's so loud that it shocks your eardrums. And it's ugly. Not to be nostalgic or patriotic, but the subways in Moscow are a million times better. First, trains come frequently. Second, they're less noisy. And most importantly, the subway stations are architecturally spectacular—grand like cathedrals, with chandeliers, stained glass windows, and marbled statues on the platform. It's an underground palace.

TK: If you were to live in any other city, where would it be?

KS: One of my favorite cities is Paris. There is beauty everywhere. Nevertheless, I don't feel at home there—New York is home. I've always wanted to live here. I wake up and I think that I'm the happiest person alive, because I'm in my dream., I'm living in the place I've always wanted to be. But I love Paris for its aesthetics—the parks, buildings, the river. The ambience of the city allows me to be transported to another time. I sense a closeness to Chopin, Hugo, Matisse, Sisley, and all the artists who once lived there. I enjoy the vintage qualities of the city, and I cannot help but be submerged in a romantic haze, as if I were on a movie set. In the Musée d'Orsay, I came across *Isle of the Dead*, a painting by Arnold Böcklin, with whom I was unfamiliar. It captured my attention right away.

Gina Bachauer International Piano Competition Winners' Concert
Paul Hall
Wednesday, Oct. 1, 9 p.m.

Free; no tickets required.

It's a surrealist painting, with fantastic and mysterious elements in dark, romantic shades. There's an ancient ruin on an island, and a boatman delivering the dark figures to the isle—the souls the dead. I mentioned this work to many of my friends, and I was told that Böcklin was Rachmaninoff's favorite painter. This painting was the inspiration for Rachmaninoff's great orchestral poem, *Isle of the Dead*. This discovery excited me tremendously. I believe in experiencing a variety of art and culture, because they are the inspirations for my piano playing.

TWO-TIME Bachauer winner Orion Weiss—a student of Emanuel Ax and recipient of a 2002 Avery Fisher Career Grant—changed his summer plans for the first time in years by going to Tanglewood in the Berkshires this summer, rather than Pianofest in the Hamptons. Last season he became a member of the Chamber Music Society of Lincoln Center's Chamber Music Society Two. Interviewed at length for the October 2002 issue of *The Juilliard Journal*, Weiss shares a more personal side of his life with us as he relays a few anecdotes about his family.

TK: Orion, what are your first memories of playing the piano?

Continued on Page 17

TIME CAPSULE

by Jeni Dahmus

The following events occurred in Juilliard's history in September:

1962 September 28, the Juilliard Orchestra and conductor Jean Morel presented a concert as part of the opening week celebrations of Philharmonic Hall at Lincoln Center. The program included the world premiere of former faculty member William Bergsma's *In Celebration: Toccata for the Sixth Day*, which was commissioned by The Juilliard School, and the New York premiere of former Juilliard President William Schuman's *A Song of Orpheus: Fantasy for Violoncello and Orchestra*,



Leonard Rose, William Schuman, Jean Morel, and William Bergsma at a special Juilliard Orchestra concert during the opening week of Philharmonic Hall.

Beyond Juilliard

1962 September 11, John Lennon, Paul McCartney, George Harrison, and Richard Starkey ("Ringo Starr") made their first recording as the Beatles with renditions of "Love me, do!" and "P.S. I Love You."



with Leonard Rose as soloist. Also performed were Stravinsky's *Divertimento* from *Le Baiser de la Fée* and Strauss' Suite from *Der Bürger als Edelmann*.

Jeni Dahmus is Juilliard's archivist.

A Spoleto Sojourn: The Juilliard Orchestra Takes

Continued From Page 1

grabbed our luggage and walked across a bridge that once served as an aqueduct. We marveled at the scenery and serenity of this place, a far cry from the bustle of New York City. Surrounding Spoleto are beautiful green hills, perfect for hiking. The unspoiled air has a peculiar, soft quality that seems to massage the skin, particularly in the evening.

We settled into our quarters, in a building that was once a convent (*convitto*). I was pleasantly surprised at the spaciousness of the rooms, the beautiful views from the windows, and the hot water for our showers. A wonderful meal was waiting for us downstairs in the *convitto* cafeteria, where we would eat two meals a day over the next five weeks. Breakfast consisted of croissants, bread, cappuccino, and fruit juices. For lunch, we enjoyed a variety of pastas, salads, and meat or fish. Dessert followed—usually cheesecake, fruit, and occasionally gelato.

The *convitto* was on a hill, from which we could view much of the town below. A short walk down the hill and we were in one of the town's famous *piazzi*, an open town square featuring restaurants, shops, and places for people to sit and visit. During the festival, these restaurants and shops stay open late into the evening to accommodate concertgoers and festival participants. One we frequented was a pub called *a tutta birra*, which often stayed open until 5 or 6 a.m. The owner of *a tutta birra*, Antonio, told me that the shops and restaurants in town rely heavily on the income from tourists during the festival, as business is rather slow the rest of the year and it is difficult to make a living.

Antonio was one of many warm, hospitable people we met in Spoleto. He and the other locals I talked to said that life in this particular part of Italy is very different from what we are used to in the States. A typical day might consist of getting up early, going to work for a few hours, taking a long afternoon siesta (for which the shops all close), working again for a couple hours, and then staying out all night until the wee hours of the morning. After a couple hours of sleep, they get up for work, and the process repeats itself. I found myself adopting this lifestyle, as much as our rehearsal and performance schedule would allow, as the festival wore on.

Our workdays during the first two

weeks in Italy consisted entirely of rehearsals. Those were the hottest weeks of the tour, and we worked mainly in a large room of the *convitto* without air conditioning. Electrical storms in the evenings would play havoc with the lights, cutting short at least one rehearsal. The inaugural orchestral concert of the festival—conducted by Riccardo Frizza and consisting of Strauss' *Don Juan*, Medea's *Meditation and Dance of Vengeance* by Barber, and Ravel's *Daphnis et Chloé*—took place at the Teatro Nuovo, the main concert hall in Spoleto. Built between 1854 and 1864 on the site of an ancient monastery, this theater has been the focal point of the festival since its founding in 1958. All our performances of *Lohengrin* also took place there.

The second orchestral concert was in the courtyard of a famous castle known as *la Rocca*. Jonathan Sheffer, conductor of the EOS orchestra in New York City, led us in two Copland works: *Fanfare for the Common Man* and *The City*, as well as Barber's Piano Concerto, with Christopher Guzman as soloist, and Gershwin's *An American in Paris*. We also gave five performances of Alexander Zemlinsky's opera *Eine Florentinische Tragödie* at la Rocca, under the direction of David Syrus.

After a six-day workweek, everyone was ready for a break. On one of our days off, the Juilliard staff organized a bus trip to Rome. We all split up to enjoy the sights of this ancient city. My group headed for the Vatican, where we visited the museum. Inside the Sistine Chapel, I was literally breathless remembering that it had taken Michelangelo four years (1508-1512) to paint the famous ceiling. Although I had seen detailed pictures of various portions of the ceiling, nothing prepared me for the experience of seeing it all at once, from many different angles.

From there we went to St. Peter's Basilica. Not only did we climb the stairs to the middle level, from which we had a good view of the dome as

well as the floor below, but we also climbed another 320 stairs to the very top. The stairway was so narrow, winding, and crooked that it nearly made me sick. But it was totally worth it—for we got to the top and beheld a breathtaking, magnificent view of Rome. Back on ground level, we went into the church itself and down into the catacombs, where many popes are buried. The remains of St.

rivaling any major sports arena today. From there we went to the Forum. Because things were not particularly well marked, we had to use a guidebook to figure out what everything was. We finally happened upon the Circus Maximus, the site of the ancient chariot races. Surprisingly, the Italians do not seem too concerned with preserving much of this site; heavy stone artifacts that one might expect to see



Photo by Stephen Zielinski



Photo courtesy of the Spoleto Festival

Above: When the students arrived in Rome, the Spoletina bus was at the airport to take them to Spoleto.
Left: Heidi Torvik, Bridget Kibbey, and Miranda SIELAFF performed in a chamber music recital at the Teatro Caio Melisso.
Right: The orchestra and chorus rehearse under the baton of James Conlon in front of the Duomo.

in a museum were left on the side of the path for anyone to touch.

Before heading for the Trevi Fountain, we took in a fabulous dinner. It is not expensive to eat well in Italy; even in Rome, a multi-course meal with wine was quite reasonable. By the time dinner was over, it was dark, so we saw the Trevi Fountain all lit up. We had just enough time to visit the five-star Hotel Excelsior before rejoining the rest of the Juilliard crew back at the buses.

Once back in Spoleto, many of the student chamber groups rehearsed for a series of midday concerts known as the *Concerti di Mezzogiorno*, coordinated by Bärli Nugent (Juilliard's assistant dean and director of chamber music). The venue for this concert series was the Teatro Caio Melisso, which looked like a smaller version of the Teatro Nuovo. Juilliard students and staff received passes to these con-



UPTIME

Ask about our new services:

- On-site Recording
- CD Design
- Mastering

251 West 30th Street, Suite 8FW
New York, NY 10001
Tel: 212-695-5088 Fax: 212-695-2806
info@uptimestudios.com
www.uptimestudios.com

Corpus Christi International Competition

FOR PIANO AND STRINGS

February 19-22, 2004

Over \$20,000 in Prizes!

Awards may include a solo performance with orchestra

Piano Judges

Anne Epperson
Bryce Morrison
Daniel Pollack

String Judges

Atar Arad
Stephen Clapp
Norman Fischer

PIANISTS CONTACT

Joan Allison
4709 Curtis Clark
Corpus Christi, TX 78411
jallison@the-i.net
Phone: (361) 855-0264

STRINGS CONTACT

Mary Mayhew
702 Harrison St.
Corpus Christi, TX 78404
memayhew@aol.com
Phone: (361) 852-5829
Fax: (361) 852-1941

www.delmar.edu/music/internationalcomp.html

Entries must be postmarked by November 21, 2003

Up Residency at the Festival of Two Worlds

certs, allowing us to hear our colleagues perform.

“The *Mezzogiorno* concerts were the result of a team effort,” explained Nugent. “While still in New York, the students (all of whom were also playing in Spoleto’s orchestra and opera performances) selected almost all of the repertoire themselves, formed into groups, and began rehearsals. In Spoleto, the specific schedule was created with Gian Carlo and Francis Menotti. They added several European artists to the *Mezzogiorno* roster, including a marvelously theatrical Italian *a capella* vocal quartet, who danced while singing.”

ing the Festival of Two Worlds regularly for the last 25 years. They told me of the many artists who had graced the festival’s stages during that time, some of whom are now very prominent performers. I saw this couple at nearly every chamber-music concert, and they seemed intent on meeting many of the Juilliard students after the performances. They were also excited to hear the programs offered by the Juilliard jazz students. As they left to do some sightseeing, they said they would be following our careers during the years to come.

Rehearsals for the final concert of

was the Piazza del Duomo, one of the most beautiful squares in Italy. Everyone worried about the weather, as the orchestra had been forced to take cover during a rain shower at one of the dress rehearsals. Though it was quite windy during the concert, the rain clouds delayed their downpour.

The orchestra was departing for the States the next morning, and many people stayed out all night, saying goodbye to the friends we had met during our stay. When our buses left the station in Spoleto at 7 in the morning, many Italians were there to wish us a fond farewell. From there, we scattered; some people flew back to the States while others stayed in Italy a bit longer to enjoy the cities we had not been able to visit during our trip.

Flutist Heidi Torvik said the Spoleto trip could best be summed up by the advice James Conlon gave to the orchestra. “Just before he raised his baton to begin the first rehearsal, he shared some of his own experiences in Spoleto 30 years ago, as a young Juilliard student,” said Heidi. “He said that we would undoubtedly work hard and grow a great deal musically, but the most important thing was that we go out and experience the beauty of all that Italian culture has to offer—the food, the wine, the people, and the countryside, the indescribable beauty of the art and architecture—because it will change you forever, and become a part of who you are.”

Spoleto 2003 was a fabulous experience, due in large part to the Herculean efforts of the Juilliard administration—including Mike Finn, Doug Quint, Bärl Nugent, Suzanne Ohlmann, and Chris Clarke. There has been talk of establishing a Juilliard residency at Spoleto. Mike Finn acknowledges that, even though this year’s experience was fantastic, there is always room for improvement. He added, “We would hope to go back with programs in place a little sooner in the calendar year. I would also like to see the orchestral and chamber music programs in a more integrated schedule.” □

John McMurtery is a D.M.A. student in flute.

ONE morning in October 2002 I received a phone call from Francis Menotti, the executive and artistic director of the *Festival dei Due Mondi* in Spoleto, Italy. He wondered if the Juilliard Orchestra would be interested in serving as the resident orchestra for the 2003 Festival. I was interested, knowing full well the artistic history of the festival (and loving Italy), so preliminary discussions were held within Juilliard.

In November, both Gian Carlo Menotti (the founder and artistic inspiration of the festival) and his son Francis came to Juilliard to have further discussions. They were also curious to hear the Juilliard Orchestra in rehearsal, and sat in on a very early reading of Tchaikovsky’s *Eugene Onegin*. The Menottis were very impressed with the orchestra, and increased the pressure for us to say yes by inviting me to come to Spoleto the very next week! This tactic worked well, because to visit Spoleto is to fall in love with the place. The city is magical—the theaters are beautiful, the piazzas inviting, and the food and wine superb. I was ready to accept the invitation—but there were other matters to settle. Where would everyone stay; what would the schedule be like; what was the repertoire? Over the next few months, the details began to come together. (Housing was not one of them, so back I went to Spoleto over the spring break, to look at housing options and meet with the festival staff to iron out some more details... and to have a few more incredible meals.)

The months of March through June were furious with planning. On June 8, the Juilliard Orchestra finally headed to J.F.K. Airport to spend five weeks in sun-baked Italy. The performances were superb—and, in fact, The Juilliard School received the Festival Prize for “Best Artist,” as voted by the Italian press!

—Mike Finn, Associate Dean and Director of Performance Activities



Photo courtesy of the Spoleto Festival

“Originally,” continued Nugent, “it looked like we could sit back and simply enjoy the results! But challenges arose when groups had to be re-scheduled at the last minute because of orchestra rehearsals or student illness or injury. Several students jumped in to fill unexpected vacancies—a very generous act in what was already a packed schedule for them. The joy was seeing it all come together, through the hard work and generosity of all concerned.”

This *Mezzogiorno* series was also a wonderful opportunity for us to interact with festivalgoers. One couple from England I met had been attend-

the festival—an all-Russian program, conducted by James Conlon—began about a week in advance. The concert opened with Shostakovich’s *Festive Overture*, followed by Mussorgsky’s “Grand Coronation Scene” from *Boris Godunov*, and Shostakovich’s little-known *Execution of Stephan Razin* for bass singer, chorus, and orchestra, Op. 119. The State Academic Symphony Capella of Russia, under the direction of Valery Polyansky, joined the Juilliard Orchestra for this outdoor event. Two dress rehearsals were scheduled: one for the sound check and the other for the television crew that would broadcast the concert live on RAI. The venue

Jazz Gains a Presence in Spoleto

By ADAM BIRNBAUM

THIS past summer marked a change in the long-running *Festival dei Due Mondi* in Spoleto, Italy. For the first time in the prestigious festival’s 45-year history, its roster included a small jazz ensemble in addition to an orchestra. The six musicians selected to represent Juilliard Jazz at Spoleto had the difficult task of introducing the genre to a festival not traditionally associated with jazz in any way. Our goal was to make our presence memorable enough that, in future years, the festival would not hesitate to invite us back.

The musicians comprising the Juilliard Jazz Sextet were Brandon Lee, trumpet; Carl Maraghi, saxophones; Michael Dease, trombone; Adam Birnbaum, piano; Matthew Rybicki, bass; and Ulysses Owens, drums. Upon arrival at the festival, the expectation was that we would be performing four times a week during our two-and-a-half-week stay in Spoleto. However, we soon discovered that this would not be the case. While the orchestra was called on to play six nights a week, performing Wagner’s *Lohengrin* and Zemlinsky’s *Eine Florentinische Tragödie* five times each, the jazz ensemble had a total of five performances, one of which was a 10-minute portion of a chamber-music

concert. While we would have liked to perform more, this did give us ample time to prepare fully for each of our concerts.

Our two main performances of the festival were the Monday night concerts of June 30 and July 7. These performances, which took place outdoors in front of the picturesque Duomo of Spoleto, were led by Victor Goines, the director of Juilliard’s Jazz Studies program, who joined the sextet on tenor saxophone. These concerts were full of energy and were received very enthusiastically by large crowds.



Photo by Bärl Nugent

Juilliard jazz musicians (from left to right: Adam Birnbaum, Victor Goines, Matthew Rybicki, Carl Maraghi, Brandon Lee, and Michael Dease (drummer Ulysses Owens not shown)) rehearse in Spoleto.

In the July 7 concert, orchestra members David Wong (bass) and Omar Butler (trumpet) joined the band, showing that the barriers between jazz and classical can easily be torn down.

But, in the end, we were left unsure as to whether jazz would be brought back to Spoleto. One of the events most telling of the ambiguity of the festival’s stance toward jazz took place in the afternoon chamber-music concert on Friday, June 11. Just after giving an award to Juilliard in appreciation for the orchestra’s fine work in the festival—an award which was certainly merited—emcee and founder of the festival Gian Carlo Menotti was surprised to find that he was to introduce the jazz ensemble next. In his introduction, Mr. Menotti admitted to not liking jazz, but added that perhaps we would change his opinion. We then gave one of our better performances of the festival, during which Mr. Menotti could be seen backstage, tapping his feet and smiling. As to whether we truly made enough of an impression on him, it appears we will have to wait until next year to find out. □

Pianist Adam Birnbaum graduated with an Artist’s Diploma in Jazz Studies last May.

CAREER

by Derek Mithaug

BEAT

Why Practice (Alone) Doesn't Make Perfect

Welcome back! Come on in and pull up a chair. It's so nice to see you again. Did you go anywhere special this summer?

I've been waiting for your return, because there's something important I've been meaning to discuss with you: your future. You've been working hard at your studies, and you're about to be consumed by a rigorous rehearsal. But your future cannot be ignored any longer.

I talk to many students like you about their plans after graduation, and most have one characteristic in common: They feel that the more they practice their craft, the better their chances are for achieving success. I think this belief comes from that old adage: "How do you get to Carnegie Hall? *Practice, practice, practice.*" Practicing is the one skill that has consistently earned you solos, lead roles, first prizes, and yes, a place at the famed Juilliard School. It is, literally, the skill that has defined your life thus far. So what could possibly be wrong with thinking, "If I continue to practice and excel artistically, someone will eventually discover my talent and my career will be born"?

Unfortunately, applying this ideology to your career-life is a recipe for disaster. While I would never admonish anyone for practicing, I believe you'll find greater success by recognizing the difference between commitment to the artistic process and commitment to the career-life. I'll elaborate, in a moment, on the commitment to a career-life. But first, what is this commitment to the artistic

process, and how has your experience here at Juilliard been affected by it?

The artistic process is simply the work that you do to give an artistic performance. It is everything from the first day you open a script or score, to the moment after the performance when the curtain is drawn and the house lights come up. Juilliard, of course, is recognized internationally for its deep commitment to the artistic process. Awards are bestowed, documentaries are filmed, and books are written about the subject. The educational experience at Juilliard is the very essence of the artistic process—and who among us is not electrified by its energy?

Since this commitment to the artistic process is

A life in the arts can only be enhanced through an open discussion with faculty, coaches, mentors, and career counselors.

evident in everything Juilliard creates, students might naturally assume that the discipline required to realize it might solve some of life's other challenges. Having a fight with your roommate? Go to the practice room. Feeling kind of blue? Go spend a couple of hours rehearsing technique. Need career answers? Put in a marathon practice session—at the very least, you'll have learned some new repertoire.

What you need to remember is that the artistic process occurs within a context—and that context is life. Creating a self-sustaining life in which the artistic process can flourish is what career development is all about.

Commitment to the career-life is also a process—but different from the artistic one. A career-life is made through discovering the conditions, both pro-

fessional and personal, that you must navigate in order to realize artistic opportunities. This process requires a different set of skills than those demanded by the artistic process. Skills like networking, writing, public speaking, self-reliance, strategic planning, entrepreneurship, fund-raising, financial planning, teaching, and community partnering are some of them. Some skills overlap, such as discipline and creativity, which can carry you far in your career. But without broader career skills, your prospects in the performing arts will be limited.

For better or worse, the commitment to a career-life is often something left to your discretion. In one sense, the choices that you will make about the direction of your life are a sacred endeavor. There are some who believe that this process is not to be tampered with—that ultimately, this is the internal struggle that you must navigate in search of a personal, artistic, and social identity.

But others believe the opposite: that a life in the arts can only be enhanced through an open discussion with faculty, coaches, mentors, and career counselors. They feel that helping you learn how to engage in this process will instill greater confidence in your life after Juilliard.

As you might have guessed, I belong to the second group. From my perspective, this is the time to begin thinking, planning, and working on the investment you plan to make in your career-life. You have nothing to lose and everything to gain. The sooner you begin the process, the better off you will find yourself after graduation.

Oh no! We've run out of time today. Can we resume this talk next week? Same time? Help yourself to some of those chocolate mints on your way out, and once again, welcome back! □



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

FLORENCE VOICE SEMINAR
June 1 - June 22, 2004

Three weeks of intense vocal work with master teachers in beautiful Florence, Italy. Daily Master Classes and Italian Classes. Each student has a private lesson or coaching every day.

Voice Faculty
BENITA VALENTE
LAURA BROOKS RICE
JULIAN RODESCU

Coaches
DEBRA SCURTO-DAVIS
MARTHA COLLINS
Italian Language
GIOVANNA PIERONI

"Almost too good to be true! The frequent lessons and coachings allowed me to make faster vocal progress than ever before." Sara Posey, soprano

Tuition: \$3200
Includes air fare, housing, all lessons, coachings and Master Classes, weekend trips outside Florence.

"Absolutely unforgettable. An exhilarating feeling, one conducive to improvement." Julie Gregorio, soprano

AUDITIONS: November 15 in New York, November 16 in Philadelphia
For further information write: Florencevoice@aol.com Call: Julian Rodescu at 215-732-7056

VISIT OUR WEBSITE AT WWW.FLORENCEVOICESEMINAR.ORG

Juilliard's Presence Continues to Expand

Continued from Page 8
James DePreist.

Other concerts include one by the orchestra in the Juilliard Theater that opens its season on October 2, conducted by Otto-Werner Mueller, as well as three in Alice Tully Hall: on December 8 (led by George Manahan), February 27 (conducted by James Judd), and May 20 (the commencement concert, under the baton of Hugh Wolff). The Juilliard Symphony launches its season in the Juilliard Theater on October 9 with a program of Mozart, Schoenberg, and Elgar (under the direction of Carlos Kalmar), followed by three concerts at Alice Tully Hall, led by Otto-Werner Mueller (November 24 and February 13) and Jeffrey Milarsky (on April 15).

Faculty Recital Series

The American Brass Quintet opens the Daniel Saidenberg Faculty Recital Series on October 15 in the Juilliard Theater. Other performers and ensembles appearing on the series are flutists Carol Wincenc and Robert Langevin with harpist Nancy Allen (in the Juilliard Theater on January 21); trombonist Joseph Alessi (in the Juilliard Theater on February 25); the New York Woodwind Quintet (in Paul Hall on March 18); and the Juilliard String Quartet (in Alice Tully Hall on April 13 and May 3).

Other Events

Pianists Konstantin Soukhovetski and Orion Weiss, winners of this year's Gina Bachauer International Piano Competition, will be presented in a recital on October 1 in Paul Hall (see article on Page 9) that will be

broadcast live on WQXR's McGraw-Hill Companies Young Artists Showcase, hosted by Robert Sherman.

The second annual Jerome L. Greene Concert, dedicated to the performance of Baroque music, will feature Juilliard students led by faculty harpsichordist Lionel Party on November 6 in Alice Tully Hall.

Besides its appearances with the Juilliard Orchestra, the Focus! Festival, and the Juilliard Opera Center, the Juilliard Choral Union will be featured in its own concert on March 19 in Alice Tully Hall. The chorus, directed by Judith Clurman, will present Rossini's *Petite messe solennelle* in the composer's original chamber version.

Juilliard's newly appointed graduate-quartet-in-residence, the Chiara String Quartet, will be featured in the annual Lisa Arnhold Memorial Concert on March 23 at Alice Tully Hall.

"Classified Jazz," a gala benefit hosted by Christine Baranski and Keith David in the Juilliard Theater on March 31, will feature the world premiere of a work created by Peter Martins for Juilliard alumni dancers, in addition to performances by Renée Fleming, the Claremont Trio, the Juilliard Jazz Orchestra, and Wynton Marsalis.

The winner of the William Petschek Piano Award (as yet to be announced) will be presented in a debut recital on April 8 in Alice Tully Hall.

These are but a small number of the many concerts and productions that will be announced as the season unfolds. Watch *The Juilliard Journal* throughout the year for details, or search the calendar of events on our Web site at www.juilliard.edu/calendar. □

JUILLIARD

PORTRAITS

Bärli Nugent

Assistant Dean and Director of Chamber Music

A flutist with bachelor's and master's degrees from Juilliard and a D.M.A. from SUNY-Stony Brook, Bärli spent 20 years as a founding member of the Naumburg Award-winning Aspen Wind Quintet (1981-2001). She has been a member of the artist-faculty of the Aspen Music Festival since 1984.

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

Two years. After a career spent primarily as a performer and teacher, I came to Juilliard for a new direction in administration. On my first day, I was bewildered to discover that my beautiful, brand-new office was completely empty. I spent the day running around the building trying to figure out what was needed and where I might find it.

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

I would love to be a member of the Dance and Drama faculties for a day and sit in on their entrance auditions. The educational process in those divisions fascinates me; seeing that in action at the entry point would be phenomenally interesting.

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

I've never had a strange job. All of my work has been in performance or teaching, and I've learned something from everything I've ever done.

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

I would either take the time to catch up on work (which produces its own kind of euphoria) or I would grab my kids, go see a daytime movie, then go for a bike ride along the Hudson.

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

Student performances here. The personalities and unique artistic voices of each student are endlessly intriguing to me.

What other pursuits are you passionate about?

Spending time with my children. I also love to quilt.

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.

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

A trip to France, Germany, and Austria with my kids and husband; part of my family heritage is European, so it was wonderful to have them glimpse some of that legacy.

What is your proudest accomplishment in life?

My children, Nan and Spencer, without a doubt! A close second would be the Aspen Wind Quintet. The partnership amongst the five of us as we built the group and then won the Naumburg Chamber Music Award was extraordinary.

What might people be surprised to know about you?

How much I love this job! And that dance is my secret passion—it's what I always wanted to do when I was a child.

Is there anything you'd like to add?

Juilliard has woven a constant thread throughout my life. My mother, Irene Schneidmann, attended Juilliard as a piano student of the legendary Rosina Lhévinne, and my childhood included numerous trips to New York from our home in



Bärli Nugent (left) with her brother and Rosina Lhévinne in the 1960s in front of the Nugents' house in Wilton, Conn.

Connecticut to visit "Madame Lhévinne." My first flute teacher, Jean Whiton, had been a Georges Barrère student at Juilliard. I became a student of Julius Baker at 14. Samuel Baron, the late flutist of the New York Woodwind Quintet, was my quintet's coach before we won the Naumburg, and he later became my mentor and friend. My life as a performer has been filled with Juilliard colleagues—and now I am privileged to work with a faculty that includes teachers and classmates from my own student days. Sir Isaac Newton once said, "We stand on the shoulders of giants." I feel that way, too.

Peter Rojcewicz

Liberal Arts Department Chair

Peter Rojcewicz, a faculty member since 1985, served as co-chair of the Liberal Arts department from 1992-94 and has chaired the department since 1994. He earned a B.A. in English and American literature from Assumption College in his native Worcester, Mass. and an M.A.



Peter Rojcewicz

in the same subject from Northeastern University, as well as a Ph.D. in folklore and folk life from the University of Pennsylvania.

Who was the teacher or mentor who most inspired you when you were growing up?

Fran Quinn, poet-in-residence at Butler University in Indianapolis, most influenced my intellectual and artistic development. He was my undergraduate poetry and literature professor at Assumption College. Although I had little sense of it at the time, I learned different ways of thinking and being in the world. He taught me that learning and life were not incompatible. If one learns something, one should

be able to act upon it in the world. He made it clear that book learning alone is not sufficient for a good life. He created for me experiences of embodied learning to implicate the senses, emotions and intuition. When we studied the poetry of Robert Creeley, Robert Francis, Denise Levertov, and Robert Bly, we went on a road trip to visit and question them about their work. I didn't know that I was learning how to learn; I just thought I was having great fun.

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

My father and mother, in addition to

having law degrees, were interested in the arts. My father played piano, and my mother danced. They both wrote poetry. They involved me in piano and dance when I was a boy—not as a future career choice, God knows, but simply as part of a broad humanistic training. Poetry is a big part of my life. I am a practicing poet and recipient of the Worcester Poetry Prize and the Allen Ginsberg Award.

What other pursuits are you passionate about?

I enjoy reading and writing about anomalous folk beliefs, Eastern religion and philosophy, fairy tales and myths, alchemy, and Jungian depth psychology. I love animals (especially my dog, Bodhi), sports, and international travel. I recently returned from three glorious weeks in Italy!

Who are your favorite authors and why?

I return again and again to the works related to and by Plato, the Grimm brothers, Jung, Buddha, Sartre, Conrad, Thomas Mann, Virginia Woolf, Flannery O'Connor, Henry Glassie, Nietzsche, the Dalai Lama, James Hillman, Thich Nhat Hanh, Aristotle, and William Stafford.

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

I would tell them to travel, travel, travel. There is nothing more important to human development and learning than travel. Travel is embodied learning that activates the fullest functioning of a human. It demands perception and observation, judgment, discriminating feeling, decision making, problem solving, self-control, deference, and understanding. All Juilliard undergraduates should travel to ground their book and studio learning in life. It would be marvelous if there were a travel component to a liberal arts course! But if I had to choose one place, I would send them all to India, because travel there challenges one's world view and the models by which one makes sense of life. It forces one to confront what is "other" in the world and "other" in oneself.

What would people to be surprised to know about you?

That I was both top athlete and top-ranking student in high school. That I am a terminal Red Sox fan (this is, however, a new century and the statute of limitations on curses has expired). That I have a sense of humor.

THE PRESIDENT'S OFFICE ANNOUNCES
OPEN OFFICE HOURS

Monday afternoons from 2 to 3 p.m.

Students are welcome to use this hour for appointments to see President Polisi. They may make appointments for other times as well.

ATTENTION ALL STUDENTS—GET YOUR CAMERAS READY!

The Office of National Advancement and Alumni Affairs is sponsoring a 2003 Student Photo Competition. Take a photo of your favorite Juilliard moment and submit it to our office (Room 208). The top 12 winners will have their photos published in a 2004-05 calendar. A cash prize will go to the top prize-winner. Keep your eyes out for a full list of competition details—coming soon!

OBITUARIES

Rosalyn Tureck, 88, Pianist and Bach Scholar

PIANIST and harpsichordist Rosalyn Tureck, who played an important role in the revival of interest in the music of J. S. Bach, died on July 17 in Riverdale, N.Y. at the age of 88.

Born in Chicago in 1914, Tureck moved to New York at 16 to study at Juilliard with Olga Samaroff and graduated in 1935 with distinction. She was a member of Juilliard’s piano faculty from 1945 to 1955, and later returned to the School for a number of master classes over the years (including several on Bach transcription for guitar).

Tureck became interested in the piano at age 4, discovering she had perfect pitch and could imitate what she heard her older sister play. Her early teachers were the Russian Sophia Brilliant-Liven (who had been a teaching assistant to Anton Rubinstein) and Jan Chiapusso, a Dutch-Italian pianist born in Java who introduced Tureck to the sounds of Indonesian, Asian, and African instruments long before “world music” was popular. By the time she arrived at Juilliard, Tureck already intended to focus on the music of Bach. A series of six all-Bach concerts that she presented at Town Hall in 1937, two years after her graduation, was daring in the days that the composer’s music was widely considered to be didactic exercises rather than concert fare. (Her first public performance, however, had actually been on the theremin.)

In the late 1950s she ceased her other activities—which had included premiering works written for her and championing new music through

Composers of Today, an organization she founded—to move to London, where she formed the Tureck Bach Players and the International Bach Society, a forum for musicologists and performers. (Her later Tureck Bach Institute, founded in 1981, had a similar mission.) She returned to New York in 1977 for a time before heading back to England in the 1980s. At the time of her death, she had only lived in New York since 2001.

In addition to her well-known recordings for VAI and Deutsche Grammophon, Tureck published numerous articles on Bach and a three-volume collection of performance studies. But her scholarly dedication to the composer never interfered with the compelling nature of her approach to his works, which Allan Kozinn of the *New York Times* characterized as “entirely nondogmatic and even fairly freewheeling.” She is survived by a sister and two nephews. □



Rosalyn Tureck

Society, a forum for musicologists and performers. (Her later Tureck Bach Institute, founded in 1981, had a similar mission.) She returned to New York in 1977 for a time before heading back to England in the 1980s. At the time of her death, she had only lived in New York since 2001.

In addition to her well-known recordings for VAI and Deutsche Grammophon, Tureck published numerous articles on Bach and a three-volume collection of performance studies. But her scholarly dedication to the composer never interfered with the compelling nature of her approach to his works, which Allan Kozinn of the *New York Times* characterized as “entirely nondogmatic and even fairly freewheeling.” She is survived by a sister and two nephews. □

Julius Baker, Principal Flutist of N.Y. Philharmonic, Dies

JULIUS BAKER, principal flutist of the New York Philharmonic for 18 years and a Juilliard faculty member since 1954, died on August 6. He was 86 and lived in Brewster, N.Y.

The most prominent American flutist of his generation, Baker was known for his bright tone and rhythmic precision in a range of repertory from Baroque to contemporary. His career spanned more than 60 years, and his many recordings include the complete Bach and Handel flute works and the Mozart concertos.

Born in Cleveland in 1915, Baker studied with William Kincaid at the Curtis Institute and joined the Cleveland Orchestra under Arthur Rodzinski after his graduation in 1937. He was lured away by Fritz Reiner to become principal flutist of the Pittsburgh Symphony in 1941, but his stay was brief; he left in 1943 to join the Columbia Broadcasting System (CBS) Symphony Orchestra in New York, under the leadership of Bernard Herrmann. While with the CBS Symphony, Baker became one of the founding members of the Bach Aria Group in 1946, performing and recording with them for two decades. His work with that ensemble did much to increase awareness of Bach’s little-known cantata literature.



Julius Baker

When the CBS Symphony disbanded, Baker made a brief stop in the Chicago Symphony (1951-53) before arriving at Juilliard in 1954. Among his former students are New York Philharmonic principal flutist Jeanne Baxtresser and associate principal Sandra Church; soloists Paula Robison, Gary Schocker, and Eugenia Zukerman; Philadelphia Orchestra principal Jeffrey Khaner, and Cleveland Orchestra principal Joshua Smith. Baker became principal flute of the New York Philharmonic in 1964 under Leonard Bernstein, continuing his tenure under the directorships of Pierre Boulez and Zubin Mehta. He retired in 1983 to devote more time to teaching and solo concertizing, which took him all over the U.S. and abroad. (Baker also taught at the Curtis Institute of Music in Philadelphia from 1980 until this year, and gave frequent master classes elsewhere.)

In 1999, Baker donated his entire collection of flute music—1,900 scores, 275 unpublished manuscripts, and numerous rare books and first editions—to Juilliard’s Lila Acheson Wallace Library. Among his many awards and honors, he was presented with an honorary doctorate by the School last May. □

Muriel Topaz, 70, Dance Notation Expert

MURIEL TOPAZ, a former faculty member and former director of the School’s Dance Division, died on April 28. She was 70 and lived in Connecticut.

A native of Philadelphia, Topaz studied dance at New York University and at Juilliard, where she graduated in 1954. She served as the rehearsal director for the Juilliard Dance Ensemble from 1959 to 1970 and succeeded Martha Hill as director of the Dance Division, a position she held from 1985 to 1992.

Though trained as a performer and choreographer, it was through her dedication to preserving choreography for future generations that Topaz had the greatest impact on the dance world. She championed the system of Labanotation, a method of writing down dances with complete detail and accuracy that was invented by Rudolf von Laban in the 1920s and first introduced in the U.S. in 1940. Topaz, long associated with the Dance Notation Bureau in New York, was director of Labanotation studies there from 1970 to 1978 and served as the bureau’s executive director from 1978 to 1985, helping to expand and diversity its efforts to doc-



Muriel Topaz in 1986.

ument and conserve choreographic works. She also organized and co-chaired two international notation congresses. She was responsible for placing the first full-time notator on the staff of a professional dance company (at the Paul Taylor Dance Company). While at Juilliard, Topaz restaged many notated dances for the Juilliard Dance Ensemble.

Topaz herself notated works by more than 25 choreographers, including George Balanchine, Isadora Duncan, Martha Graham, Doris Humphrey, Kurt Jooss, José Limón, Jerome Robbins, Paul Taylor, and seven complete ballets by Antony Tudor. She wrote or edited 12 books, including *Undimmed Lustre: The Life of Antony Tudor* (published last year), *Alvin Ailey: American Visionary*, and *The Genius of Doris Humphrey and Charles Weidman*. She also served on countless dance panels and boards, and was a senior editor at *Dance Magazine*. Topaz was married to composer Jacob Druckman, a Juilliard faculty member who died in 1996. She is survived by a son (Daniel Druckman, a current faculty member), a daughter, and three granddaughters. □

Memories of Julius Baker

By BÄRLI NUGENT

I had been nervous in auditions before: dry mouth, sweaty hands, and shaky fingers. But this time my knees were also shaking and my lips caught several times on the metal braces straightening my teeth. When I finally finished playing, I turned to the famous gentleman next to me with a heart full of despair. But there was a kind smile on his face as he told me to pack up. I was 14 years old and had just been accepted as a flute student of Julius Baker.

In the months and years that followed, I joined the countless flutists whose workday began with the *High Tone Study*, Taffanel-Gaubert exercises, scales, arpeggios, and selected excerpts, before proceeding to études, sonatas and concerti. The lessons were rigorous and Mr. Baker expected a lot. We were privileged to be his students, to be part of the future of American flute playing.

Allan Kozinn wrote recently in the *New York Times*, “As a performer and a teacher, he was an institution among flutists.” Born in 1915, Mr. Baker graduated from the Curtis Institute and was a member of the Bach Aria Group and the Cleveland, Pittsburgh, CBS, and Chicago symphonies before joining the New York Philharmonic in 1965. A faculty member at Curtis for 22 years and at Juilliard for almost 50 years, Mr. Baker influenced innumerable young musicians.

But he also possessed a whimsy and humbleness that stood in stark contrast to his fame. Unexpected things happened. Living in Brewster, N.Y. with his wife Ruth and their three children, Muffy, Jonathan, and Jenny, Mr. Baker

raised sheep on his ample property. Students arriving at the house for lessons were often greeted by the sight of Mr. Baker working in the fields atop his tractor. Once he took several of us fishing. Another day he sent several of us to pick wild blackberries after our lessons; when we returned with full pails, his mother-in-law taught us how to make preserves. It wasn’t unusual for lessons to be interrupted by a call from a famous conductor or well-known flutist; afterwards he seemed genuinely delighted by the attention.

He loved to tell the story of driving home one day from the city, and hearing a familiar piece of chamber music piece on the radio. “That’s a terrific flutist. I wonder who it is,” he thought. When the announcer came on the air, he discovered that the mysterious virtuoso was . . . himself!

To celebrate his 75th birthday, he played a recital of chamber music at a small church in Connecticut. An admirer came up after the concert saying, “Wow, Mr. Baker, you sounded really incredible!” With a twinkle in his eye, he responded, “Oh yeah? Well, you should have heard me when I was 70!”

Walking through Juilliard, Mr. Baker would often be surrounded by his class of predominantly female students. He would occasionally stop, look at each of us, and announce, beaming, “I love my work!” And indeed he did. These Juilliard halls will never be the same again without him. □

Bärli Nugent, assistant dean and director of chamber music, received her B.M. and M.M. degrees from Juilliard as a flute student of Julius Baker.

In Tribute to Mickey

By LAURA GLENN

MY first year as a Juilliard student and the height of the Cold War were synonymous. The world was shaky, and Muriel Topaz—in addition to being my dance notation teacher—was a comfort zone. In many ways, she was my saving grace in those tough years of emerging out of the cocoon of childhood and reckoning with the fact that maybe I actually did have enough talent to be a student at Juilliard. Mickey (as she was called) was the director of the Dance Division when I made the transition (at her suggestion) from being a part-time substitute teacher to a full faculty member. I helped with the events celebrating her tenure at Juilliard as she left in 1992 to embark on her third (or was it fourth?) career, serving the history of dance through the Dance Notation Bureau. I spoke at that retirement party... and then had the sad honor of speaking at her memorial last May, when she died before many of her dreams had the chance to become reality.

Mickey had come to Juilliard herself as a student and married a fellow classmate, so she felt at home in the building, as well as at the chalkboard trying to get us to understand Labanotation. She often wore her blouses with a buttonhole-to-button mismatch that drew my fascination. It was like hanging a sign saying “I am human,” and it was an odd salve for me that I remember to this day. But she made space for all us nervous young things to have a forum to speak our fears in the unstable world of political jockeying. In these last years, recalling her impact on me in the same situation, I made space for student concerns here and supported spontaneous talk of 9/11 or the invasion of Iraq, as well as talk around the death of the Dance Division’s previous director, Benjamin Harkarvy. I quietly bowed to my memory of Mickey’s style. Her essence and sensibilities (along with those of Jacob Druckman, her husband and renowned composer) are carried on in this school in the talent of their son Daniel, who “lives” near the dance department (from my myopic point of view) on the third floor, as a member of the percussion faculty.

I recall a trip in 1989 with a group of Juilliard students to a very beautiful part of France, to partake in a dance festival. Accompanying the students were Mickey and Jake, ballet teacher Maria Grandy and her husband, and me. Quietly, without fanfare, Mickey made sure that there were times that my schedule would not match hers and Maria’s, and I was sent out to lunch with their husbands. It might seem like a strange mission, but I was just coming out of a painful divorce from my first husband. Mickey knew the cure was to have a series of jovial wine-and-dine luncheons with two of the most charming men I have had the pleasure to share French meals with. It worked. I put on the weight I had lost during my sad and angry divorce days, remembered how charming men could be, and made space in my heart that allowed me to meet my second husband.

Mickey preserved the talents of José Limón and Antony Tudor, to name of few, through her work in the Dance Notation Bureau. In the case of Tudor, she furthered the deserved fame of Tudor’s magnificent talent by also writing the book no one else could have, about the man and his life. Through her work on these fronts, she has also created a vehicle for current and future Juilliard students to know more about their groundbreaking first Dance Division faculty.

So when I did the mental math this morning and noted all her quiet achievements, I realized that, just like a great mother, she took care of not only her beautiful dance family and her personal family, but the legacy of Juilliard, the dance community—and me. □

Laura Glenn has been a member of the dance faculty since 1987.

David Walter, Double Bass Player and Teacher, Dead at 90

DAVID WALTER, one of America’s leading double bass teachers and a Juilliard faculty member from 1969 until his retirement in May 2002, died on July 1 in New York at age 90.

After violin studies begun as a child of 6 (culminating with a recital under Sol Hurok’s management when he was 12), David Walter turned to the bass and studied at Juilliard with Fred Zimmerman. A year after his graduation in 1938, he joined the Pittsburgh Symphony Orchestra (led by Fritz Reiner) as principal bass. Shortly afterward, he was invited to join the NBC Symphony and spent the next 15 years playing under Toscanini’s baton. When the NBC Symphony was disbanded, he took a



Photo by Lisa Yelon

David Walter (foreground), with President Polisi, spoke at the faculty meeting in May 2002 on the occasion of his retirement.

leading role in organizing the Symphony of the Air, serving as both its principal bass and board chairman. Walter’s decade-long career as a jazz bassist continued through this period, including a two-year stint on NBC’s *Tonight Show*. In 1956 he became a member of the New

York City Ballet Orchestra, where he was to remain for more than 30 years. He also played at the Casals Festival in Puerto Rico for every summer under Casals’ tenure.

In addition to his position at Juilliard, Walter also taught at the Manhattan School of Music and received frequent honors, including the Artist-Teacher of the Year Award from the American String Teachers Association and the Distinguished Service Award from the International Society of Bassists.

Walter was dedicated to expanding the double bass literature. He performed with groups such as the Bennington Composers Conference and the Columbia Group for Contemporary Music, and presented many premieres at Composers Forum in New York. His recital programs featured double bass literature from three centuries, including many works written for the instrument in the late 18th century that had only recently come to light. A widely published author of many articles on double bass performance and education, Walter also edited works that included Sperger’s Sonata No. 1 and Pichl’s Concerto. His volume of solos titled *The Melodious Bass* is widely used by students and teachers. In 1997 he donated the David Walter Double Bass Archive of 2,500 scores and

200 books to Juilliard’s Lila Acheson Wallace Library, along with very generous funding for the preservation and expansion of this collection.

Walter is survived by his wife Claudia, as well as a son, daughter, stepson, and several grandchildren. □

‘A Man of Soaring Accomplishments’

By RON WASSERMAN

MY teacher, David Walter, who died in July at age 90, was a man of soaring accomplishments who had an influence on the practice of playing the double bass matched by few other people. Not only was he one of the most talented musicians I ever met, but he was one of the most brilliant people I ever interacted with. I was very privileged not only to have been his student but to have been his colleague at the New York City Ballet Orchestra for nine years. We kept track and realized that he held the world record for number of performances played of *The Nutcracker* by a bassist (1,300). He could play the bass part from memory, even in his sleep if occasionally necessary, and sometimes he added bits of the melody, countermelodies, and percussion parts, usually performing those extras better than the instruments he was emulating. He always used his Plumerel bass at the ballet because it was said that it was the very bass Degas used as a model in his famous painting—you know, the one with the bass player and the bassoonist in the Paris Ballet Orchestra.

As a pedagogue he won a devoted following by all who observed him. His insights into music and his wit were legendary. He spent much of his time talking (to students or anyone else who would listen) about the great musicians he had known, most notably Toscanini and Casals, in order to keep their legends vibrant. His students and those musicians and non-musicians he inspired number in the thousands and are on all continents. His students have students who are now professional musicians. So do his students’ students’ students.

Until his late 80s he had more energy than those a quarter his age. I remember seeing him running down the street to a concert, leading a bunch of young people who were struggling to keep an ever widening gap of pavement from getting to the point where he disappeared from view.

Last year, when he became ill, several of us—led by bassist and composer Frank Proto, another of his former students—joined forces and published an album of solo bass pieces dedicated to him. A few months later, everyone got together for a 90th-birthday concert at Juilliard. Bert Turetzky, Frank Proto, John Feeney, Patrick Neher, Tony Falanga, Nico Abondolo, Mark Deutsch, Fred Zlotkin and Conway Kuo played. (I hope I am not forgetting anyone.) Joseph Polisi gave a tremendous speech in tribute to him that was full of charm and wit. Not to be outclassed or to let an opportunity of a captive audience pass, Dave pulled his remaining energy together, walked onstage, and gave a marvelous speech too. No one could out-wit or out-charm him if he set his mind to it. It was obvious that he was touched by the musical and spoken tributes. We knew he was ill, so we all cried a little, but most of all, we marveled at how good the bass playing he had inspired was. Those who knew him will never forget him—and I, for one, will work hard to keep his legend alive. After all, he was one of the great musicians too. □

Ron Wasserman, who earned his master’s degree from Juilliard in 1985, is principal bass of the New York City Ballet Orchestra. He lives in Rockland County and in his spare time is a devoted composer and house renovator.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Faculty

Julius Baker
Luciano Berio
Muriel Topaz (BFA ’54, *dance*)
Rosalyn Tureck
(Graduate School Fellow ’35, *piano*)
David Walter (PGD ’38, *double bass*)

Alumni

Sarah Ames (’33, *piano*)
Marian Townsend Anderson (’28, *voice*)
Michel H. Block (DIP ’58, *piano*)
Laurel Chenault Buhrman (Pre-College)
Edward E. Carney (BS ’47, *trumpet*)
Marjorie Goetschius Deutsch (’38, *piano*)

Elizabeth Gaines (DIP ’33, *piano*)
John W. Garvey (BS ’59, MS ’62, *piano*)
Herschel B. Gilbert (’43, *violin*)
Ruth A. Freeman Gudeman
(PGD ’40, *flute*)
Luther L. Henderson
(BS ’42, *public school music*)
Frank Holden (BM ’73, *bassoon*)
Estelle Franklin Landsman (BS ’49, *piano*)
Lawrence C. Maves (DIP ’58, *violin*)
Louis B. Paul (’50, *clarinet*)
Jean Robinson Scaglian (’37, *piano*)
Edward Seferian (BS ’57, MS ’58, *violin*)
Clara M. Smith (’39, *piano*)
Dorothy Stahl (’46, *voice*)

Robert Van Doren (’38, *organ*)
Roger White (’41, *voice*)
Carol V. Wing (’31, *piano*)
Marion Reichling Woodlock (BS ’38, *flute*)

Friends

Rose L. Augustine
George Alexander
Zelinda Dardenne
Red Heller
Daniel N. Mergler
Gertrude S. Rychtarik
Carol Shen
Elaine Steinbeck
Fran Walter

Intern Program Has Low Profile But High Standards

By MAHIRA KAKKAR

THE Professional Intern Program is one of the best-kept secrets at Juilliard. Not many people know of it, for the interns are not as visible or high-profile as the actors, dancers, musicians, and singers. Their work puts them backstage, under the stage, on top of the stage; in the basement, the dressing rooms, and in offices. They're the worker bees—the ones rigging the lights, fitting the wigs, stitching the costumes. Essentially, they're the magic behind the magic, a fundamental part of any smooth-running show.

Every year, hundreds of people from all over the world apply to work as interns alongside the professional staff within the School, either in technical theater production or arts administration. (Twenty-eight interns were accepted last year: 22 in various aspects of production and 6 in administrative departments.) The internships, which are full-time from September to May, serve as transition points between the apprentices' education at school and the professional world.

Hands-on experience in a professional setting is one of the best ways to launch a career in theatrical production or administration.

Technical theater internships include the areas of scene painting, props, costumes, wigs and makeup, electrics, stage management, and production assistant. Arts administration internships cover a variety of areas and are offered by other Juilliard departments, including the Orchestra Library, Drama Division, Dance Division, Vocal Arts, Facilities Management Office, and Concert Office.

The internship program was originally created in 1977 as a way to expand the staff in theatrical production within a limited budget, while at the same time providing young people with valuable hands-on experience to launch their careers. The program has gone through a number of changes in its 26-year existence: in the late '70s and early '80s, internships (called "fellowships" for a few years) focused on theatrical design, but by 1982, the emphasis was on the technical aspects of theater. Internships were originally available either for one semester (spring or fall) or for the full school year; in 1991 the semester-long option was discontinued after it had become apparent that a full year's participation provided a more well-rounded experience.

Arts administration internships were added in 1991, beginning with the Office of Special Projects and the Orchestra Library. Since then, the program has grown to include six administrative departments. Helen Taynton, the director of Juilliard's Professional Intern Program since 1984, says that it has been (and still is) in a constant state of being perfected.

While most of the applicants are those just graduating from college in technical or administrative fields who want to reinforce their learning, some older participants are changing careers or re-entering the work force. "They come from all over the world," notes Taynton, who adds, "the program is also a nice way to come into New York City."

The rigorous selection process takes place via a written application, followed by in-person and phone interviews. The final decision is made in collaboration with the director, the intern's potential supervisor, and the department head. Once accepted, interns work in close conjunction with their supervisors and

with Taynton to develop their goals and evaluate their progress. This is done through monthly meetings, both group and individual, where their experiences are discussed, concerns brought up, and objectives defined. Since they are an integral part of the shops or offices they work in, the more their supervisors feel comfortable with their abilities, the more responsibilities the interns are given.

A stipend of \$246 a week and basic medical insurance is offered to the apprentices. (Each year, the stipend is raised by about \$5.) Though New York City is expensive to live in, a few interns have been known to survive on their fellowships. The perks, however, outweigh the disadvantages of long hours and financial constraints. Not only do the interns undergo training with well-connected professionals and learn the latest skills and techniques, but they also have the opportunity to attend all productions at the School and receive backstage tours of Broadway theaters, the Metropolitan Opera House, and other professional theater centers. In addition, the network of former interns is extremely strong, vast, and well-connected. Meetings and discussions with alumni of the program are held throughout the year on a variety of relevant topics. Evaluations are held in the fall and the spring analyzing the strengths and weaknesses of the interns as well as the departments they are conjoined with. At the end of the year, seminars on job interviews, presentation skills, and "what to do now that your internship is over" are held in order to prepare interns for the real world.

A large number of interns go on to get work right away; those graduating from the program have a powerful school name and reputation to back them. Juilliard interns are recognized to have received valuable experience in their fields, as well as a strong work ethic and professional standards of courtesy. Many previous interns have acquired jobs on Broadway; nearly all have gone on to be hugely successful in their spheres of work. Anika Davis Pratt, a former production assistant intern, is now the director of the part-time M.B.A. program at N.Y.U.'s Stern School of Business. Mahlon Kruse, an intern in 1988-89, is now production stage manager on *Man of La Mancha*. A number of current and former Juilliard staff members began as interns—including Kathy Hood, administrative director of the Drama Division; Cynthia Baker, recital hall manager in the Concert Office; and Jabel Hamilton, assistant to the administrative director of Vocal Arts (to name just a few).

SAYS Hood, who interned in stage management and has called Juilliard her "artistic home" for 15 years now: "The Juilliard Internship Program allowed me to be part of an artistic community that nurtured and supported my creative, intellectual, and personal growth. The hands-on professional experience allowed me to observe and work with prominent theater artists, inspiring me to follow my current career path."

For many who want more time to get their feet wet before choosing a specific career path, the internships are ideal. "I knew I wanted to work in the arts, yet I was unsure of the exact profession," admits Jacqueline O'Reilly, who interned last year as a production assistant after graduating as a theater major from the College of William and Mary in Williamsburg, Va. At Juilliard, she "got a little taste of everything," working on a range of productions from plays to orchestra concerts. She says the nurturing environment—"where people want you to succeed"—was as valuable to her as the experience she gained.

Assisting Kathy Hood and her staff as the Drama Division's intern this past year, Sarah
Continued on Next Page

DISCOVERIES

by Michael Sherwin

Rosalyn Tureck Plays Bach

J.S. Bach: "Goldberg" Variations—1995 Live Recording (VAI Audio VAIA 1142, 2 CDs); The Well-Tempered Clavier (DG 463305, 4 CDs). Rosalyn Tureck, piano.

ROSALYN TURECK, known as the "High Priestess of Bach," died this past summer at the age of 88—on July 17, the very day she had planned to present a New York recital. (See obituary on Page 14.) Tureck was one of the 20th century's greatest and most influential players of Bach's keyboard works, devoting a lifetime of study to the analysis and performance of these Baroque masterpieces.



By age 16, Tureck had memorized one-third of Bach's *The Well-Tempered Clavier*, before it was mainstream repertoire. At her Juilliard audition, when the jury asked to hear a Bach Prelude and Fugue, she replied, "Which one?" Tureck studied piano with Olga Samaroff at Juilliard (1931-35), later teaching at the School for 10 years (1945-55), and subsequently returning to present master classes (1972-91).

A series of 12 Tureck CDs, three video cassettes, and a newly released DVD have been issued on the VAI Audio label, in association with the Tureck Bach Research Institute. They provide, along with additional recordings on DG, Philips, and BBC Legends, an invaluable documentation of Tureck's legacy and artistry.

For a good overview, watch the video, *High Priestess of Bach* (VAI 69225), and the new DVD, *The Art of Rosalyn Tureck* (VAI 4238). In addition, five volumes of historic CDs in VAI's *Tureck Collection* give evidence of her versatility, ranging from Mozart's Concerto No. 24 and a startlingly Baroque-sounding Brahms "Handel" Variations, through music by Liszt and Debussy, to works by William Schuman, Diamond, and Dallapiccola. However, it is as an interpreter of Bach that Tureck is most renowned.

"Bach," proclaimed Paderewski, "could weave counterpoint as a spider spins its web: up to the sky and back again." This is particularly true of Bach's "Goldberg" Variations. Supposedly commissioned as a cure for a count's insomnia, it is sometimes played in a somnolent manner, as if the performer was intent on proving its efficacy for its intended purpose. Not so with Tureck. Three of her "Goldberg" recordings are currently available. Best is the version recorded live in concert in St. Petersburg, Russia, in 1995. This performance, which observes all of Bach's repeats, convincingly demonstrates her beauty of sound and profound understanding of this music (VAIA 1142, 2 CDs; a video is available on VAI 69220).

It is, however, Tureck's 1953 recording of *The Well-Tempered Clavier*, now reissued on CD after having been unavailable for a half-century, that provides the greatest evidence of her genius (DG 463305, 4 CDs). Listen to—and marvel at—her subtle rhythmic inflections, uncanny articulation, and consummate coordination of contrapuntal lines. (Tureck's 1975-76 rerecording for the BBC offers modern stereo sound but is not as inspired as the earlier cycle.)

Since Edwin Fischer's pioneering recording in the 1930s, there have been many distinguished *W.T.C.* sets on disc; among them Kirkpatrick, Martins, Richter, and Schiff. But it is fascinating to compare Tureck's version with those of her principal rivals, Wanda Landowska and Glenn Gould. Landowska plays compellingly if romantically on a massive-sounding, souped-up Pleyel cembalo that can double the bass line at the lower octave: sort of a harpsichord on steroids. Gould's iconoclastic, modernist approach ignores established traditions and tempos, exhibiting almost superhuman independence of fingers and clarity of inner voices, frequently embellished by distracting vocal obbligatos. But it is Tureck who, while maintaining Classical restraint, seems to truly penetrate to the expressive and poetic core of these works.

It is hard to realize the degree of controversy that used to reign over Bach interpretation when dogmatic debate among acolytes of opposing factions reached an almost theological intensity. Landowska herself ended an argument with Pablo Casals in 1940 with the retort, "Very well, my dear: you play Bach your way, and I'll play him *his* way." Landowska's egocentricism notwithstanding, Tureck's playing of Bach comes as close to "his" way as we could hope to hear; the luster of Tureck's legacy and the brilliant perfection and insight of her pianism serve as proof that "all that glitters is not 'Gould'." □



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

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

Portraits of the Bachauer Winners

Continued From Page 9

OW: It feels so long ago. I have an image of myself: slightly shorter, and very young. Sitting on the piano bench is a scary position for anyone under three feet tall—too high above the floor, and too far below the keyboard. I doubt that I was taken seriously, though I'm pretty sure that I played better then than I do now. My mother was my first disciplinarian. Therefore, some of my earliest memories have more to do with the parent-child power struggle than with music. Being a pianist is such a strange, spontaneous, and wondrously dizzying lifestyle that I frequently feel as if I am just beginning to learn piano-playing for the first time!

TK: Unlike Konstantin, you were not born into a family of artists. You have a younger brother at Columbia University, and both of your parents are physicians.

OW: My brother is about to begin his second year at Columbia, with no major or minor declarations. I like to tell others that he's majoring in Cheese Appreciation, because he's the first lactose-tolerant human in my family for multiple generations. I'm very close with my brother; I like to call him "Brother Bear." He has a distinct taste in apparel—red shirts with blue pants—and unconditional love like pure honey. In addition, he's a modern renaissance man who acts, writes, and loves words. All these characteristics make me the luckiest brother in the world; he's my best friend. My parents are both busy doctors, but still find the time to precipitate multiple standing ovations at my concerts; sometimes even between movements. They're very supportive, and are always traveling to hear my playing.

Intern Program Has High Standards

Continued From Previous Page

Hoenig's duties included everything from answering the phone, processing applications, and distributing tickets to assisting with brochures and house-managing a few productions. "I learned more than I could have ever expected and worked with incredible people in a really fun and productive environment," says Hoenig. "And I got to experience the theater scene outside Juilliard, as we were always getting free tickets and other opportunities around the city."

While Hoenig came from Maine for her internship, Stephen Czarkowski—last year's intern in the Orchestra Library—had just graduated from the Mannes College of Music with a master's degree in cello and conducting. Juilliard's internship afforded him the opportunity to stay in the city for another year, watching and learning from the many world-class conductors who come through the School. Czarkowski, who enters Catholic University of America's graduate diploma conducting program this fall and just made his debut conducting the National Symphony Orchestra in June, says he gained invaluable experience working in close proximity to Otto-Werner Mueller, the conducting program's director, and also enjoyed working alongside the work-study students. "Juilliard is an incredible place, the best

TK: Now that you've lived in New York City for three years, including one year off campus, how have you adjusted or changed?

OW: Actually, I feel more like the city adjusted to me than I did to it. I could be wrong. I like being immersed in the sweating mass, except during the summer. My daily routine consists of walking the same seven blocks to school every morning, and seeing thousands of faces flash before my eyes during those short 10 minutes. I assume that I see the same faces every day, but how does one know? Is my persona just too large of a constant to deem recognizable? Perhaps I am just a minor variable in the equation to chaos theory? These thoughts plague my mind before, during, and after my practicing.

TK: What are some of your favorite activities in this city?

OW: I love movies. I also love eating in restaurants. My latest hobby is throwing a frisbee, which I have found to be one of the cheaper fun activities that prevents the drying up of cash flow. Others include taking taxis, ice-skating at Rockefeller Center, checking e-mail in the Juilliard lobby, interdisciplinary arm-wrestling, Yankee games, microwaving my socks (rather than spending a buck-fifty and a half-hour in the laundry), standing under trees, giving blood (only recommended twice a year)—and, of course, practicing piano in my apartment. □

Tiffany Kuo earned her master's degree in piano at Juilliard. She was a publicist in the Communications Office before going off to NYU, where she is now pursuing a doctorate in musicology.

of the best, and the people I have met have been truly terrific to me."

Andrea Dorf was the administrative intern in the Vocal Arts Department several years ago before joining the department's staff as assistant stage director and special events coordinator. She worked closely with the directors of Juilliard's opera productions and scenes programs, and realized that she wanted to channel her passion for opera into the field of directing. This fall, she enters the M.F.A. program in opera directing at the University of Cincinnati. "Everything that I learned during these years at Juilliard, particularly with regard to directing resources and methods of approach, proved incredibly useful when I was given the chance to direct a workshop performance of Mozart's *Clemenza di Tito* this past year," says Dorf.

It is fair to say that without the tireless support of the interns at Juilliard, many departments would find themselves understaffed and many shows and recitals would not run smoothly. Certainly the illusion of ease that performing arts students here strive for would be harder to maintain. Let us then give credit where it is due, and recognize one of the less visible programs at the School. □

Mabira Kakkar is a fourth-year drama student.

The English Resource Center A Valuable Service for All Students

By **RICHARD COX**

MANY international students face difficult transitions when adjusting to a new culture. At Juilliard, the English Resource Center can help you with some of these adjustments. The International Advisement Office, in conjunction with Academic Affairs, sponsors the English Resource Center, a free, convenient tutoring service that is available to *all* Juilliard students.

The center has convenient hours that are designed to fit your schedule. Each week, its hours are posted on the sign-up board in the International Advisement Office (Room 245). The center is staffed by student tutors called English Teaching Fellows, chosen from a cross-section of applicants from the undergraduate, graduate, and artist diploma programs at Juilliard. Each tutor has had his or her own personal experiences with adjusting to life in a foreign country. Since I serve as a Teaching Fellow myself, I can assure you that we are committed to welcoming you into the Juilliard community. We are here to help you with your questions regarding academic requirements that you may not understand.

All Juilliard students can benefit

from using the English Resource Center, regardless of academic level. Come by and get to know us! One of my favorite tutoring experiences last year was working regularly with a student on Wednesday mornings. Being an accomplished D.M.A. composition major, he didn't have a lot of time, so he would come in, set up his laptop in the lab, and edit his assignment as we went through it. This past March, I helped a fellow singer edit an analytical paper on the music in Handel's *Tamerlano*. Her paper turned out to be a wonderful resource for me. In fact, I requested a copy of the final draft for my reference files.

We hope that you will come and see us in the English Resource Center. Simply stop by the International Advisement Office and sign up for an available time slot. If you're stumped preparing for a presentation, sign up and try it out on us! If you find it hard to get started on writing a paper, we can help you with everything from brainstorming for ideas to editing your final draft. (Don't worry about your grammar—we'll help with that, too!) So come visit us in the English Resource Center. □

Richard Cox is an Artist Diploma candidate in opera studies.

**SUBSCRIBE TO JULLIARD'S MONTHLY E-NEWSLETTER:
WWW.JULLIARD.EDU/MAILINGLIST**

Musika Records, Inc.
PRO AUDIO RECORDING SVCS
DIGITAL EDITING & MASTERING
DVD, CD & CASSETTE REPLICATION
"We Specialize in Classical Music"
COMPLETE PACKAGES • WWW.MUSIKARECORDS.COM
Call (212) 554-4019

"YOUNG CONCERT ARTISTS IS THE MOST WONDERFUL START TO ANY MUSICIAN'S LIFE." - Emanuel Ax

To start YOUR career, ENTER NOW!

Young Concert Artists International Auditions

Preliminaries: November 3 - December 5, 2003
Semi-Finals & Finals: January 13-17, 2004

VOICE PIANO VIOLIN VIOLA CELLO FLUTE OBOE
STRING QUARTET CLARINET TRUMPET HORN PIANO TRIO

There is no limit to the number of winners each year.

1st Prizes: • \$5,000
• Recitals in the YCA Series in New York, Boston & Washington, DC.
• Engagements throughout the US, publicity, promotional materials and career guidance for at least three years.

2nd Prizes: • \$1,000

Deadline: • October 15, 2003

Applications available at the Placement Office, online at www.yca.org, or by contacting YCA: Young Concert Artists, Inc. Susan Wadsworth, Director 250 West 57 Street NY, NY 10107 Telephone: (212) 307-6656 E-mail: auditions@yca.org Website: www.yca.org

LRP STUDIOS (212) 807-9363
Recording, unique editing skills,
mastering, steinway grand piano
student's rate \$50 per hour
CD & Cassette Duplication
www.lrpstudio.com 32 W 22st 2nd fl., NY NY 10010



Photo by Jessica Katz

**SHAKESPEARE'S
A MIDSUMMER
NIGHT'S DREAM
May 13, 14, 17,
and 18,
Drama Theater**

Gillian Jacobs, as Puck, and Nels' on Ellis, as Oberon, performed in Shakespeare's *A Midsummer Night's Dream*, a third-year production in the Drama Theater.

RECENT EVENTS



Photo by Kathy Gertson



Photos by Emily O'Neill

**SCHOLARSHIP DONORS LUNCHEON
May 21, Morse Hall**

More than 100 scholarship donors attended the annual luncheon in May, giving them a chance to meet the students who have benefited from their scholarships. A number of the scholarship recipients performed in the musical portion of the luncheon.

Top: Pictured left to right are Stephen Handleman and Andrea Bottancino, Adam Brown (A.D.'04, guitar), and Diane Kelly Ryan and William Kelly. Adam is the recipient of the Stephen Ian Handleman Scholarship and the Timothy P. Kelly Scholarship.

Bottom: Dr. Andrew Thomas, director of Juilliard's Pre-College Division, chatted with Dr. Lillian Li and her daughter Tracy Li Cheung. Dr. Li is the donor of the Jane and James Li Piano Scholarship, which is awarded to Pre-College pianists.



Photo by Lisa Yelon



Photo by Lisa Yelon

SUMMER WORKSHOPS

Top: Carla Goldsmith from Wyckoff, N.J., and James Virgilio from Sunset, La., rehearse the sign language interpretation of *Thoroughly Modern Millie* on June 6 in the Juilliard Theater. Goldsmith and Virgilio were participants in the annual, week-long Interpreting for the Theater seminar.

Middle: The Complete Choral Musician workshop was held on June 26 and 27. In an afternoon session, Judith Clurman (far right) coached a participant in his choral conducting technique. Charles Woodward was the accompanist.

Bottom: Robert Abramson (standing) taught at the 10th annual Dalcroze Institute from July 21 to August 8. The participants (45 for the first week, 30 of whom stayed for all three weeks) learned about the techniques of Dalcroze, the study of eurhythmics, from Abramson, Daniel Cataneo, and Lori Belllove.



Photos by Lisa Yelon

FAREWELL TO STAFF MEMBERS

Left: Mary Gray, the associate dean of admissions, left Juilliard to move to Cleveland, Ohio, with her family. She is pictured with a photograph of the grill that the School presented to her at a farewell party in the Board Room on May 22, attended by staff, administration, and faculty.

Right: Staff members said a fond farewell to Mary Ann Swerdfeger, who was a member of the I.T. Department, on May 27 in a dance studio on the third floor. Swerdfeger left to teach music in public schools in the Bronx.





DANCE PERFORMANCES

Left: Freshman dancers from Laura Glenn's Limón repertory class performed José Limón's *Missa Brevis* as part of the Young Choreographers Concert on May 17.

Above: Members of the Juilliard Dance Ensemble performed *Low Livid Lucid*, with choreography by Sebastian Gehrke and music by Cynthia Lee Wong, at the Young Choreographers Concert on May 14 in the Juilliard Theater. *Low Livid Lucid* was Gehrke's and Wong's project from the Composers and Choreographers class.



SPRING PICNIC
May 9, Milstein Plaza

A student gets a henna tattoo from Lisa Butterworth at the spring picnic. There were also massages and palm readings available, as well as performances by students.



MOZART'S *DON GIOVANNI*
April 25, 27, 29, Juilliard Theater

Above: Daniel Gross as Leporello shows Don Giovanni's list of conquests to Donna Elvira, played by Maria Jooste, in the Juilliard Opera Center production of *Don Giovanni*.

Left: Brian Mulligan had the title role in Mozart's *Don Giovanni*. Also pictured are Isabel Leonard and Kristin Knutson.



INTERARTS PERFORMANCES
May 1 and 2, Room 305

Bruce Brubaker's InterArts class culminated in the presentation of a multidisciplinary work titled *Richard Didn't Play Hindemith*, in which a performance of part of Schubert's String Quintet in C Major was overlaid, interrupted, and contextualized by an ensemble reading of poetry by Wallace Stevens (lower right). Additional elements included a dance (middle photo) to a Schubert "rap" mixed live from a booth above the stage, and slides (top photo) accompanied by an electronic sound collage based on Schubert that drowned out the live performers. (Covering the floor are colored balls that slowly rolled in from all sides.) At one point, the D.J. leaves his booth to kick a little record player on the floor (lower left) when the band gets stuck in a "loop."



YEAR-END FACULTY MEETING
May 14, Paul Hall

Aaron Flagg (center), pictured with President Polisi and Bärli Nugent, gave faculty and staff an update on outreach activities at the year-end meeting. Nugent and Derek Mithaug spoke about the developments of the Mentoring program, Jane Gottlieb reported on new software options available for faculty members, and Christopher Mossey shared plans for the upcoming centennial celebration.

New Faculty Welcomed at Juilliard

MUSIC



Joining the Juilliard cello faculty is **Bonnie Hampton**, who was on the faculty at the San Francisco Conservatory of Music since 1972. She has also taught at Mills College, Grinnell College, Stanford University, and the University of California at Berkeley. Ms. Hampton studied cello with Pablo Casals, Margaret Rowell, and Zara Nelsova and chamber music with the Griller String Quartet and Alma Trio.

A founding member of the Naumburg Award-winning Francesco Trio, Ms. Hampton also performed as a duo with her late husband, pianist Nathan Schwartz. Her chamber music guest appearances have included performances with the Juilliard, Guarneri, Cleveland, Mendelssohn, Alexander, Budapest, and Griller string quartets. Long a champion of new music, Ms. Hampton has worked with many composers, among them Carter, Copland, Dallapiccola, Harbison, Imbrie, Kim, Kirchner, Kodály, Milhaud, Powell, and Shifrin. During the summer, she teaches in the chamber music programs at Yellow Barn and Tanglewood and has appeared at the Chamber Music West, Seattle, Ravinia, and Santa Fe chamber music festivals. Ms. Hampton is a former president of Chamber Music America.

Paul Jacobs, who joins the organ faculty, began studying piano at 6 and organ at 13; by 15 he was chief organist of a parish in his hometown of Washington, Penn. He graduated from Curtis with a double major in organ (studying with John Weaver) and harpsichord (studying with Lionel Party) before earning his master's degree from Yale (studying organ with Thomas Murray).

Mr. Jacobs first came to national attention as a concert organist in 2000, when he performed the complete organ works of J. S. Bach in 14 consecutive evenings, both in New York and Philadelphia. (He offered an 18-hour, non-stop Bach marathon in Pittsburgh that year, and a Messaien marathon in six American cities the next.) Mr. Jacobs recently made his South American debut (in Brazil) and his European debut (in Germany), and has been featured on Minnesota Public Radio's "Pipedreams" (distributed by PRI), Bavarian Radio, and Brazilian Arts

Television. He is the first organist to receive the Harvard Musical Association's prestigious Arthur W. Foote Award.



Peter Bernstein, who will teach jazz guitar, has made over 60 recordings and participated in numerous festival, concert, and club performances with musicians from all generations.

As a leader, he has made five recordings for the Criss Cross Jazz label; the latest, *Heart's Content*, was released last spring.

While still a student at the New School, Mr. Bernstein met legendary guitarist Jim Hall, who asked him to play in his "Invitational" Concert as part of the 1990 JVC Jazz Festival. (The concert was released on CD by Music Masters.) That same year, Mr. Bernstein took part in the first of four recordings with saxophonist Lou Donaldson and was a regular member of his group throughout the 1990s. He has also enjoyed long musical associations with drummer Jimmy Cobb (Cobb's Mob), and organist Larry Goldings and drummer Bill Stewart as a member of their trio. Mr. Bernstein was a member of Joshua Redman's band from 1995-97, and Diana Krall's quartet from 1999-2001 (performing in North America, Europe, and the Far East). As a teacher, he has also been in demand for workshops at Berklee College of Music, North Texas State, the New School Jazz Program, and the Jazz Conservatory in Amsterdam.



Robert Sadin will teach Jazz Composition and Arranging II. His orchestrations and arrangements have been performed by the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the Boston Symphony Orchestra, and the Vienna Symphony, among others. In 1999 he produced and arranged the award-winning album *Gershwin's World*, featuring Herbie Hancock with guest artists Stevie Wonder, Joni Mitchell, Kathleen Battle, and the Orpheus Chamber Orchestra. He has produced, arranged, or conducted albums featuring Wayne Shorter, Plácido Domingo, Kathleen Battle, the Clark Sisters, Gilberto Gil, Marcus Roberts, Busta Rhymes, and Jimmy Scott.

Mr. Sadin has conducted the Chicago

Symphony Orchestra, toured as guest conductor of the Lincoln Center Jazz Orchestra, and been a frequent guest conductor at the New York City Ballet (beginning with an invitation from Wynton Marsalis and Peter Martins to conduct the premiere of their work *Jazz*). He has been musical director for the "Jazz in August" festival in Lisbon and conducted the first complete concert performance in the United States of Schoenberg's *Moses and Aaron*. Mr. Sadin taught at Princeton University for six years and was previously music director and conductor of the University of Cincinnati College Conservatory of Music Orchestra. He studied at Juilliard for two years and dedicates his work here to the memory of Jean Morel.

DRAMA

Musical coach **Mary-Mitchell Campbell** was music supervisor of *The World of Nick Adams*, performed at Lincoln Center in New York and the Kodak Center in Los Angeles (featuring an undiscovered Aaron Copland score and an all-star cast of Jack Nicholson, Matt Damon, Julia Roberts, Morgan Freeman, and Paul Newman, among others). Her Broadway credits include *Beauty and the Beast* and *The Scarlet Pimpernel*; Off-Broadway and regional credits include *The Prince and the Pauper*, *Early One Morning*, *Our Town*, *Requiem for William*, and *3bree*. Ms. Campbell has toured with the Boston Pops on their holiday tours, and conducted the *Grease* national tour in 1999. She also worked in Amsterdam on a new Cy Coleman show titled *Grace, the Musical*. Ms. Campbell was a music director for the National Music Theater Conference for three years at the O'Neill festival. She has music directed many workshops and readings of new pieces and worked on numerous benefits including *Sweet Charity* at Lincoln Center, *Nothing Like a Dame* at the Shubert and Richard Rodgers Theaters, and celebrity-filled productions for Paul Newman and his charities. She holds degrees from the North Carolina School of the Arts and Furman University.

Poetry teacher **Tyehimba Jess** was the recipient of an Illinois Arts Council Fellowship in Poetry and a first-prize winner in the 2001 *Chicago Sun Times* Poetry Award and the Gwendolyn Brooks Open Mic Poetry Awards. He was also a 2001-02 Ragdale Fellow and the Duncan YMCA Writer's Voice Fellow in Chicago for 2000. Mr. Jess's

writing has appeared in *Beyond The Frontier: African American Poetry for the 21st Century*; *Role Call: A Generational Anthology of Social and Political Black Literature and Art*; and *Bum Rush the Page: A Def Poetry Jam*, among other publications. He has won slams and earned high scores at venues in Chicago, Pittsburgh, and Washington, D.C. As the winner of Chicago's Sister Cities Poem for Accra Contest, he served as poetic emissary to Ghana in 1995, performing for the mayor of Accra and at the Ghana Union of Theatrical Societies. Mr. Jess has worked with various Chicago schools and arts organizations as a teacher and consultant, as well as with the Community Word Project in New York. He is a Cave Canem fellow and is currently an M.F.A. candidate in creative writing/poetry at N.Y.U.

DANCE



JoAnna Mendi Shaw, who will teach Dance Composition II, is a choreographer who reaches beyond the boundaries of traditional dance to work in creative partnerships with ice dancers, in-line skaters, athletes, and equestrians. Currently based in New York City, she has had a lengthy career in the Pacific Northwest, where she founded and directed the Seattle-based Danceworks Northwest from 1979-89. The recipient of two N.E.A. Choreographic Fellowships and numerous other grants, Ms. Shaw has created works for Dancing in the Streets, Ice Theatre of New York, SUNY Purchase, the 92nd-Street Y, Dance Theater Workshop, and colleges and dance companies throughout the U.S. and Europe. Her Equus Projects/Dancing with Horses project has created five evening-length works and has performed in New Jersey, Vermont, Connecticut, and New York. Ms. Shaw has taught at the Ailey School, N.Y.U., Montclair State University, Cornish College/Seattle, the University of Washington, and as a visiting artist at Princeton, Bryn Mawr, and Mount Holyoke College. Her career as a dancer included performances with the companies of Joyce Trisler, Eleo Pomare, Talley Beatty, and Bill Evans, as well as in Broadway and Off-Broadway shows. □

HEADSHOT SPECIAL \$99



DAVID BEYDA STUDIO
140 West 32nd St. 2nd Fl.
(212) 967-6964
www.davidbeyda.com

Literature's Most Famous Womanizer Strikes Again

Continued From Page 5

turmoil and anarchy has been removed, but the conditions that allowed Don Juan to operate still exist, and the symbols of mortal power seem as ineffective as ever. Perhaps this was the playwright's intent. A contemporary of Lope de Vega, another dramatist of the Spanish Golden Age, Tirso de Molina was actually a pseudonym for Fray Gabriel Tellez. The playwright belonged to the order of Mercedarian monks, which would explain the liberal sprinkling of theological references throughout the play.

Sexton finds that the scale and breadth of this play are unusual. "The issue is romantic and sexual and therefore part of everyone's life. In my experience with classical work like this, about two or three weeks into the rehearsal process the play itself will tell you how it operates."

Meanwhile Sexton envisions the sets and costumes as an amalgam of both modern and period. Sexton will be assisted by composer Lance Horne and a choreographer in real-

izing his vision.

"I am interested in making sure that there is no screen between the audience and this material. It frequently happens that, with classical material, the vocabulary and inventions can turn the audience off. I want to make this play as immediate, compelling and surprising as possible." Those who saw Sexton's production of *Love's Labour's Lost* at Juilliard four years ago would know that he is a master at this.

With a large cast, broad themes, meaty language, and the premiere of this version having been given by the Royal Shakespeare Company at Stratford, *The Last Days of Don Juan* might seem a daunting play to do. "However," says Sexton, "there are fantastically talented people at this school; that's why I enjoy working at Juilliard—it's one of the great pleasures I have."

One has the feeling that this pleasure will be mutual. □

Mabira Kakkar is a fourth-year drama student.

An Outreach Update

By AARON FLAGG

LAST year, Juilliard conducted two retreats (in November 2002 and April 2003) and a series of small group discussions (in February) to examine the School's current activities in community outreach, with an eye toward formulating possible new directions for the future as Juilliard approaches its centennial. The participants—who included students, faculty, administrators, and outside experts—gave thorough consideration to how Juilliard might enrich its efforts to shape students into communicative artists who contribute significantly to issues of advocacy, education, and audience development in the performing arts.

Those attending the sessions agreed that the importance of outreach should be made evident to Juilliard students from application to graduation; that a significant curriculum requirement for each division should be seriously considered, and that pre-service training, ongoing student support, and assessment must be a part of all the structured fellowships currently offered.

This year, the School invites input from the larger Juilliard community on these principles as we move forward toward implementation. As we begin to schedule informal meetings with students and faculty, the following example illustrates the nature of what is being rethought and the impact of changes that have already been introduced.

The PEPS Dance Tour sends a troupe of eight first-year dancers to six high-school auditoriums in May and June each year, to present a 45-minute performance of work by Juilliard student choreographers that is followed by a question-and-answer period. Previously, the high schools and their students wouldn't know anything in advance about what they would see. The Juilliard dancers carefully rehearsed the works and simply focused on performing them. The question-and-answer sessions were largely an afterthought.

This year, for the first time, a program was sent to teachers beforehand (including the dancers' ages and brief descriptions of the pieces), and a training workshop on how to conduct effective Q & A sessions was added to the Juilliard dancers' rehearsal schedule. The workshop included practical tips on using the microphone, creating circular rather than linear responses to

questions, maximizing non-verbal communication, and tackling tough questions (such as "did you get paid to do this?" or "do you date each other?").

The day before the first performance, the dancers rehearsed not only their pieces, but also the culminating question-and-answer session (with the help of some role-playing).

There was a debriefing after every show on the clarity and effectiveness of the question-and-answer session. Also, after the last show, we held what turned into a two-hour discussion reflecting on how the dancers and the show itself changed throughout the tour, thanks to this heightened concern for the audience. It was truly rewarding to hear from the dancers what a profound impact the workshop sessions and this enriched performance experience had on them. The Juilliard dancers went from having a fear of the imagined audience and a discomfort with speaking about dance, to becoming amazingly comfortable interacting with students during the performances.

By the second show, the dancers began offering ways to improve the interactivity of the performances, such as interspersing question-and-answer opportunities throughout the performances rather than at the end, and cutting certain pieces to make more room for discussion. Both of these ideas were immediately implemented. For future tours, they offered ideas on how to involve the high-school students on stage, and described pre-performance visits where students could dance aspects of the show before seeing it.

This is exactly the type of practical training and experience that every Juilliard student should be offered. This fall is a time to gather students and faculty into discussion about how best to realize these outreach principles. Faculty meetings and informal student lunches and panels will provide the community an opportunity to voice its perspectives on these issues. By strengthening its commitment to providing outreach skills to all students, The Juilliard School is taking a proactive step toward maintaining its place as a world leader in the practical training of pre-professional performing artists. □

Aaron Flagg, director of educational outreach and the Music Advancement Program (MAP), is an alumnus of the School.

WORDS without SONGS

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

White Mountains

By Yuna Lee

We drove on a mountain road.
Orange and brown leaves fluttered
in shapes, in a blanket of white mist,
and for once we heard the same music
in silence, delicate, breakable.

Currents

By Yuna Lee

Sunset at the ocean, the trees black,
water reflecting the embarrassed blush
of the sky.
When she looks at me, waves rise in
her eyes.

Violinist Yuna Lee graduated with a bachelor's degree this past May.

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).

CLASSIFIEDS

Classified ads are \$10 for individuals, \$12 for business, for the first 3 lines (3-line minimum). Additional lines are \$3 per line. The deadline for submission is the 5th of the month prior to publication. For discount and Web site rates, or more information, call (212) 799-5000, ext. 340.

FOR SALE

VIOLIN, VIOLA, CELLO

Owner/maker Peter Van Arsdale, Berkeley, CA. Beautifully hand-crafted concert instruments in the Italian style at reasonable prices.
www.VanViolins.com

1915 5'8" BÖSENDORFER \$19.5K
1907 6' IBACH \$15K
Both ebony gloss. High quality restorations, bargain prices. (212) 349-5744.

CONCERT QUALITY STEINWAY B
Ebony. Rebuilt 2001. New action, hammers, strings, etc. w/ Artists bench. \$36,500. (212) 501-7833.
www.pianosforpianists.com

FRENCH HORN

Alexander 103 F/B-flat with Cabin Case. Excellent condition. Purchased 5/98. Asking \$4,890. Call Mr. French, (718) 652-6420.

SERVICES

MUSIKA RECORDS, INC.

Pro Audio Recording Svcs. • Digital Editing & Mastering • CD, DVD, & Cassette Replication. "We Specialize in Classical Music" Call (212) 799-2758.
www.musikarecords.com

MASSAGE FOR PERFORMERS

Relieve stress, relax, and restore well-being. It can make a difference. NYS trained and certified. Serving the arts community for over 10 years. Juilliard Journal discount. Peter Bloch LMT. (212) 348-8371.

PIANO SOLOIST

Would you like to add to your performance the spirit of the old romantic school? Call Temuri Akhobadze, concert pianist, Steinway artist. (212) 663-3498.

INTRODUCING I&N MUSIC, INC.

Marketing and Consulting Services
If you answer NO to any of these questions you need to be working with us.
- Do you have capital?
- Is your product being distributed?
- Is your product receiving radio airplay?
- Are your record sales being tracked by SoundScan?
- Are you touring?
For more information contact i&n music, inc. at (412) 255-3721 or visit our Web site:
www.i-and-n-music.com

VIOLINISTS—

More than you may realize, there are "magical" dimensions surrounding every note you play that provide expressive opportunities and allow you to create a more seamless and constantly beautiful tone. These ideal qualities are easily attainable without altering basic teachings and can be maintained for life. Violinist Joseph Gallo (Juilliard alum) has written a brief article on the subject. You are welcome to a free copy of "Playing Two Notes in a Row Beautifully." Please call (718) 478-2982.

FLORENCE VOICE SEMINAR

June 1-June 22, 2004. Three weeks of intense vocal work with master teachers Benita Valente, Laura Brooks Rice, and Julian Rodescu in beautiful Florence, Italy. Daily lessons/coachings, master classes, and Italian classes. Two concerts, everyone performs. Cultural trips. Email to Florencevoice@aol.com or call Julian Rodescu at (215) 732-7056.
www.florencevoiceseminar.org

WANTED

WANTED: EXPERT PERFORMERS
over 35 for new rock band. Guitarist-vocalist and percussion players needed. Contact Nina, (201) 947-0087.

WANTED: PATIENT, ACOUSTIC GUITAR TEACHER with car who can travel to Fort Lee, NJ (just over GW bridge) and give guitar lessons approx. once per week for an hour. Please contact: (201) 886-9139.

Paid advertisements do not reflect endorsement by The Juilliard School.

Some classified ads, with links to advertisers' Web sites, are online at www.juilliard.edu/classifieds.

Your Musical Life

Richard S. Abramson ('65)
Professional Audio
Service

914-337-5232 (V)

914-793-0113 (F)

proaud@attglobal.net

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

Now, more than ever, is the time to protect your legacy. I welcome your call to discuss compiling your personal recordings onto Compact Disc in a secure and private setting.

FOCUS by Greta Berman ON ART

A World of Anarchy: Max Beckmann at MoMA

FILLED with music, art, and drama, Max Beckmann's world is perfect, you would think, for the Juilliard community. It is, however, mightily disturbing art; strident music and ugly dramas play out in his canvases and works on paper. Actors perform freaky stunts; horn players, percussionists, lutenists, and cellists play instruments missing parts, or play them upside down. It is still perfect for us—but more challenging, unsettling, and questioning than pleasing and inspiring.

Never heard of Beckmann? Well, that's not surprising. You see, Max Beckmann (1884-1950)—the subject of a masterful exhibition at the Museum of Modern Art through September 29—doesn't really fit into any of the "isms" of 20th-century art. He is not quite a German Expressionist, certainly not a Surrealist, not a Cubist, neither realist nor abstract. Although the work clearly has heavy symbolic and metaphorical content, it is not easy to decipher. Potent with anger and disgust at humankind's lack of humanity, the work often explodes without being overtly political.

The artist's subtexts include nightmarish recollections of World War I, premonitions of World War II, Hitler and Nazism, and the unimaginable cruelty ensuing from war and hatred. History often omits artists like Beckmann, who cannot be categorized; for this reason, the current show of his work at the Museum of Modern Art is of utmost importance. The first comprehensive Beckmann exhibition in New York since 1964, it is comprised of 133 works, including paintings, drawing, prints, and sculpture. Unlike the 1997 show at the Guggenheim SoHo (only 21 paintings), which dealt solely with the artist's years in exile, this includes works in all media, from all periods of his life. It is also spacious and easy to see. What could have been a disorienting crush of too many cacophonies screaming at once is actually quite well organized, and fits nicely into the large warehouse that temporarily houses MoMA in Queens.

Today, critics on the whole praise Beckmann's work, as do artists, but he has never quite "made it" in the popular eye. Let's face it: his work is not likeable, nor did he mean it to be. Most of his paintings and graphics evoke a world of disharmony, a reflection of his times (and those times included both world wars, with all the torture and mass murder perpetrated in the name of human beings). In fact, the artist has been called variously a German Goya or Bosch, because of the ways in which he portrays these evils.

When you enter the exhibition, you see five black-and-white self-portraits, a preview of more to come, showing the introspective artist at different ages, wearing an assortment of outfits. Then, in the first room, there are a number of early paintings: a death-room scene and a street scene, reminiscent of the great Norwegian painter, Munch; a Nordic-looking double portrait; some young boys by the sea, looking like Renaissance paintings or Degas' early work, influenced by the Renaissance.



Departure, 1932-33. Oil on canvas. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.



A large tableau of the sinking of the Titanic is our first glimpse of the anarchy the artist will later portray, but he has not yet come into his own.

The works in the next room, dating from 1914 to 1920, thrust us abruptly into Beckmann's world. The artist volunteered to help out on the war front in 1914, but lasted there only one year. At first, war subjects provided grist for his mill, and he was ideologically in favor of it, but the sheer amount of suffering, carnage, and loneliness contributed to his nervous breakdown less than a year later. A number of anguished death and struggle scenes of World War I culminate in the aptly titled *Nightmare* (1918-19). This is the first of many large, complex paintings, employing both a unique formal composition of space somewhere between deep and shallow, and private symbol-

ous self-portraits, other major paintings, and the phenomenal triptychs. These three-part paintings were influenced by the artist's love of northern Gothic and Renaissance altarpieces, especially the Isenheim Altar, c. 1510-15, by the luminous German painter, Matthias Grünewald (who, incidentally, was the artist who inspired Hindemith's opera, *Mathis der Maler*.)

Focusing on just a few: the great triptych *Departure* (1932-33), owned by the Metropolitan Museum of Art, uncannily predicts the horrors of the Nazi era just ahead. A mysterious central panel with mother and child and two medieval-looking men in a boat on a blue sea, with a net full of fish, is flanked by two panels portraying senseless, unutterable brutality and torture. *The Actors* (1941-42) conflates contemporary theatrical personalities, medieval

Beckmann loved the theater, went frequently, and used many theatrical devices, masks, and costumes as well as fantastic and outlandish situations in his work. Often characters are shown upside down, playing impossible instruments, with body parts amputated. Or they clutch gigantic fish, fall through the air, or perform other freaky feats. Sometimes they consist of masked amalgams, part human and part animal. Over the course of years, the artist's colors become more and more voluptuous, often enclosed by thick black lines, reminiscent of stained glass.

It is this juxtaposition of expression and metaphor, skill and clumsiness, tradition and innovation, plus absolutely gorgeous color and brushwork, that makes Beckmann a great artist. For Juilliard students, the Museum of Modern Art is free of charge. So grab your student ID cards and get on the subway to Queens. It's not far (only about half an hour), and until Sept. 29 you will have the opportunity to see an unforgettable show by an exceptional 20th-century artist. Check out MoMA's Web site (www.moma.org) for a listing of three special programs at various Manhattan locations in conjunction with the Beckmann exhibition.)

MoMA QNS is located at 33rd Street at Queens Boulevard in Long Island City, Queens. Take the No. 7 local train (the express doesn't stop there) from Times Square or Grand Central Station to 33rd Street. MoMA QNS is right across Queens Boulevard from the station. Hours are Thursday through Monday, 10 a.m.-5 p.m.; Friday, 10 a.m.-7:45 p.m. The museum is closed Tuesday and Wednesday. □



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



Above: Family Picture, 1920. Oil on canvas. © The Museum of Modern Art, New York. Right: Self-Portrait with Red Scarf, 1917. Oil on canvas. © 2003 Staatsgalerie Stuttgart.



ic content. The jerky, agonized movements of the tortured couple contrast with those of their nonchalantly vicious torturers. The figures are at once specific and universal, real and metaphorical. Several unforgettable riffs on Christian themes from the same period include a *Descent From the Cross* and a *Woman Taken in Adultery*, both dated 1917. As in many of Beckmann's paintings, these global and timeless Christian allegories serve as analogies for the suffering of his contemporaries in the war.

The following rooms proceed chronologically through startling graphic series, ordinary landscapes, numer-

knights, a classical bust, and audience members in a way parallel to Berthold Brecht and other Weimar directors. MoMA's own *The Beginning* (1946-49) has referents to childhood, with a sword-wielding boy on a white hobbyhorse in the central panel, a classroom scene on the right (with one boy being punished), and a fairytale scene featuring an old organ-grinder on the left. An oversized orange-haired woman reclines on the bottom of the center panel, as an upside down Puss-in-Boots hangs from the ceiling.

ALUMNI NEWS

DANCE

2000s

Jolene Baldini (BFA '03) and **Benjamin Stewart** (BFA '03) have joined the Cedar Lake Ensemble in New York City.

William Briscoe (BFA '03) joined Les Ballets Jazz in Montreal.

Frances Chiaverini (BFA '03) is dancing with the Nederlands Dans Theater II, the Hague.

Grasan Kingsberry (BFA '03) has joined the cast of *Aida* on Broadway.

Brock Labrenz (BFA '03) is now dancing with the Frankfurt Ballet in Germany.

Stephan Laks (BFA '03) has joined Les Grands Ballets Canadiens in Montreal.

Matthew Stewart (BFA '03) is now a member of the San Francisco Ballet.

Daniel Wiley (BFA '03) is dancing with the North Carolina Dance Theater in Charlotte.

Luis Rodriguez (BFA '02) joined Ballet Gulbenkian in Lisbon.

Elisa Clark (BFA '01) performed with Peridance Ensemble in *Dreams and Demons*. The choreographer was Igal Perry; the composer, Avner Dorman; and the poet, Hisamitsu Takabe. Performances took place in May at the Voorhees Theater of New York City Technical College in Brooklyn.

Beth Disharoon (BFA '01) and current fourth-year student Joseph James Simeone presented their collective works in a program titled *Here* at the Storm Theater in May and June.

Todd Burnsed (BFA '00) has left Momix and joined the Metropolitan Opera to perform Doug Varone's choreography during the 2003-04 season.

In January 2003, **Adrienne Linder** (BFA '00) joined Silver-Brown Dance (Eva Silverstein, artistic director), the company-in-residence at University Settlement. Linder appeared in the premiere of *Turf Love* at Baruch College in June.

Zig Zag Ballet made its New York debut in May at the Kaye Playhouse. **Darrell Moultrie's** (BFA '00) *Pulse* was one of four works performed. **Natrea Blake** (BFA '01) was one of the dancers.

1990s

Adam Hougland (BFA '99) presented a new experimental piece at Ballet Pacifica's Pacifica Choreographic Project in July at Irvine (CA) Barclay Theater. The piece was set to a string sextet, *Six*, by current doctoral student Justine Fang Chen.

Gabriel Chajnik (BFA '98) was choreographer and guest artist in *Spirito e Core*, a performance of Italian Baroque masters, which featured Elizabeth Spaeth, soprano, under musical director Kenneth Cooper. The Italian Cultural Institute presented the program at the Lamb's Theater in New

York in April, in collaboration with Terra Firma Dance Theater, with which Chajnik is a principal dancer.

Jessica Lang's (BFA '97) piece for the Richmond Ballet, *A Maiden's Hymn*, was aired on PBS in June in Virginia. The work was shown in its entirety as part of a documentary on the company.

Andrea Weber (BFA '97) and **Heidi Stoeckley** (BFA '01) performed with Sally Schuiling Dance in *Where the Distance Overflows* at St. Mark's Church in New York City in May.

Trey Gillen (BFA '96) has been performing with the Iceland Dance Company and the Los Angeles Chamber Ballet for the past year and a half. He recently joined a new project honoring the choreographic legacy of Alvin Nikolais set to tour the U.S. and Europe this fall.

Stephen Shropshire (BFA '94) is performing with Galili Dance in Groningen, Netherlands.

Miami's Dance Now! Ensemble, co-directed by **Hannah Baumgarten** (BFA '93), performed its spring concert series highlighting works of Michael Uthoff, as well as Baumgarten and Diego Salterini's collaboration, *...Miles and Miles...*, a one-act ballet to the music of Miles Davis, in May.

LyMartin E. Chattman (BFA '93) is appearing in *Broadway! The Star Spangled Celebration, A Gorgeous Glittering Musical Extravaganza* until December 2003. The performance features more than 25 scenes of Broadway musicals at the Branson (MO) Variety Theater (formerly Bobby Vinton Theater).

Henning Rübsam's (BFA '91) Sense-dance premiered a group work, *Garden*, in City Center Theater, Studio 4 in New York City with performances in May and June.

A performance work by **Nancy Bannon** (BFA '90), *it's a cruel cruel summer*, was presented at Joyce SoHo in June. Bannon and **Marc Kenison** (BFA '91) were among the 10 performers.

1980s

Duane Cyrus (BFA '88) was awarded a fellowship to pursue an M.F.A. in choreography and directing at the University of Illinois in Urbana. Works by Cyrus were performed recently at the Assemble Ballet in Yokohama, Japan; the Joffrey School in New York; and at the A.B.T. Summer Intensive in New York. In March Cyrus joined the cast of Playmakers Repertory Company for its production of *Salome*, directed by Tony Award-winner Trezana Beverley. He danced the role of Naaman the executioner.

Yield, a new dance by **Liz Gerring** (BFA '87), was presented at the Kitchen in New York City in April. **Jennifer Howard** ('95) was one of four dancers

performing.

In May, the Flea Theater in New York City presented the Neta Dance Company in *Rainbow Girl*, choreographed, written, and directed by **Neta Pulvermacher** ('85), with seven dancers/collaborators, including **Tracy Dickson** (BFA '96).

Robert Garland (BFA '83) has been commissioned by Britain's Royal Ballet to choreograph *Le Sacre du Printemps* for its Diagilev retrospective in spring 2004. He continues to work as resident choreographer for Dance Theater of Harlem, which performed his *New Bach* at Lincoln Center Festival in July. Performing with the company are **Lenore Pavlakos** (BFA '86) and **Iyun Ashani Harrison** (BFA '99).

1970s

The Limón Dance Company, in its season at the Joyce Theater in New York in May, celebrated **Carla Maxwell's** (BS '67) 25 years as artistic director and her 37 years with the company. The season also celebrated the lives of three visionaries in the arts: Patricia Labalme, Stephanie Reinhart, and Benjamin Harkarvy, former artistic director of Juilliard's Dance Division. Choreography offered in the two programs included *Etude* by Maxwell and the New York premiere of *Fantasy Quintet* by **Adam Houglan**d (BFA '99). Maxwell's restaging of *Psalm*, choreographed by former faculty member José Limón in 1967, with a new score composed for the dance by **Jon Magnussen** (DMA '99, *composition*), was given its New York premiere as well. **Francisco Ruvalcaba** (BFA '96), **Kimiye Corwin** (BFA '98), and **Brenna Monroe-Cook** (BFA '02) danced in the concerts.

Gregory Mitchell (BFA '74) is currently playing the role of Pedro in the Broadway production of *Man of La Mancha*, directed by Jonathan Kent, and can also be seen in the role of Charlie, Velma's husband, in the Miramax film, *Chicago*.

Saeko Ichinohe (DIP '71) Dance Company gave the premiere of *Homage to Shiko Munakata* in March at the Kaye Playhouse in New York. In May, the company gave its final student performance in its Panasonic Educational Project at P.S. 165 in Queens.

1960s

New York Theater Ballet presented a program of ballets by former faculty member Antony Tudor in May at Florence Gould Hall in New York. Artistic director **Diana Byer** ('68) staged *Fandango* and performed the role of Minerva in *Judgment of Paris*. **Christina Paolucci Duncan** (BFA '95) performed in *Jardin aux Lilas* and the roles of Esmaralda in *Fandango* and the Woman in *Les Mains Gauches*.

Joan Miller's (DIP '62) Dance Players gave the premiere of a full-evening work called *Boots, Back Talk and Beyond* at the Duke Theater on 42nd Street in May. **Martial Roumain** (DIP '75) is assistant director of the players.

Ballet San José Silicon Valley's 2003-04 season will include two works choreographed by its artistic director, **Dennis Nahat** ('65): *The Nutcracker* will be performed in December, and *Coppélia* will be performed in February.

1950s

Sandra Noll Hammond ('57) spoke on "Degas in the Ballet Classroom: Historical Perspectives" at the international symposium sponsored by the Philadelphia Museum of Art for its opening of the "Degas and the Dance" exhibition in February. Her reconstruction and staging of a suite of early-19th-century ballet pieces, *Les Entrées pour les Princesses*, was performed by the Towson University Dance Company in its spring concerts in May.

DRAMA

2000s

Will Beinbrink (Group 32) appeared at Barrington Stage Company over the summer in Neil LaBute's play *The Shape of Things*, directed by Andrew Volkoff.

In July, **Jeff Biehl** (Group 32) appeared at New York's Ontological Theater in its Blueprint Series Festival for Emerging Directors in Anne Marie Healy's new play *The Night Roger Went to Visit the Parents of His Old High School Girlfriend*, directed by Josh Hecht.

In August, **Jasmine Jobity** (Group 32) appeared in a New York International Fringe Festival production of Jonathan Payne's play *Slavery: A Celebration of Spirit*.

Playwrights alumni **David Adjmi** ('02) and **Tanya Barfield** (AD '02) were awarded 2003 Helen Merrill Playwriting Awards in June at the Players Club in New York.

Nathan Baesel (Group 31) is currently appearing in South Coast Repertory's production of Alfred Uhry's *The Last Night of Ballyhoo*, directed by Warner Shook. Baesel and his wife, Kim, welcomed their first son, Nathaniel, in July.

In June, **Denis Butkus** (Group 31) appeared in *St. Crispin's Day*, a new play by Matt Pepper, directed by Simon Hammerstein, at New York's Rattlestick Theater.

Frank Harts (Group 31) appears in *Bought and Sold*, a Pawnshop Pictures film, written and directed by Michael Tolajian that was featured in the New York International Latino Film Festival in July.

Toi Perkins (Group 31) appeared at

After Juilliard—What Next? Being a Part of the Juilliard Alumni Community

By JAMÉE ARD

As the school year begins, it may seem hard to imagine living without the rigors and structure of academic life. But the day will arrive when the world beckons and student life ends. Even though you may no longer be enrolled at Juilliard, the School still considers you one of its own and provides various services to you as one of its alumni.

How do you know if you qualify? Juilliard considers anyone who has completed at least one semester in either the Pre-College or College Division to be an alumna or alumnus of the School.

Anyone with this qualification whose records are up-to-date with the School is eligible for a number of benefits. These include monthly mailings of *The Juilliard Journal* and an alumni card, which entitles the holder to discounts at the Juilliard Bookstore

and visiting privileges at the Lila Acheson Wallace Library. In addition, the Office of Alumni Affairs is working to create discounts for alumni on insurance, car rental, movie passes, and at selected Lincoln Center-area merchants. The complete list of benefits will soon be available on the newly updated Alumni Affairs page of the Juilliard Web site. This Web page will eventually also include an Online Alumni Directory, providing contact information for those alumni who allow access to this information.

Juilliard's Office of Alumni Affairs has three full-time staff members who are committed to strengthening ties to and within the alumni community, as well as exploring ways Juilliard can serve this constituency more meaningfully. Plans include holding more gatherings for alumni in all areas of the country, organizing alumni group travel, designating student ambassadors to participate in student-alumni activities, and

creating opportunities for lifelong learning for alumni of the School. Juilliard's alumni will be recognized and play an important part in many events associated with the School's centennial celebration in 2005-06.

The vast and legendary expertise of Juilliard alumni makes it natural that they be enlisted by the School in helping future generations of artists. Plans are afoot to create a network of alumni mentors who would advise students on navigating the transition from school to the professional world, offer information about non-traditional careers, or share their knowledge in other ways.

Please e-mail the Office of Alumni Affairs at alumni@juilliard.edu or call the office at (212) 799-5000, ext. 344, to update your contact information, or discuss any ideas or questions you may have. □

Jamée Ard is director of national advancement/alumni affairs and an alumna of the School.

ALUMNI NEWS

SoHo Rep last spring in the New York premiere of Maria Irene Fornes's play *Molly's Dream*, directed by Daniel Aukin.

Daniel Talbott's (Group 31) short plays *The Train Ride* and *The Funeral* were performed at Manhattan Theater Source, directed by Brian Roff, in July.

In May, **Napoleon Ellsworth** (Playwrights '01) had a reading of his new musical, *Dancer in the Dark*, which he has adapted with Vincent Paterson from the film of the same name. The reading was hosted by New York Theater Workshop and featured Blair Brown, Lily Taylor, and Denis O'Hare.

Michael Goldstrom (Group 30) recently completed taping an episode of HBO's *The Sopranos* and a workshop production of the Broadway-bound musical *The Mambo Kings*.

Jennifer Ikeda (Group 30) appeared last spring in Shakespeare's *As You Like It*, directed by Erica Schmidt, at the Joseph Papp Public Theater in New York.

Lee Pace (Group 30) was featured on an episode of *Law & Order: SVU* in May and was recently nominated for an I.F.P. Gotham Award for his performance in *A Soldier's Story*, a film that premiered on Showtime last spring.

Julian Sheppard's (Playwrights '01) play *Buicks*, produced Off-Broadway last season, was nominated for two 2003 Drama Desk Awards last spring, including one for Outstanding Play.

Tracie Thoms (Group 30), after completing a national tour with *The Exonerated*, a play by Jessica Blank and Erik Jensen and directed by Bob Balaban, joined the New York cast for its July and August run at the Bleecker Theater in New York.

In June, **Rosemary Address** (Directing '00) was the director of *Democrazzy*, a modern folktale, at the Alexander Hamilton U.S. Customs House Auditorium in New York.

Beth Bartley (Group 29) appeared last spring in *War in Paramus*, a new play by Barbara Dana, directed by William Carden, at the HB Studios in New York.

Caroline Bootle (Group 29) appeared in **David Auburn's** (Playwrights '96) play *Proof* at the Chautauqua (NY) Conservatory Theater during the summer. The production was directed by the theater's artistic director **Rebecca Guy** (Group 7).

Patrick Hallahan (Group 29), **Matthew D'Amico** (Group 31), and current acting student Mauricio Salgado appeared in August in a production of John Webster's *The Duchess of Malfi*, directed by **Jemma Alix Levy** (Directing '00) for Kings County Shakespeare Company in Brooklyn.

Last spring, **Roderick Hill** (Group 29) appeared at Hartford (CT) Stage Company in *Diosa*, a new play by Edwin Sanchez, directed by Melia Bensussen.

Deborah Zoe Laufer's (Playwrights '00) play *The Last Schwartz*, which had its premiere at Florida Stage earlier this spring, received a new production in July, directed by Lucie Tiberghien, in West Virginia.

Sean McNall (Group 29) recently accepted an invitation to join the resident acting company at the Pearl Theatre in New York's East Village. This summer, a workshop production of *Columbinus*, a play McNall co-wrote with the United States Theater Project, was the featured work of the Kennedy Center New Play Festival in Washington. McNall and his wife, Abigail, were married in May.

Wes Ramsey (Group 29) appeared on the CBS dramatic series *CSI: Miami* last spring.

Adam Rapp (Playwrights '00) was writer-in-residence at the O'Neill Playwrights Conference in Waterford, CT, in July. Other playwrights participating in the prestigious summer gathering included **Stephen Belber** (Playwrights '96) and

Cusi Cram (Playwrights '01), and the pool of actors assembled to work with the writers included graduates of Group 23 (**Chris McKinney**, **Dallas Roberts**, and **Stephen Turner**); Group 25 (**Juan Hernandez**); Group 28 (**Michael Chernus** and **Elizabeth Reaser**); Group 29 (**Jesse Perez**); and Group 31 (**James Martinez**). **Julia Jordan** (Playwrights '96) returned to the conference with her musical *Sarah, Plain and Tall*, for a staging of that work at the O'Neill Music Theater in August.

1990s

Cameron Folmar (Group 28) played the title role of Molière's *Scapin*, in a new translation and adaptation by Nagle Jackson, at the Denver Center Theater Company in June. Jackson also directed.

Damon Gupton (Group 28) appeared last spring with Robert Prosky in Wendy Wasserstein's *An American Daughter* at Arena Stage in Washington. After a summer return to the Aspen Music Festival, Gupton made his professional conducting debut with the Cleveland Orchestra in August.

Hilary Bell (Playwrights '98) has accepted the Tennessee Williams Fellowship at the University of the South and will be in residence in Sewanee, TN, for the current academic year.

Adam Greer (Group 27) performed last spring in Marivaux's *The Triumph of Love*, adapted and directed by Stephen Wadsworth. It was performed at Seattle Repertory Theater, then the Missouri Repertory Theater, and finally at the Long Wharf Theater in New Haven. In October, Greer will appear at San Diego's Old Globe Theater in Tom Stoppard's play *Rough Crossing*, directed by Stan Wojewodski.

Cristofer Jean (Group 27) is currently appearing in *Lorca in a Green Dress*, a new play by Nilo Cruz, directed by Penny Metropulos, at the Oregon Shakespeare Festival in Ashland.

In April, **David Lindsay-Abaire's** (Playwrights '98) play *Kimberly Akimbo* was nominated for an Outer Critics Circle Award for Best Off-Broadway Play of 2003.

Andrew McGinn (Group 27) appeared during the summer in Shakespeare's *Julius Caesar*, directed by Daniel Sullivan, at the Old Globe Theater in San Diego.

Orlando Pabotoy (Group 27) received a special citation at the 2003 Obie Awards last spring for his performance in the play *Romance of Magno Rubio*.

Tom Story (Group 27) and **Daniel Breaker** (Group 31) will appear this month in Richard Brinsley Sheridan's *The Rivals*, directed by Keith Baxter, at the Shakespeare Theater, in Washington.

In June, **Jimonn Cole** (Group 26) appeared in the premiere of *Bel Canto*, a play written by Daniel Alexander Jones and directed by Robbie McCauley, at Wheelock College in Boston.

Daniel Goldfarb (Playwrights '97) recently received the Canadian Authors Association's 2003 Bolt Drama Award for his play *Adam Baum and the Jew Movie*. Goldfarb's most recent play, *Sarah, Sarah*, will be produced by New York's Manhattan Theater Club next spring, in a production to be directed by Lynne Meadow.

In August, **Sara Ramirez** (Group 26) and **Kelly Ellen Miller** (Group 32) appeared in the premiere of a new musical, *The Game*, based on the novel *Les Liaisons Dangereuses*, with book and lyrics by Amy Powers and David Topchik and directed by Julianne Boyd, at Barrington Stage Company in the Berkshires.

Joanna Settle (Directing '97) joined Robert Brustein, Kathleen Chalfant, and other theater professionals in a symposium presented by the National Arts Journalism Program at Columbia University last spring titled "Does Theater Matter?"

During the summer, **Sean Arbuckle**

(Group 25) completed his second season with the Stratford Festival in Canada, appearing in three plays about the House of Atreus. The trilogy included *Agamemnon* by Aeschylus (in which Arbuckle played the title character); *Electra* by Giraudoux; and Sartre's *The Flies*. Arbuckle is currently finishing the season in *Princess Charlotte (The Acts of Venus)*, part of a trilogy about the birth and childhood of Queen Victoria titled *The Swanne*.

Ryan Artzberger (Group 25) performed the title role in Shakespeare's *Hamlet* this summer at Shakespeare Santa Cruz, directed by the company's artistic director, Risa Brainin.

Stephen Belber's (Playwrights '96) play *Tape*, which has been produced in numerous theaters around the U.S. and made into a feature film, received its West End premiere in August in a production directed by Geoffrey Nauffts.

Danyon Davis (Group 25) appeared with **Nicole Lowrance** (Group 30) in the Shakespeare Theater's production of *Hamlet* at the Carter Barron Amphitheater in Washington this summer. The production was directed by Gale Edwards.

Kate Jennings Grant (Group 25) appeared this summer in a revival of Lanford Wilson's play *Talley's Folly*, directed by Anders Cato, at the Berkshire Theater Festival in Stockbridge, MA.

In June, **Juan Carlos Hernandez** (Group 25) was seen in Tina Howe's short play *Water Music*, directed by Pam MacKinnon, at New York's Ensemble Studio Theater as part of its 2003 one-act play marathon. Hernandez can also be seen in the HBO film *Undeclared*, directed by and starring John Leguizamo.

Julia Jordan's (Playwrights '96) adaptation of Betsy Byars's Newbery Medal-winning children's novel, *The Summer of the Swans*, premiered at the Lucille Lortel Theater in New York in July. The play was directed by Joe Calarco and under the auspices of Theaterworks/USA. Jordan's earlier play *St. Scarlet* was produced in New York over the summer in a production directed by Chris Messina and featuring **Michael Chernus** (Group 28).

Claire Lautier (Group 25) was featured on an episode of the NBC television series *Law & Order: SVU* in May.

Megan Dodds (Group 24) can be seen on A&E in the new BBC drama *MI-5*, a British spy series created and written by David Wolstencroft.

In May, **Heather Goldenhersh** (Group 24) appeared Off-Broadway in Manhattan Theater Club's production of *Last Dance*, a new play by Juilliard playwrights program co-director Marsha Norman and directed by Lynne Meadow.

Matthew Greer (Group 24) is currently appearing in a new adaptation of Jane Austen's *Pride and Prejudice* at the Guthrie Theater in Minneapolis, directed by Joe Dowling.

Greg McFadden (Group 24) appeared last spring in *The Bible: The Complete Word of God (Abridged)* at the Cincinnati Playhouse, after which he went to the Humana Festival at Actor's Theater of Louisville where he was seen in *The Faculty Room* by Bridget Carpenter and *Fit for Feet* by Jordan Harrison. In July, McFadden was married to Shannon Hummel in Virginia.

Christopher Moore (Group 24) appeared in his own adaptation of Herman Melville's classic *Moby Dick* in New York last May.

CJ Wilson (Group 23) was the understudy for Philip Seymour Hoffman in *Long Day's Journey Into Night* throughout its Broadway run, which concluded in last month.

Elaina Erika Davis (Group 22) appears in the Fingerprint Films independent film *Book of Danny*, written and directed by Adam Yaffe and reviewed at the

Nantucket Film Festival in June.

Cedric Harris (Group 22) recently directed current fourth-year student Nels'on Ellis' play *UGLy* at the Kraine Theater as part of the New York International Fringe Festival. The August production featured Group 32 alumnae **Dawn-Lyen Gardner** and **Holly Troupe**. Harris directed an earlier, Off-Off-Broadway incarnation of the play in June at the Storm Theater, which featured current students Cecily Rose Lewis and Francois Battiste.

Elizabeth Marvel (Group 21) appeared last spring in Naked Angels' stage adaptation of Isaac Bashevis Singer's novel *Mesbugah*, adapted by Emily Mann and directed by Loretta Greco, at the Kirk Theater in New York.

In May, **Robert Sella** (Group 21) performed the title role in Shakespeare's *Pericles*, directed by Andrei Serban, at the American Repertory Theater in Cambridge, MA.

Anne Torsiglieri (Group 21) and **Maria Thayer** (Group 27) performed together in Lynn Rosen's new play *Washed Up on the Potomac*, directed by Eileen Myers, at New York's Ensemble Studio Theater as part of its 2003 one-act play marathon.

Tim Blake Nelson (Group 19) appeared with Sigourney Weaver and Jon Voight last spring in the Buena Vista release of the Walt Disney film *Holes*, directed by Andrew Davis.

1980s

Jane Adams (Group 18) joined **Michael Hayden** (Group 21) over the summer on Broadway in Matthew Barber's play *Enchanted April*, directed by Michael Wilson.

Irwin Appel (Group 16) played Falstaff and **Geoffrey Lower** (Group 16) played Master Ford in Shakespeare's *The Merry Wives of Windsor*, directed by **Ben Donenberg** (Group 10) for the L.A. Shakespeare Festival last spring.

Michael Rudko (Group 16) and **Carrie Preston** (Group 23) are currently appearing in Shakespeare's *Measure for Measure*, directed by Daniel Fish, at the California Shakespeare Festival in Berkeley. Last May, Preston was featured on the NBC television series *Law & Order: Criminal Intent*.

Gregory Jbara (Group 15) recently guest starred on two television series, *The West Wing* and *Touched by an Angel*. Jbara has also completed shooting the pilot of the new Tom Selleck comedy *Touched 'Em All McCall* for NBC. Jay Tarses and Norman Steinberg are the show's creators and Jerry Zaks directs.

Rene Rivera (Group 15) can be seen with Jennifer Beals and Eric Roberts in the Catlight Films independent film *Break a Leg*, directed by Monika Mitchell and featured at the Cinevegas Film Festival in Las Vegas in June.

J.C. Cutler (Group 14) and **Kirsten Frantzich** (Group 16) appeared opposite each other last spring in the Minneapolis premiere of Donald Margulies' play *Dinner With Friends* at Eye of the Storm Theater Company. The production was directed by Casey Stangl.

Wendell Pierce (Group 14) and **John Rolle** (Group 30) are featured in a revival of the Shakespeare Theater's *Oedipus Trilogy* this month at the Heroditus Atticus Theater. The production is part of the Athens Festival in Greece and was directed by Michael Kahn, the Richard Rodgers Director of the Drama Division.

Bradley Whitford (Group 14) was nominated in June for an Emmy Award for Outstanding Supporting Actor in a Drama Series for his role on the NBC television series *The West Wing*.

Evan Handler (Group 12) has returned to the HBO sitcom *Sex and the City*, which began its sixth and final season in June.

Kelly McGillis (Group 12) is currently

appearing as Mrs. Robinson in select cities on the national tour of *The Graduate*.

Penny Johnson Jerald (Group 11), who returns this fall on Tuesday nights as First Lady Sherry Palmer in the Fox television program *24*, and will appear next year as Condoleeza Rice in the Showtime telepic *DC 9/11*.

In May, **Val Kilmer** (Group 10) was nominated for a Prism Award, which honors the accurate depiction of drug, alcohol, and tobacco use and addiction, for his performance in the film *Salton Sea*.

Pamela Nyberg (Group 9) and **Haynes Thigpen** (Group 23) appeared in May at Yale Repertory Theater in *The Black Monk*, a play by David Rabe based on the novella by Anton Chekhov. The production was directed by Daniel Fish.

Nancy Opel (Group 9) was seen in *For the Love of Tiffany*, a new musical by a writing foursome and directed by Matthew Brookshire, at the Wings Theater in the New York International Fringe Festival in August.

1970s

In June, **Lisa Banes** (Group 8) appeared with the Philadelphia Theatre Company in the premiere of Jeffrey Hatcher's *A Picasso*, directed by John Tillinger.

Keith David (Group 8), **Tod Todoroff** (Group 11), **Kevin Daniels** (Group 27), and **Anthony Mackie** (Group 30) appeared together in the Sony/Revolution film *Hollywood Homicide*, directed by Ron Shelton, released last spring.

Carla Charny Czeropski (Group 6) is associate general counsel at Nielsen Media Research, Inc., a subsidiary of V.N.U., one of the world's leading media and information companies.

Casey Biggs (Group 6) was seen in New York last spring in the Richard Rodgers musical *No Strings*, part of the Encores! musical readings series at City Center, directed and choreographed by Ann Reinking. In June, Biggs appeared with **Boyd Gaines** (Group 8) and **Kathleen McNenny** (Group 17) at the Westport Country Playhouse in *The Good German*, a new play by David Wiltse, directed by James Naughton.

Frances Conroy (Group 6) was nominated in June for an Emmy Award for Outstanding Lead Actress in a Drama Series for her role on the HBO television series *Six Feet Under*.

Kelsey Grammer (Group 6) is executive producer for—and the voice of Gary Andrews in—the new TNN animated series *Gary the Rat*, which premiered in June. Grammer continues to be seen on Tuesday nights when his NBC sitcom *Frasier* returns this month.

Henry Stram (Group 6) and **Michael Stuhlbarg** (Group 21) appeared together Off-Broadway with the National Actors Theater last May in Aeschylus's *The Persians*, newly-adapted by Ellen McLaughlin and directed by Ethan McSweeney. Stuhlbarg appeared in August with **Lynne Collins** (Group 28) in Tom Stoppard's play *Travesties*, directed by Gregory Boyd, at the Williamstown Theater Festival.

Lyn Greene (Group 5) and **Richard Levine** (Group 6) are supervising producers of the new hit F/X television series *Nip/Tuck*, starring Joely Richardson and Dylan Walsh.

Mandy Patinkin (Group 5), whose new CD, *Mandy Patinkin Sings Sondheim*, was recently released, appears as a series regular in the Showtime television drama *Dead Like Me* on Friday evenings.

Christine Baranski (Group 3) will appear on NBC this month opposite John Larroquette in the new sitcom *Happy Family*. In May, Baranski received a Helen Hayes Award for Outstanding Lead Actress in a Resident Musical for her performance in Stephen Sondheim's *Sweeney Todd* at

the Kennedy Center in Washington.

Outer Critics Circle Award nominations in April went to **Gerald Gutierrez** (Group 1) for Best Direction of a Play and to former faculty member Marian Seldes for Best Featured Actress in a Play for their work in the Lincoln Center Theater's revival of *Dinner at Eight* by George S. Kaufman and Edna Ferber.

Patti LuPone (Group 1) is the featured performer in a workshop performance this month of *Doll*, a new musical by Scott Frankel and Michael Korie and directed by Lonny Price, at the Ravina Festival in Highland Park, IL. LuPone was also inducted into the Hollywood Bowl Hall of Fame over the summer.

David Schram (Group 1) appeared with Randy Graff, Betty Buckley, and Melissa Errico at the Williamstown Theater Festival over the summer in director Peter Hunt's production of Kurt Weill and Bertolt Brecht's *The Threepenny Opera*.

MUSIC

2000s

Cem Duruöz (GD '03, *guitar*) is to give his New York debut recital on April 12, 2004, at Carnegie's Weill Recital Hall as a winner of Artists International's Special Presentation Award. Duruöz's new CD *Contemporary Music for Guitar* has been released.

Vassily Primakov (BM '03, *piano*) gave his Washington debut at the Kennedy Center in May.

Mason Bates (MM '01, *composition*) was a recipient of the Rome Prize fellowship from the American Academy in Rome. The fellowships range from six months to two years and the scholars live and work at the Academy's 18-building site in Rome.

Marc Rovetti (BM '01, MM '03, *violin*) received one of six N.Y.U. Vilar Global Fellowships in the Performing Arts.

Lev "Ljova" Zhurbin's (BM '01, *viola*) work *Transformation*, for six vocalists, chamber orchestra, and jazz trio, was premiered in April in Los Angeles's Herbert Zipper Hall by the Wild Ginger Philharmonic, conducted by Jason Gamer. Zhurbin's compositions were also featured on pianist Soheil Nasser's self-titled CD, which included works by faculty member Samuel Zyman and **Ronn Yedidia** (BM '86, MM '88, DMA '91, *composition*).

Don Frazure ('00, *voice*) and his wife Rachel announced the birth of their first child, Juliana Marie, in March. Frazure recently made debuts with Arizona Opera as Nemorino in Donizetti's *L'elisir d'amore* and with the Metropolitan Opera as Third Esquire in Wagner's *Parsifal*. He also performed Nemorino with the Pine Mountain Music Festival in Houghton, MI; Mozart's "Coronation" Mass with the Atlanta Symphony; Tamino in Mozart's *The Magic Flute* at New York City Opera; and Handel's *Messiah* with the Boston Baroque Ensemble.

Scott Parkinson (MM '00, *trombone*) is the principal trombone for the Buffalo Philharmonic Orchestra.

1990s

David (Doc) Wallace (ACT '95, DMA '99, *viola*) was featured on WQXR's *The McGraw-Hill Companies' Young Artists Showcase* in July. The Doc Wallace Trio performed outdoors on the Columbia University campus at the end of July.

Arash Amini (MM '99, *cello*), along with flutist Eveline Kuhn, has founded America's Dream Chamber Artists, a new chamber music society based in New York City, of which he is president and artistic director, as well as an artist member. Nearly three-quarters of the artist members of the society are students or graduates of Juilliard. The ensemble will begin presenting concerts in New York

during the 2003-04 season.

The Damocles Trio (**Adam Kent** [DMA '99, *piano*], **Airi Yoshioka** [MM '95, DMA '02, *violin*], and **Sibylle Johner** [DMA '99, *cello*]) performed in New Salem, MA, Hardwick, VT, Livingston Manor, NY, and Milford, PA, during the month of August.

Vision Into Art (co-directed by **Paola Prestini** [BM '98, MM '00, *composition*] and **Nora Kroll-Rosenbaum** [BM '01, MM '03, *composition*]) presented *Democrazzzy* in June at the Alexander Hamilton U.S. Customs House Auditorium in New York. The production was directed by Rosemary Andress, with music by Nico Muhly. It was narrated by James Allen Smith. Also featured were poets Roger Bonair-Agard and Lynne Procope, dancers **Rebecca Stenn** (BFA '90, *dance*) and Trebien Pollard, and musicians Pablo Rieppi, **Shalanda Bond** (BM '03, *voice*), and Clarice Jensen.

Jennifer Aylmer ('97, *voice*) and Troy Cook performed at Merkin Concert Hall in the Marilyn Horne Foundation's On Wings of Song series in May. The concert featured a premiere by Paul Moravec.

William Chen (BM '97, MM '99, *piano*) concluded his tenure as Australian Elizabethan Theater Trust Overseas Scholar in 2002.

Steven Copes (MM '96, *violin*) recently gave the premiere of **George Tsontakis's** (MM '76, DMA '86, *composition*) Violin Concerto No. 2 with the Saint Paul Chamber Orchestra, conducted by **Miguel Harth Bedoya** (MM '93, *orchestral conducting*). Next season, Copes will perform Berg's Chamber Concerto with conductor Reinbert de Leeuw, as well as leading the St. Paul Chamber Orchestra in a program of Strauss, Webern, Mahler, Britten, and Mozart from the concertmaster chair.

A new recording featuring **Vadim Gluzman** (ACT '96, *violin*) with Angela Yoffe has just been released on the BIS label. The disk features works by **Lera Auerbach** (BM '96, MM '99, *composition*): the 24 Preludes for Violin and Piano, Op. 46 (1999); *T'filah (Prayer)* for violin solo (1996); and Postlude for violin and piano (1999). The first two works are dedicated to Gluzman and Yoffe. Auerbach has recently entered into an exclusive agreement with Internationale Musikverlage Hans Sikorski to publish her works.

Christopher W. Johnson (BM '96, *piano*) received a D.M.A. degree from the Manhattan School of Music in May.

Janis Potter (BM '96, MM '97, *percussion*) recently completed five years of service with "The President's Own" United States Marine Band in Washington. She also completed her 150th community outreach marimba recital, many of which were sponsored by the Piatigorsky Foundation. Potter is now returning to her career as a marimba soloist, planning more than 30 recitals and master classes at major universities throughout the country this year. She is currently designing a signature line of mallets for Innovative Percussion which are due to be released in 2004, and has recently been named to the faculty of George Washington University.

Francisca Mari Torres (CRT '96, MM '98, *voice*) made her debut as Eurydice in Offenbach's *Orphée aux Enfers* at the Teatre Romea in Barcelona.

Emily (Paas) Pailthorpe (MM '95, *oboe*) made her concerto debut with the Philharmonia at the Chichester Festival in July, performing the Strauss Oboe Concerto. Pailthorpe studied in America with American oboist John de Lancie, for whom the concerto was written.

The Carpentier Quartet (**Francisco Salazar** [BM '95, MM '97, *violin*], **Romulo Benavides** [BM '93, *violin*], **Samuel Marchan** [BM '95, *viola*], and cellist David Gotay) performed in May with Australian singer Greta Gertler at Fez, a club in Manhattan.

Michelle Carr (ACT '94, *voice*) appeared in June at the Blue Note in New York, performing with Lonnie Plaxico (bass), Mark Whitfield (guitar), Lionel Cordew (drums), Martin Bejerano (piano), and Kahlil Kwame Bell (percussion). The concert was also broadcast live over the Internet on the Blue Note's Web site.

Luiz-Ottavio Faria (CRT '93, *voice*) will sing Méphistophélès in Connecticut Grand Opera's *Faust* in November. He made his operatic debut as Tommaso in *Un Ballo in Maschera* with Carlo Bergonzi, Fernando Teixeira, and Stefka Evstatieva at Theatro Municipal do Rio de Janeiro, directed by Isaac Karabtchevsky.

People magazine included the Ahn Trio (**Maria Ahn** [BM '91, MM '93, *cello*], **Lucia Ahn** [BM '91, MM '93, *piano*], and **Angella Ahn** [BM '93, MM '95, *violin*]) on their list of winners in the "50 Most Beautiful People in the World" issue in May.

Natsuko Uemura ('91, *harpsichord*) gave recitals in Tokyo and Tsukuba City, Japan, in May. In July she performed in Vancouver, Canada.

The La Jolla Music Society's 2003-04 season is to feature many Juilliard alums, including **Gil Shaham** ('90, *violin*), **Akira Eguchi** (MM '90, *piano*), **Pedja Muzijevic** (MM '89, *piano*), **Jennifer Frautschi** (CRT '98, *violin*), **Herbert Blomstedt** ('53, *orchestral conducting*), **Wendy Sutter** (MM '91, *cello*), **Lynn Harrell** (Pre-College), the Chiara String Quartet (**Rebecca Fischer** [MM '00, *violin*], Julie Yoon, **Jonah Sirota** [Pre-College], and **Greg Beaver** [MM '00, *cello*]), the Brentano Quartet (**Mark Steinberg** [MM '90, *violin*], **Serena Canin** [CRT '90, MM '92, *violin*], **Misha Amory** [MM '92, *viola*], and Nina Maria Lee), and Chamber Music Society of Lincoln Center members **Ransom Wilson** (BM '73, *flute*), **Ani Kavafian** (BM '70, MS '71, *violin*), **Paul Neubauer** (BM '82, MM '83, *viola*), and **Fred Sherry** (DIP '69, *cello*).

1980s

Elizabeth Buck (BM '88, MM '89, *flute*), principal flute with the Phoenix Symphony since 1994, has been appointed associate professor of flute at Arizona State University. She received her D.M.A. from Rice University in January 2003 and will start her new position at A.S.U. in the fall.

Gary Levinson (BM '88, MM '91, *violin*) was the violin soloist for the Tchaikovsky Concerto as well as *Spring* from *The Four Seasons* with the Dallas Symphony Orchestra in April. Levinson will make his subscription series debut with the D.S.O. in November, when he performs the Bernstein Serenade under the baton of **Miguel Harth-Bedoya** (MM '93, *orchestral conducting*).

As composer for ABC's *All My Children*, **Gary Kuo** (BM '87, *violin*) was recently awarded an Emmy by the National Academy of Television Arts and Sciences for Outstanding Achievement in Music Direction and Composition for a Drama Series. He also received commendations at the 2003 BMI Film & TV Music Awards, which took place in Beverly Hills this past May. Kuo was given an award this spring for Outstanding Original Score by the First Run Film Festival in New York City for his work on the independent feature film *Another Night*.

Alejandro Mendoza (BM '87, *violin*) performed in the last concert of the season of the Amati Virtuosi Concert Series in June in Tenafl, NJ. The performance featured pianist Galvarino Mendoza and also included violinist Si-Nae Shim, guitarist Jonathan Trotta, pianist Martina Cukrov, and violinist Francesca Mendoza.

Anatole Wieck (DMA '87, *viola*) conducted the Chamber Orchestra of Blumenau, Brazil, in May. The program included works by Bach, Handel, Janáček, Barber, Copland, and Iosif Andriasov.

ALUMNI NEWS

SPOTLIGHT ON
CY FEUER

'We've Had a Lot of Laughs...'

When Cy Feuer graduated from Juilliard in 1932, he never imagined he would become one of the greatest Broadway producers of all time. But this past March, at age 92, Mr. Feuer received the Lifetime Achievement Award in Theater at the 2003 Tony Awards.

CY FEUER'S long list of accomplishments in producing, directing, and writing makes it easy to understand why he has earned the title of the "last great Broadway showman." It started in 1948 with the musical, *Where's Charley?* Then came *Guys and Dolls*, *The Boyfriend*, *Silk Stockings*, and *How to Succeed in Business Without Really Trying*. He also produced the film versions of *Cabaret* and *A Chorus Line*.

As a young kid growing up in Brooklyn, Feuer was never interested in theater, even though his father owned a Yiddish theater on the Lower East Side. His mother encouraged him to play the trumpet, and he eventually studied with Matt Schlossberg at Juilliard in the early 1930s. Feuer recalls his time at Juilliard as a mixture of joy and perspiration—"joyful perspiration, really..." He worked as hard as anyone else—but in the long run, he questioned his natural ability on trumpet, deciding he was "less talented but more ambitious than the other kids."

After Juilliard, Feuer picked up some regular gigs at Radio City Music Hall, then began touring with a big band across California. When the band left Los Angeles to continue the tour, Feuer decided to stay behind, feeling a sudden sense of liberation from "actually seeing the sky."

In L.A., he began arranging and composing for films, eventually becoming music director at Republic Pictures. During World War II he was executive officer of the Air Corps Film Division, making training films and screening combat footage for the Pentagon. After some time in Europe, Feuer moved back to Los Angeles and met his soon-to-be business partner, Ernie Martin, at a cocktail party.

Feuer and Martin shared a passion for theater, and both realized that their hearts were back in New York and on Broadway. "Back then, everybody was going West—all of the talent in the world was going to

Hollywood. That's when we said, 'Let's go the other way. There will be a lot less competition.' We actually went against the grain and came to New York." Feuer realized that he preferred the "people" factor of theater as opposed to film. It was "more personal—the actors, the audience."

In New York, Feuer and Martin produced five consecutive hit musicals from the late 1940s to the 1970s, recalling those days as the "Golden Age" of the American musical. "When we were on Broadway, it was like a little store. We would collect some money and put on a show. It was very simple." Feuer and Martin perfected the art of "good cop, bad cop" in producing a show: "Ernie would come up with the good ideas for a show, and my job was to ferret it out and make it happen."

Feuer has no secret recipe for success, affirming that "attention to detail, perfectionism and a healthy desire to get things exactly right" are good qualities for anyone.

By nature an optimist, he was "on fire with ambition," someone who didn't "follow the expected rules or play the predictable game for the sake of ease or expectations."

Feuer reiterates the importance of having energy in life—learning to cultivate it in yourself and recognizing it in others. "Not only is it fundamental in evaluating the theater, for writers and actors, but it also applies to everything in life." His additional recommendation to a young artist: "Make a true evaluation of your talent, if possible. It can be difficult because you are so full of dreams and desires, but having a healthy self-evaluation is very important."

Feuer's recent book, *I Got The Show Right Here: The Amazing, True Story of How an Obscure Brooklyn Horn Player Became the Last Great Broadway Showman*, holds many stories of his life's adventures, including what it was like to work with artists like Ray Bolger, Liza Minnelli, George Kaufman, Julie Andrews, Cole Porter, Bob Fosse, and Frank Loesser, to name a few. It is a must-read for anyone interested in show business. Feuer and his wife, Posey, have enjoyed a long, happy marriage; they have two children and two grandchildren, and live on Manhattan's Upper East Side.

—Lauren McMinn



Cy Feuer

Lawrence Dillon (MM '83, DMA '85, *composition*) has been appointed interim dean of the School of Music at the North Carolina School of the Arts for the 2003-04 school year. Dillon has been serving as assistant dean of the School of Music since 1990.

JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*) conducts the Buffalo Philharmonic on its fourth self-produced compact disc: *Pictures at a Gallery*, in collaboration with the Albright-Knox Art Gallery's exhibition, Masterworks from the Phillips Collection. Excerpts of the disk can be heard on the exhibition's audio wand.

The American String Quartet recently recorded all three of **Kenneth Fuchs's** (MM '83, DMA '88, *composition*) string quartets, for Albany Records (Troy 480). In September 2003, the London Symphony Orchestra, under the baton of **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*), featuring English hornist Thomas Stacy, will record three of Fuchs's orchestral works: *Out of the Dark*, *Eventide*, and *An American Place*. Fuchs has received a commission to compose a work for the U.S. Air Force Heritage of America Band, located at Langley Air Force Base. He is also composing a new work, *Point of Tranquility*, especially for the University of Miami Wind Ensemble and its conductor Gary Green.

Steven Honigberg (BM '83, MM '84, *cello*) performed Tchaikovsky's "Rococo" Variations and Popper's *Hungarian Rhapsody* in April with the Rogue Valley Symphony, Arthur Shaw conducting, in Medford, OR.

David Bernard (Pre College), led the Park Avenue Chamber Symphony in the last concerts of its 2002-03 season in June at the New York City Bar Association and the Immanuel Lutheran Church. The concerts featured Bach's "Brandenburg" Concerto No. 5 with Bernard leading the orchestra from the keyboard.

Keith Olsen ('83, *voice*) performed the title role in *Andrea Chénier* with the Teatro Regia in Turin in February. At the same theater, he performed the role of Harrold Mitchell in the Italian premiere of *A Streetcar Named Desire* by André Previn in March. In May, he performed the role of Dr. Jason Posner in the premiere of Marco Tutino's opera *Vita*, commissioned, sponsored, and produced by La Scala, Milan.

Nadja Salerno-Sonnenberg's ('82, *violin*) 2003-04 season includes performances with the Seattle Symphony Orchestra, Buffalo Philharmonic Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra (in Minneapolis and at Carnegie Hall), and the Detroit Symphony Orchestra, as well as recitals across the country.

The Great Kat, a.k.a. **Katherine Thomas** (DIP '82, *violin*), was featured in the July issue of *Spin* magazine, in an article titled "Faster, Pussy Kat, Kill! Kill!" Her latest CD is called *Wagner's War*. She has recently become an official endorser of Burns USA Guitars "Scorpion" guitar.

Rozanna Weinberger (MM '82, *viola*) recently starred in and executive produced *Chromatic Fantasy*, a music video of Bach's *Chromatic Fantasy*, which was selected as a top prize winner at the Columbus International Film Festival and an official selection of the Rhode Island International Film Festival, where it received its premiere. *Chromatic Fantasy* has aired throughout North and South America via The Classic Arts Showcase and USA/Trio network.

David Bowles (BM '81, MM '82, *cello*) has joined the audio engineering staff of the Aspen Music Festival. He has produced two CDs of the vocal ensemble Chanticleer for Teldec. He also produced and engineered a CD project with the Houston Symphony and Chorus, Michael Krajewski conducting.

Maximo Flügelman's (MM '81, *composi-*

tion) *Dialogues for Orchestra* was premiered in May at Benarroya Concert Hall, Seattle, by the Seattle Symphony under the baton of music director Gerard Schwarz. The work had been declared a finalist by the jury of the 2001 ASCAP/Nissim Orchestral Composition Competition, and was also awarded a May 2001 orchestra reading by the Selection Panel of the Plymouth Music series in Minneapolis.

Patrick Neher (MM '81, *double bass*) released two new CDs on the ISB label: *Romantic Songs for Soprano, Double Bass, and Piano*, featuring seven previously unpublished songs of Giovanni Bottesini, and *Grand Bassery!*, music of F. Hertl, A. Misk, Bottesini, Neher, H. Stevens, and A. Desenclos.

1970s

Marsha Heather Long (MM '79, *piano*; MM '80, DMA '84, *organ*) gave a concert at the Church of the Holy Apostles in New York in May. The recital featured music by Bach, Raison, Vierne, Daquin, Widor, Dupré, and Long's own *Fantasia on American Hymn Tunes*.

William Wolfram (BM '78, *piano*) recently performed Beethoven's First Piano Concerto with the Omaha Symphony and Britten's Piano Concerto with the Milwaukee Symphony, James Paul conducting.

Miles Hoffman (MM '77, *viola*) received an honorary Doctor of Humane Letters degree from Centenary College of Louisiana in May. Hoffman is the commentator of "Coming to Terms" on NPR's *Performance Today*, a segment that explains foreign words and technical terms used in classical music discourse.

Danae Kara (BM '77, MM '78, *piano*) received the Hellenic Music Award by the National Council of Music-Unesco in April, for her contribution to Hellenic art music. Recently she gave a recital at the Ny Carlsberg Glyptotek in Copenhagen. This month she is scheduled to perform two piano concertos by Skalkottas for a CD recording in France with the Montpellier Symphony Orchestra under Friedemann Layer.

The members of Sequenza—pianist Yael Weiss, violinist **Mark Kaplan** (BM '76, *violin*), and cellist Colin Carr—performed in a series of four concerts at Bargemusic in Brooklyn the first week of June. Each member was featured in a solo recital, then all three offered a program of piano trios for the final concert.

Victoria Bond's (MM '75, DMA '77, *orchestral conducting*) CD *Yes* was released by Albany Records in June. The disk features Metropolitan Opera soprano Carol Meyer, violinists Shem Guibbory and **Renee Jolles** (MM '89, *violin*), violist Ronald Carbone, and cellist Maxine Neumann performing *Molly ManyBloom*, giving voice to James Joyce's character Molly Bloom from *Ulysses*. Also on the CD is *A Modest Proposal* based on the essay by Jonathan Swift, with tenor Paul Sperry singing the satiric text, accompanied by the Cleveland Chamber Symphony, conducted by Bond.

Markand Thakar (BM '75, *composition*), who has been music director of the Duluth Superior Symphony Orchestra, has helped to erase the symphony's deficit in the year and a half that he has been with the ensemble by offering new marketing ideas and blending familiar repertoire with contemporary pieces.

Barry Jekowsky (BM '74, MM '75, *percussion*) led the California Symphony in an open rehearsal and "instrument petting zoo" in May in Walnut Creek. Jekowsky is music director and conductor of the symphony.

Keith Gates's BM '72, MM '73, *composition*) *An American Requiem*, a tribute to the victims of the September 11, 2001, terrorist attacks, was given its premiere in

May by the wind ensemble and chamber singers at McNeese State University in Lake Charles, LA. The work was commissioned by the school's band and chorus departments. Michele Martin, Culherme Rogano, and Carol Lines sang solos in the five-movement composition.

Adolovni Acosta (MS '71, *piano*) performed at the Hong Kong Academy for the Performing Arts and at the Singapore International School (also in Hong Kong) in March. In April, she gave recitals and master classes in New Zealand and Australia. Also in April, she gave a recital with soprano **Evelyn Mandac-Bhattacharya** (MS '66, *voice*) in California to benefit the University of the Philippines College of Music. In March, Vietnam Television broadcast her December recital at the Ho Chi Minh City Conservatory of Music.

Wilfredo Degláns (BM '71, MM '72, *violin*) was soloist with the Rochester Philharmonic Orchestra at the Finger Lakes Performing Arts Center in Canandaigua, NY, in August.

Lance Ralph Petrarca (BM '71, MM '72, *voice*) composed and directed incidental music for Shakespeare's *Romeo and Juliet* and Dumas' *Three Musketeers* in March with the Actor's Shakespeare Company in Hoboken, NJ, at the DeBauw Theater of the Stevens Institute. He also provided an incidental score for *The Tempest* for the June repertory run.

Qualiton has released a new recording by **Madeleine Forte** (BM '70, MS '71, *piano*). The disk includes the Barber Sonata; Beethoven's "Appassionata" Sonata; the Bartók Suite, Op. 14; and two pieces by Liszt.

Max Lifchitz (BM '70, MS '71, *composition*) accompanied mezzo-soprano Désirée Halac in a Cinco de Mayo concert in May at Christ and St. Stephen's Church in New York. Lifchitz's work and pieces by Gilberto Mendes were given premieres later that month by pianist Beatriz Roman and guitarist Michael Calbert.

Craig Sheppard (BM '70, MS '71, *piano*) played the final concert in his series of the complete Beethoven sonatas at Meany Theater in Seattle in May. This summer he taught at the Heifetz International Music Institute in Wolfeboro, NH. In August, he went to Seoul, Korea, to perform and teach at the Han Dong-Il Piano Festival.

1960s

Two CDs featuring **Robert DeGaetano** (BM '69, MS '71, *piano*) have been released. Both discs were recorded with the Slovak Radio Symphony Orchestra in Bratislava in March 2002. One includes

Rachmaninoff's Piano Concerto No. 2 and the *Paganini Rhapsody*; the other includes Gottschalk's *Grand Tarantelle*.

Irene Weiss Peery-Fox (BM '69, MM '72, *piano*) was awarded a National Fellowship from the Music Teachers National Association for high achievement in the field of teaching. Upcoming engagements include a workshop at Cal State University in Sacramento and a presentation at the World Piano Pedagogy Conference in Nashville, TN.

Mescal Wilson (MS '69, piano), **Stanley Hoffman** (DIP '51, BS '59, *violin*), and John Kneiling performed in May at the Museum of the American Piano in New York City.

A number of Juilliard grads performed at the eighth International Miyazaki Music Festival in Kyushu, Japan, during May and June. Among them were **Pinchas Zukerman** ('69, *violin*), **Jian Wang** ('91, *cello*), **Tatiana Gonchorova** (MM '95, *piano*), faculty member **Masao Kawasaki** (DIP '76, *violin*), **Lynn Harrell** (Pre-College), and **Ko Iwasaki** (DIP '68, *cello*), as well as resident faculty ensemble the Juilliard String Quartet.

Mona Lisa Sound, Inc., is publishing the arrangements of classic rock songs by the Hampton String Quartet (**Regis Iandiorio** [BM '68, *violin*], **Richard Henrickson** [BS '72, MM '73, *violin*], **Richard Maximoff** [BM '74, MM '75, *viola*], and **John Reed** [Pre-College]). Mona Lisa Sound is also the quartet's record label for the quartet's recent *Sympathy for the Devil* CD release.

Miriam Brickman (MS '67, *piano*) performed a concert of music by Eastern European composers with Israeli mezzo-soprano Ruti Halvani in London this spring. In April, she appeared with **Sarah Levine Simon** ('72, *voice*) at Hofstra University's International Concert Series performing music related to Shakespeare to celebrate his 439th birthday. This summer she was artistic director of a concert to celebrate the 77th birthday of composer Ronald Senator, sponsored by the Jewish Music Institute at St. Paul's Covent Garden. A CD called *ToyBox*, with music by Senator and Poulenc, has been released on the Seagull Label.

Rita Chen Kuo (DIP '67, PGD '68, *piano*) and **Anne Hijazi** (BM '66, MS '67, *piano*), members of the Global Harmony Ensemble (one piano, six hands, and a vocalist), were invited to perform a concert for the 15th anniversary of the North America Taiwanese Women's Association in San Francisco, where Kuo's two compositions for one piano, six hands received their premieres in April. They also performed a concert for the Taiwanese American Heritage Month at

the Chappaqua Library in May.

Helen Armstrong (BS '65, MS '66, *violin*), **Louise Schulman** (MS '71, *viola*), **Mark Shuman** (BS '73, MM '74, *cello*), and Gerald Robbins performed at Carnegie's Weill Recital Hall as part of the Armstrong Chamber Concerts series in June. A benefit concert for children's music enrichment programs, presented by the Armstrong Chamber Concerts, is scheduled for September 14 in Greenwich, CT.

Julie Jaffee Nagel (BM '65, MS '66, *piano*), completed her psychoanalytic training at the Michigan Psychoanalytic Institute in May and was awarded the Nathan P. Segel Essay Award for her paper "Mozart in 1778: Music as Psychoanalytic Data." In January, she participated in programs on music and meaning, Rachmaninoff, and musical performance at the Winter Meetings of the American Psychoanalytic Association in New York City.

Dianne Goolkasian Rahbee's ('60, *piano*) works are included on a New World Records CD performed by pianist Sahan Arzruni. The premiere of Rahbee's Sonata No. 4 was performed by Diane Andersen in New Haven, CT. Ballade No. 2, Op.129, "Flashbacks of World Trade Center Disaster," received its premiere by pianist Nick Andrews for the Rivers Contemporary Music Seminar in Weston, MA. **Peter Schickele** (MS '60, *composition*) was the guest star for the Music for All Seasons gala benefit on board the World Yacht in May. Schickele, who is on the advisory board of the organization, performed work of P.D.Q. Bach with Michèle Eaton and David Düsing.

1950s

The Leschetizky Association gave a 60th anniversary gala concert in New York in June. The performers included **Agustin Anievas** (BS '58, MS '59, *piano*), **Sara Davis Buechner** (BM '80, MM '81, *piano*), **Frederic Chiu** (MM '87, *piano*), **Mirian Conti** (BM '84, MM '85, *piano*), **Kazuko Hayami** ('75, *piano*), **Albert Lotto** (BM '67, MS '69, DMA '79, *piano*), and **Elizabeth Wolff** (MS '67, *piano*).

Uri Pianka (DIP '58, *violin*), concert-master of the Houston Symphony, appeared as soloist with the orchestra in the performance of Lutoslawski's *Chain II* for violin and orchestra in May, with music director Hans Graf conducting.

Heinemann has published a revised version of **Arabella Hong-Young's** (DIP '55, *voice*) book *Singing Professionally: Studying Singing for Singers and Actors*. The book provides both scientific background and practical guidance for all lev-

els of singers.

Joseph Liebling (BS '53, *piano*) conducted the J.S. Bach *Magnificat* and Mozart Requiem for the Oakland (CA) Symphony Chorus Summer Sing-In in July. Liebling is conductor emeritus of the Oakland Symphony Chorus.

Robert Stephan Hines (BS '52, *choral conducting*) is the author of *Singers' Liturgical Latin: Rules for Pronunciation Plus Standard Sacred Texts With I.P.A. Transcriptions and English Translations*. This 2003 publication is a revised and enlarged edition of his earlier publication on Latin diction that appeared with former Juilliard music faculty members Madeleine Marshall (English) and Evelina Colorni (Italian) in the series for singers published by G. Shirmer.

Kenneth Lane ('51, *voice*) sang a concert titled "Timeless American Melodic Favorites" in the Montville (NJ) Auditorium in August.

Members of the Renaissance Woodwind Quintet performed **Avraham Sternklar's** (DIP '51, *piano*; PGD '52, *chamber music*) Sonatina for Flute, Oboe, and Bassoon at the Bay Terrace Library, Queens, in June. Sternklar's Introduction and Dance for Flute and Piano was performed at the South Huntington Library, with Kenneth Chia, flute, and the composer at the piano in June. In May Sternklar was joined by his former student Marilyn London in a one-piano, four-hands recital held at the Plainview-Old Bethpage Library.

David Labovitz (DIP '50, PGD '52, *piano*) conducted the New York Cantata Singers and Choral Symphony Society in a performance of Handel's *Hercules* in June at Christ and St. Stephen's Church in New York.

1940s

Flutist **Gretel Shanley** (Pre-College) performed the premiere of a work by Maurice Jacquet in Kauai, HI, in May.

Margie May Ott (MS '43, *piano*) was named Teacher of the Year by the Music Teachers National Association at its annual conference in Salt Lake City. Ott also commissioned an arrangement of Schubert's Fantasy in F Minor from **Stefan Kozinsky** (MM '78, *composition*). It was performed by the Spokane Symphony and conductor **Fabio Mechetti** (MM '84, *composition*; MM '84, *orchestral conducting*) in April.

1930s

The New Century Chamber Orchestra in Berkeley, CA, featured the music of the late **Alan Shulman** (DIP '37, *cello*) in its last concert of the season in May. □

FACULTY AND STUDENT NEWS

FACULTY

Vivian Fung's composition *Pizzicato* was performed by the San José Chamber Orchestra in March. Her String Quartet will be premiered by the Avalon String Quartet as part of the 2003-04 season of the Columbus Chamber Music Society in Ohio.

Pre-College faculty member **Shirley Givens** was honored in May by the Ohio Bicentennial Committee. Juilliard founder, Augustus D. Juilliard, was honored posthumously at the same event. Governor Robert Taft of Ohio and Karl Rove, senior advisor to the president, were present at the ceremony.

Pre-College guitar faculty member **Antigoni Goni** performed at the Institute for Advanced Study in Princeton, NJ, in March.

The Wall Street Journal ran a feature article on guitar faculty member **Sharon Isbin** in July, titled "Classical Guitar? She Wrote the Book."

University of California Press has published **Maynard Solomon's** book *Late Beethoven: Music, Thought, Imagination*. The book of essays examines the progress the composer made into his late thought and style.

Organ faculty member **John Weaver** received an honorary degree from the Curtis Institute this spring. He retired from Curtis the day before the ceremony, after 31 years on the faculty.

MAP faculty member **Lisa Whitfield** (MM '93, *viola*) performed as part of the Third Street Music School Settlement's faculty artist series in January. *Siddhartha's Dreams*, a duo for viola and vibra-

phone in eight movements by **Louis Fujinami Conti** (MM '93, *composition*), was premiered; the work was composed for Whitfield and percussionist Chris Nappi. Also last winter, Whitfield gave birth to her second child, a son named Iain.

Moni Yakim was awarded a Lifetime Achievement Award in August from the Association of Theater Movement Educators in New York City.

Faculty member **Ralph Zito** (Group 14) directed Shakespeare's *Love's Labour's Lost*, featuring current drama student Amanda Steen, at the Chautauqua Conservatory Theater in July.

STUDENTS

Doctoral student **Justine Fang Chen** led the Youth Orchestra CYCNY at Alice

Tully Hall in May. Chen also performed the violin solo for *Spring* from *The Four Seasons* by Vivaldi.

Michael Maniaci, a student in the Juilliard Opera Center, was a winner of the 2003 Metropolitan Opera National Council Auditions and 2003 ARIA Award. This summer he made his European opera debut as Ulisse in Handel's *Deidamia* with the Goettingen Haendel Festspiel and returned to Glimmerglass Opera to perform the role of Medoro in Handel's *Orlando*.

Doctoral student **John McMurtery** and pianist Ashlee Mack performed a recital at Christ and St. Stephen's Church in New York in May. The concert included works by Copland, Bach, Edward Taylor, James Romig, and faculty member **Milton Babbitt**. □

CALENDAR
OF EVENTS

SEPTEMBER

5/FRI
GREY FULMER, DOUBLE BASS
Paul Hall, 8 PM

13/SAT
PRE-COLLEGE FACULTY RECITAL
Catherine Cho, Violin
Paul Hall, 5 PM

19/FRI
SPECIAL EVENT: AFTERLIFE
Mark Gould, Composer, Director, and Trumpet
Guest artists: Pink Baby Monster
The premiere of a multimedia presentation by the ensemble Pink Baby Monster
Paul Hall, 8 PM
See article on Page 4.

20/SAT
PRE-COLLEGE FACULTY RECITAL
Richard Shillea, Clarinet
Paul Hall, 6 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Daniel Gross, Bass-Baritone
BUCK *Flower Ornament Music* (New York premiere)
FORD *Dance Maze* (U.S. premiere)
LIPTAK *The Passing of Memory* (U.S. premiere)
BERMEL *Natural Selection* (U.S. premiere)
Juilliard Theater, 8 PM
Free tickets required; available Sept. 5 at the Juilliard Box Office.
See article on Page 4.

23/TUES
PIANO CONCERTO COMPETITION FINALS

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.

BEETHOVEN Piano Concerto No. 4
Paul Hall, 5 PM

25/THU
VIOLIN CONCERTO COMPETITION FINALS
MOZART Violin Concerto No. 4
Paul Hall, 4:30 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

29/MON
MICHAEL CASCARDI, DOUBLE BASS
Morse Hall, 8 PM

OCTOBER

1/WED
DRAMA DIVISION FOURTH-YEAR PRODUCTION
TIRSO de MOLINA *The Last Days of Don Juan*
Directed by Michael Sexton
Drama Theater, 8 PM; free tickets required; available at 5 PM, Sept. 17, at the Juilliard Box Office.
Limited ticket availability.
See article on Page 5.

ORION WEISS AND KONSTANTIN SOUKHOVETSKI
Gina Bachauer International Piano Competition 2003 Winners Concert
Paul Hall, 9 PM
See article on Page 9.

2/THU
SONATENABEND
Paul Hall, 6 PM

JUILLIARD ORCHESTRA
Otto-Werner Mueller, Conductor
BEETHOVEN Overture to *Die Weihe des Hauses*; Piano Concerto No. 4 in G Major; Symphony No. 7
Juilliard Theater, 8 PM
Free tickets required; available Sept. 18 at the Juilliard Box Office.
Limited ticket availability.

3/FRI
VIOLA CONCERTO COMPETITION FINALS
BERLIOZ *Harold in Italy*
Paul Hall, 4:30 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
TIRSO de MOLINA *The Last Days of Don Juan*
Drama Theater, 8 PM; see Oct. 1

4/SAT
DRAMA DIVISION FOURTH-YEAR PRODUCTION
TIRSO de MOLINA *The Last Days of Don Juan*
Drama Theater, 2 & 8 PM; see Oct. 1

5/SUN
DRAMA DIVISION FOURTH-YEAR PRODUCTION
TIRSO de MOLINA *The Last Days of Don Juan*
Drama Theater, 7 PM; see Oct. 1

7/TUE
JUILLIARD JAZZ ENSEMBLES
The Blue Note Years
Paul Hall, 8 PM
Free tickets required; available Sept. 23 at the Juilliard Box Office.
Limited ticket availability.

8/WED
VOCAL ARTS MASTER CLASS
With Leontyne Price
Juilliard Theater, 1 PM
Free tickets required; available Sept. 24 at the Juilliard Box Office.
Extremely limited ticket availability.

9/THU
JUILLIARD SYMPHONY
Carlos Kalmar, Conductor
Works by Mozart, Schoenberg, and Elgar
Juilliard Theater, 8 PM
Free tickets required; available Sept. 25 at the Juilliard Box Office.
Limited ticket availability.

10/FRI
CELLO CONCERTO COMPETITION FINALS

BLOCH *Schelomo*
Paul Hall, 4:30 PM

11/SAT
CHUAN QIN, PIANO
Paul Hall, 8:30 PM

13/MON
COMPOSER'S CONCERT
Paul Hall, 8 PM

15/WED
PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

AMERICAN BRASS QUINTET
Daniel Saidenberg
Faculty Recital Series
Works by Brade, Amy, Schuman, and Gabrieli
Juilliard Theater, 8 PM
Free tickets required; available Sept. 24 at the Juilliard Box Office.



Bass-baritone Daniel Gross will perform with the New Juilliard Ensemble on September 20.

16/THU
LIEDERABEND
Paul Hall, 6 PM

22/WED
WEDNESDAYS AT ONE
Music for Piano
Alice Tully Hall, 1 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION
The Odyssey
Directed by Ruben Polendo
Studio 301, 8 PM
Free tickets required; available at 5 PM, Oct. 8, at the Juilliard Box Office.
Extremely limited ticket availability.

23/THU
PIANO CONCERTO COMPETITION FINALS
PROKOFIEV Piano Concerto No. 1
Paul Hall, 5 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION
The Odyssey
Studio 301, 8 PM; see Oct. 22

24/FRI
DRAMA DIVISION THIRD-YEAR PRODUCTION
The Odyssey
Studio 301, 8 PM; see Oct. 22

25/SAT
DRAMA DIVISION THIRD-YEAR PRODUCTION
The Odyssey
Studio 301, 8 PM; see Oct. 22

26/SUN
CARNEGIE HALL PRESENTS THE JUILLIARD ORCHESTRA
Charles Dutoit, Conductor
Emanuel Ax, Piano
Jossie Pérez, Mezzo-Soprano
Works by Debussy and Falla
Carnegie Hall, 2 PM; tickets on sale at the Carnegie Hall Box Office or CarnegieCharge, (212) 247-7800.

DRAMA DIVISION THIRD-YEAR PRODUCTION
The Odyssey
Studio 301; 8 PM; see Oct. 22

27/MON
JUILLIARD SYMPHONY
James DePreist, Conductor
Works by Rossini, Berlioz, and Schubert
Avery Fisher Hall, 8 PM
Tickets on sale starting Sept. 22 at the Avery Fisher Hall Box Office or CenterCharge, (212) 721-6500

30/THU
TROMBONE CONCERTO COMPETITION FINALS
NINO ROTA Trombone Concerto
Paul Hall, 4:30 PM

SONATENABEND
Paul Hall, 8 PM

31/FRI
JAZZ MASTER CLASS WITH PIANIST DONALD BROWN
Morse Hall, 4 PM

Having a Recital at Juilliard: A How-To Guide

By CYNTHIA BAKER

WELCOME to the 2003-04 school year! It's going to be an exciting one, with hundreds of concerts and events going on. Such a busy schedule makes it very difficult to find time and space for performances. With the demands on the recital halls at an all-time high, it's important that everyone understand the procedures for scheduling a recital.

First and foremost, the Concert Office must approve all recitals and public performances. Application forms, schedule information, and further details can be found in the Concert Office, which is located on the plaza level, next to the Juilliard Box Office. Recitals may take place Monday through Friday at 4 p.m., 6 p.m., and 8 p.m., and Saturday at 8:30 p.m., and must be in Paul Hall or Morse Hall. (Other rooms in the school, such as the studios on the third floor, are not available for independent student recitals—with the exception of percussion students, who may apply for permission to perform in Room 309.) Priority is given to required graduation recitals, for which applications are due by the first week in October. All other recitals, including chamber music recitals, are considered “non-required” and are subject to availability.

Freshmen, sophomores, and Barnard-Columbia-Juilliard Exchange students may only perform a half or “joint” recital. Only registered Juilliard students and accompanists may appear

on a recital program. Students may sign up for non-required recitals approximately two months in advance. A list of all sign-up dates is available in the Concert Office. If necessary, a lottery will be held for the remaining available recital times. Due to increased scheduling demands, student recital receptions are no longer allowed within the building. Recitalists are encouraged to make arrangements with the cafeteria or other local establishments.

Instrumental recitals should contain at least 60 minutes of music, but no more than 75. Required recitals should consist of solo pieces with accompaniment; only one chamber work may be included. Any piece that requires more than 12 people must be pre-approved by the Concert Office at least two months in advance of the recital date. Recitalists must provide at least one volunteer to assist the stage manager for any set-up with more than eight chairs or stands. Percussionists are required to assemble and disassemble all percussion equipment (although they may ask for the stage manager's assistance). All instruments and equipment must be removed from the hall immediately following the performance. Any unusual requests, such as for use of electronic equipment, percussion set-ups, or prepared pianos, should be submitted to the Concert Office immediately and are subject to availability. General concert lighting will be provided. Use of additional stage lighting, costumes, props, and special effects are not allowed. All

audio- and videotaping of scheduled recitals must be pre-arranged at least two weeks in advance with the Recording Department, Room 319. The use of microphone stands, tripods, extension cords, camera lights, and flash photography is not permitted in the house during performances. (Due to increasingly tight schedules, the halls are not available for recording sessions.)

The pianos in the recital halls are tuned daily (except Sunday). Use of a specific piano is not guaranteed, though all effort will be made to grant requests. Any preparation to the piano, including lid removal, must have prior consent of the Concert Office and the Piano Tuning Department. Always make sure that the wheels are unlocked before moving a piano, and use caution during any piano move. (If the proper piano is not on stage, please contact the Concert Office, not the Piano Tuning Department.) Never place food or beverages on a piano.

All recitalists are expected to fulfill their professional responsibilities in a timely manner. This includes the completion of all application forms, printed program information, staging diagrams, and performance preparation. Printed program information must be typed, signed by your teacher, and submitted at least two weeks prior to the recital date. Translations and program notes must be typed, ready for photocopying, and submitted to the Concert Office at least one week prior to the recital date. The Concert Office will post a copy of your

program on the bulletin board outside of the Box Office. All recitals will be posted on the Juilliard Web site (unless indicated otherwise on the recital application form). When all paperwork has been completed, a 30-minute rehearsal time in the hall may be scheduled. Any cancellations or date changes must be made at least two months prior to the original performance date; all cancellations or changes made after this date will result in a \$100 charge. (If changes must occur for medical reasons, the fee will be waived when a doctor's note is submitted.) Recitalists who cancel their original date are not guaranteed another date, especially in the spring semester.

In conclusion, always treat the recital halls with respect. Do not bring food or beverages into the halls, even during class time. Arrive early for your performance and always check in with the stage manager. Please be considerate of other recitalists and arrange to meet your guests in the lobby, not the green room. Remember that fellow artists use pre-show and intermission times to prepare for performance. Likewise, when attending a recital, never enter the hall during the middle of a piece; it is disruptive and disrespectful to the performers and the other attendees. The goal of the Concert Office is to produce events that are enjoyable for artists and audience alike. If everyone follows these guidelines, it is sure to be a dynamic season for the entire community. □

Cynthia Baker is the recital hall manager.