

# The Juilliard Journal

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October 2003

## A Man Under the Influence of Debussy

*Pianist and Juilliard faculty member Emanuel Ax will perform with conductor Charles Dutoit and the Juilliard Orchestra on October 26 at Carnegie Hall as part of Mr. Ax's Perspectives series focusing on the music of Debussy. Bruce Brubaker talked with him about the project, Debussy's music, and the role of the performer.*

**Bruce Brubaker:** The people at Carnegie Hall asked you to do a Perspectives series. How did you get to Debussy?

**Emanuel Ax:** I tend to play a lot of German repertoire. They were looking for something different. I remembered a conversation I had with Andras Schiff, over 20 years ago. He said: "Someone really ought to complete those Debussy sonatas."



Emanuel Ax performing with the Juilliard Orchestra at a John Adams retrospective in March 2003 with the composer at the podium.

**BB:** That's such an interesting part of this project.

**EA:** I've done the violin sonata and the cello sonata. And there's the piece for flute, viola, and harp—all wonderful. Each of the three programs in Zankel Hall contains one of the known Debussy sonatas and each will have a piece written according to the instrumentation he left for three more. I have to play harpsichord. At least, I'm going to try. It has a keyboard, so I should be able to negotiate it somehow.

**BB:** [laughing] Piano-sized keys, please...

**EA:** Steve Stuckey is composing that piece. I'm hoping he doesn't know enough about the harpsichord to include all kinds of registration changes! Anyway, he'll be around to

teach me. Kaija Saariaho is writing the piece for "divers instruments."

**BB:** Including piano?

**EA:** Yes, two of the new pieces include piano, one includes the harpsichord. For one program, we have Susan Graham. On another, Fima [Yefim] Bronfman is joining me to do *En blanc et noir*, and Schumann's Pedal Piano Etudes, transcribed by Debussy for two pianos. Yo-Yo [Ma] is coming for the third program. Then, I knew I wanted to do something with Wagner. At Juilliard, I had classes in L&M [literature and materials of music] with Hugh Aitken, a wonderful composer and teacher. He always told us how Debussy was very influenced by Wagner. So there's the program with the Boston Symphony: I play Franck's *Symphonic Variations*, which is as

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## Juilliard Students Put the Arts Into Action at Summer Camp

The group of civic-minded Juilliard students who founded ArtREACH last year have been dreaming big right from the start—and their biggest dream became a reality last June, when 10 of them launched a summer camp in a Florida community at the southeast tip of the peninsula, a place where the arts could make a difference in the lives of underprivileged children. A Juilliard summer grant covered a substantial portion of the expenses. As part of the process, the ArtREACH students formed an alliance with five Florida community outreach organizations—including ArtSouth, a non-profit exhibition and teaching space with 27 resident artists and a strong educational bent, which served as the camp's location. The Juilliard students spent several months designing the curriculum while their support staff, drawn from the local outreach organizations, were busy recruiting local middle-school children for the camp. A weeklong retreat in Florida before the 43 young campers arrived on June 16

gave all the staffers and teaching artists a chance to consolidate their goals and get a feel for the community and for each other. An ambitious project, the Art-In-Action Summer Camp succeeded beyond anyone's wildest dreams. Drama student **Abby Gerdtz** captures for *Juilliard Journal* readers the phenomenal charge of energy that it brought into the lives of all participants.

**"T**HANK You." Those were the only words we could find to satisfy the need to express how we felt about our three-week adventure in Homestead, Fla. A team of 16 artists (10 of them from the Juilliard community) collaborated this summer in the first (annual) Art-in-Action Summer Camp. It was hot, tedious, grueling, exhausting ... and one of the most wonderful experiences of my life.

Why? Yes, it was because of the awesome team that came together to develop the program and the curriculum, and be counselors at the camp. Yes, it

was because we went to the beach several times during our stay. Yes, it was because I got to explore art in yet another capacity. And of course, I don't really even need to mention that the food we had down



ArtREACH campers painted a mural facing the parking lot of Artsouth, working on it over the course of eight afternoons. The design, evolved from the students' input with the art teachers' guidance, represents a theme of standing on common ground.

there was absolutely delicious. But far surpassing all of those reasons was the fact that the kids and young adults we worked with in Homestead were undeniably amazing. And so, at the closing-night performance, the small token we decided to give to them

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## Paying Homage to a Pioneer of The Wild West (of Manhattan)

By LOREN SCHOENBERG

ONE of the best things about jazz is that it brings us face to face with issues and facts about our own history as Americans. This month the Juilliard Jazz Orchestra and Juilliard Jazz Ensembles are presenting events that throw the spotlight on the music's past, present and future through the music of one of jazz's original masters, the late Benny Carter; a contemporary composer/performer of the highest caliber, Donald Brown;

and a salute to a record label that remains eminently contemporary after 60-plus years of existence, Blue Note Records. Of course, the future comes into it through the very participation of Juilliard's jazz students, all of whom are already well-poised to carry the music deep into the 21st century.

Benny Carter died this past July, just weeks shy of his 96th birthday. He was truly an American pioneer, born in the Wild West—the Wild West of Manhattan, that is. The stately domain

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The Juilliard Journal

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LETTERS TO THE EDITOR

A CONSUMMATE COMMENCEMENT ADDRESS

I just want to thank you very much for printing Renée Fleming's absolutely wonderful Juilliard commencement address in your September issue. Having been on the faculty of the University of Vermont for 35 years, thus having attended about 30 university commencements before retiring, I must say that I cannot remember hearing a better address, certainly not one more meaningful and inspiring for graduates and faculty alike, nor better leavened with wit and goodwill.

WILLIAM METCALFE  
Burlington, VT

*Note: This letter originally appeared in the Sept./Oct. issue of American Record Guide and is reprinted with permission.*

IN MEMORY OF DAVID WALTER

It is with profound sadness that I read about the death of David Walter in the September 2003 issue of *The Juilliard Journal*. I was a student of Mr. Walter's in the mid- to late-1970s—

one who reluctantly entered and managed to survive in the "real world," one who never became a musician.

What do I remember about him? Mainly, his tremendous appetite for life, which rivaled that of his more famous sybaritic friends and contemporaries, Casals and Rostropovich. Food, wine, world travel, art, the "fair sex"—he talked about all of these with enormous enthusiasm and delight. Lessons with him were never just about music, and this is something of his I took with me. When I was teaching communication skills to adults at a job training center, classroom discussions always went far beyond the subject at hand, into current events, my students' lives, their memories, their children, and somehow, everything would lead back to the point. Not to sound too metaphysical, but Mr. Walter taught me a lot about the interconnect- edness of everything.

I have reflected on my Juilliard education many times over the past 25 years, and realized how many things music has helped me do— things that have nothing to do with music per se. Mr. Walter valued my critiques of other students so much that he had me attend his master classes at the Manhattan School of

Music, which eventually made me realize that I was a good writer, critic, and teacher. My musical training has also come in handy in the strangest situations—editing tapes of spoken word performances, and even in writing my own poetry. Of course, the discipline and structure of daily practicing is a valuable skill transfer- able to any "real world" occupation.

I was invited to his 90th birthday celebration, but could not attend. I will probably regret this forever. David Walter inspired generations of successful (and unsuccessful) musi- cians to "go for the gusto" in what- ever they put their minds to do. My condolences to his family and to all of his students.

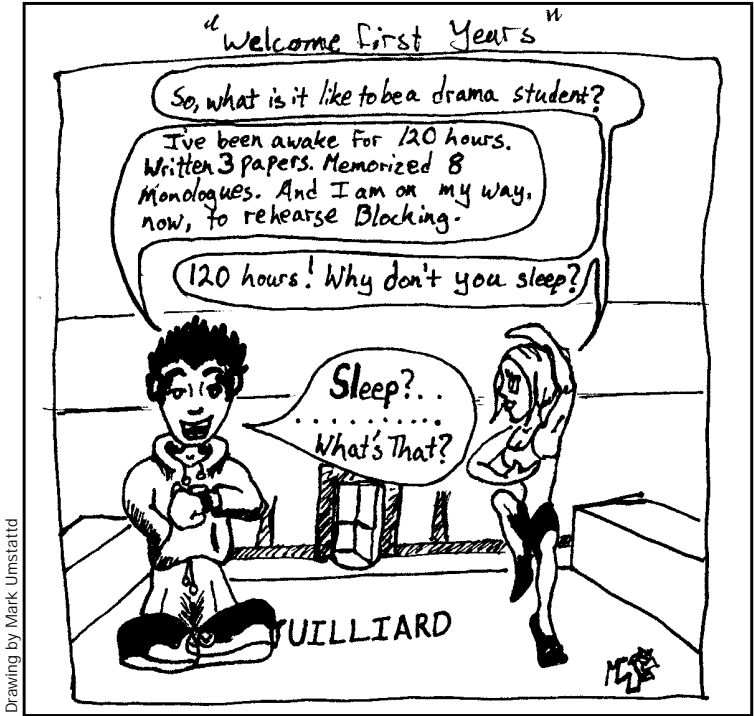
SHARON LYNN GRIFFITHS  
(B.M. '78, M.M. '79, *double bass*)  
Jersey City, NJ

CORRECTIONS

In the Spotlight on Page 26 of the September issue, the name of Cy Feuer's trumpet teacher at Juilliard, Max Schlossberg, was mistakenly printed as "Matt." We apologize for the error.

An alumni news item in the September issue about Gretel Shanley (Pre-College) omitted the following information: The composition Shanley performed (*Pour Un Petit Chien Clown* by Maurice Jacquet) was orchestrated by Edith Sagul (DIP '43, PGD '45, *flute*).

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VOICE BOX

by Michelle Gott

Expressing the Inexpressible

The day was clear and almost taunting for those of us locked away in windowless practice rooms or the alternative: studios with windows to the outside world, through which the sun calls and the bright blue sky beckons. Upon waking, it seemed



Michelle Gott

like any normal weekday, though blessed with crisp pre-autumnal weather; a perfect day for a stroll in the park, a day strangely similar in description to one exactly two years prior, minus a few grave components: shocking destruction, chaos, and national grief.

Due to the power of mass media, it has become impossible for most of us to forget the meaning behind the date, September 11. Incomprehensible images of two planes virtually disappearing into buildings; innocent people tumbling down, down

in a desperate, suicidal spiral; and finally, a list of more than 2,000 names ... people gone forever from this world.

No, 9/11 cannot be forgotten. But how is it to be remembered? Stepping onto the Milstein Plaza at 10:20 a.m. on that Thursday morning, one may have noticed the silent gathering of Juilliard faculty and students. Before the pause for reflection began, President Polisi briefly reminded attendees of the scar seared into American soil on that fateful day, and of our

9/11 cannot be forgotten.

But how is it to be remembered?

ability as artists to help soothe it. For some, it was rather disconcerting that an event of such horrific magnitude should be publicly remembered by only a small portion of the Juilliard population and for a matter of a few, simple minutes. There were several complaints about the lack of formality, the impromptu nature of the service, the relatively low turnout, and even the president's assertion that we, as students of Juilliard, can help heal the wound.

However, the majority of students seemed con-

tent to face south together for a few moments of quiet observance. Inundated with horrifying scenes and heartrending ceremonies, a simple pause for reflection seemed most appropriate and sincere. In reality, remembrance of such an event does not require a tireless reading of names, an overly emotional performance of Barber's Adagio, or even a show of glitzy, brainless patriotism complete with table flags, stars-and-stripes toe socks, and sparkly shirt pins.

A memorial, by definition, serves to promote remembrance. And in this day of rapid transfer of information and an equally quick tendency to forget our history, it is vital that we pause, if only once a year, to reflect upon the past and its consequences.

I feel that Juilliard did indeed provide the right memorial opportunity. And to those who felt that the president's subtle connection between the realm of grief and the renewing power of the arts somehow trivialized the anniversary, I offer the following quote spoken by Aldous Huxley: "After silence, that which comes nearest to expressing the inexpressible is music." Our silence serves to remember the innocent who perished on that day. Our art, be it dance, drama, or music, serves to help the living who still suffer. □

Michelle Gott is a first-year harp student.

# Pioneer of The Wild West (of Manhattan)

Continued From Page 1

of Juilliard and indeed all of Lincoln Center rests upon territory that was once as wild and as dangerous as any section of New York City that you can think of. One hundred years ago, it was called San Juan Hill, to commemorate the black soldiers of the Tenth Cavalry, who in 1898 took the original San Juan Hill during the Spanish American War long before future President Teddy Roosevelt's far more vaunted Rough Riders showed up on the scene. And long before Benny Goodman had a swing band, or Quincy Jones demolished the race line in the Hollywood studios, or Jazz at the Philharmonic took jazz to Europe, or Dave Brubeck showed that meters other than 4/4 could swing, Benny Carter had already cleared the fields, planted the seeds, and reaped the first crop, and continued to till fruitfully, leaving more than enough for his descendants to cultivate—in a sense, you might say that Benny was a jazz Johnny Appleseed, a true American hero. I was more than proud to be his guest at the White House when President Clinton awarded him the National Medal of Arts just three years ago. And just a few years before that, Jazz at Lincoln Center commissioned the then 89-year-old Carter to write a suite. Carter named it *Echoes of San Juan Hill*, and it was one of his last

overwhelming police brutality of the period. As the author Luc Sante has noted, in the deep of evening, neighborhood youths would extinguish the gas lamps that lit the street, take the covers off the sewers and manholes and then shout for the police to come. Serious injuries resulted when the policemen fell into the street. But then it was also the area where Carter first

symphony orchestra—the Big Band—are testament to his lifelong dedication to this most American of fine art forms, jazz.

PIANIST Donald Brown has for years been a leading light in jazz education, in addition to being a first-rate performer and composer. He first gained international attention with Art Blakey's Jazz Messengers in the early 1980s (as did his band mate Wynton Marsalis), but had to leave the group due to arthritis. At that point, Brown began to delve more deeply into education, while maintaining a manageable performance schedule. Juilliard is affording its students a rare opportunity to take a master class with Professor Brown on Friday, October 31 at 4 p.m. in Morse Hall. The following Monday, November 3, will find the Juilliard Jazz Ensembles putting their stamp on Brown's already classic *oeuvre* (his "New York" is already something of a standard). This will not be the ensembles' first appearance, however; that

will occur on Tuesday, October 7, with a look at *The Blue Note Years*. Founded in 1939 by a pair of German émigrés, Blue Note gained international status with classic recordings by Sidney Bechet, Thelonious Monk, Tadd Dameron, and Miles Davis. By the 1950s, they had a stable of young artists that would define many of the paths that jazz would take for the next several decades. Ask any jazz fan about the "Blue Note Sound" and they will know just what that means—you can not say that about many other recording labels—or better yet, go to the concert and hear how Juilliard's young jazz ensembles refract that sound today. By virtue of this imaginative programming, Juilliard Jazz is putting into deeds what Benny Carter (on whom Juilliard had only two years) meant when he introduced "Other Times" from *Echoes of San Juan Hill*: "Other times were happy times, but the best of times is today." Amen. □

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

# Students Put the Arts Into Action

Continued From Page 1

was a song called "Kind and Generous" (written by Natalie Merchant), which we sang a capella. It seemed like we should have said or done something more for them that night—but there was really no other way to express what we felt.

The theme for the two-week camp was, appropriately, "Standing on Common Ground." The campers came from all backgrounds and walks of life. Many of them were first-generation Americans whose parents had emigrated from other countries. There were also huge differences in economic backgrounds among the campers, and some of them were not even directly from the Homestead community. So, to say that these kids were different from one another would be a huge understatement. This extreme diversity contributed to the nervousness we counselors experienced going into the camp, but ultimately, the way the kids responded to each other and to the staff was one of the most rewarding things I have ever witnessed. Being able to watch these kids work, play, and collaborate with each other was truly inspiring.

The campers were given the chance to choose one of the four art divisions for which we had developed specific curriculums. Classes focusing on music, dance, drama, and visual art were their options. Each division ended up with between 10 to 12 campers, which made for a grand total of 43 middle-schoolers who finished

Continued on Page 8

**Juilliard Jazz Ensembles:**  
The Blue Note Years  
Paul Hall  
Tuesday, Oct. 7, 8 p.m.

**Juilliard Jazz Orchestra:**  
The Music of Benny Carter  
Alice Tully Hall  
Friday, Oct. 24, 8 p.m.

**Jazz Master Class with**  
Donald Brown  
Morse Hall  
Friday, Oct. 31, 4 p.m.

For tickets information, see the calendar on Page 24.

and best big-band masterpieces. He knew better than anyone about the realities of the neighborhood and the background it gave him by witnessing first-hand a Dickensian range of human existence. After all, San Juan Hill was noted for its response to the

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# Third-Year Actors Bring a 3,000-Year-Old Epic to Life

By JOSH JACOBSON

“IT is not my story ... it belongs to anyone who hears it ... anything you can imagine, Odysseus has seen and felt ... his journey is everlasting ... and it changes and grows each time his story is told ...”

So wrote director Ruben Polendo in his journal several years ago, quoting an elderly Greek storyteller who had just given a riveting recitation of *The Odyssey*. It was while visiting the coast of the Mediterranean that year—Polendo’s second trip to Greece—that inspiration hit for a new retelling of the epic. This semester, Polendo has an opportunity to elaborate on this vision as third-year students (Group 34) from the Drama Division stage *The Odyssey* in Studio 301.

Polendo is no stranger to epic works. He is the founder and artistic director of Theater Mitu, a performing arts troupe that specializes in producing original adaptations of myths drawn from spiritual traditions. Three years ago, he premiered at Juilliard his ambitious adaptation of *The Mahabharata*, the Indian epic poem that is 100,000 stanzas long (or about 12 times the length of the Western Bible). Previous to that, he had adapted another Indian epic, *The Ramayana*, which dates back to the fourth century B.C. (Coincidentally, *The Ramayana* debuted at Bard College in a production that was produced by former Juilliard faculty member JoAnne Akalaitis.) Those familiar with Polendo’s previous works may recognize certain themes and approaches in

his newest staging. “As there is much proof of exchange between ancient India and ancient Greece, I have extrapolated much of Hindu mythology into *The Odyssey*,” Polendo said. “This has been done in an attempt to create and revive what is now a mythology into a



Costume designs by Miranda Hoffman for the characters Odysseus and Penelope in the third-year drama production *The Odyssey*.

living religion; thus bringing this 3,000-year-old Greek epic of gods and heroes to life in a way that is vibrant and electric.”

Like the Juilliard third-year production of *The Trojan Women* in October 2002, *The Odyssey* begins after the fall of Troy in the Trojan War. It is the tale of famed warrior Odysseus (played by Keith Chappelle), a hero whose idea to sneak the Greek army into Troy in the belly of a wooden horse made him

a legend. In the ensuing peace, Odysseus—like others who did battle—sets sail for his home island of Ithaca. Menacing obstacles block Odysseus on his journey home, where his kingdom is infested with suitors eager for the hand of his wife Penelope (Mandy Steen). Against great odds, and over the course of 10 years, Odysseus must overcome the will of the gods and reclaim his throne.

*The Odyssey*, originally written by the Greek poet Homer during the Hellenistic period of the eighth century B.C., is not Odysseus’ story alone. It is also the journey of Odysseus’ son, Telemachus (Nick Mennell), who was only an infant when his father left to fight in the Trojan War. Powerless to stop the suitors from pillaging his home, Telemachus sets out to discover more about the fate of his father and, in the process, matures into manhood.

A challenge in any staging of *The Odyssey*, Polendo concedes, is connecting with a contemporary audience through a story from close to three millennia ago. Though Homer’s audience would have understood references to the Trojan War and various Greek gods, an adaptation must address this lack of knowledge and understanding from contemporary audiences.

“We have developed this piece, both with Theater Mitu and with the actors at Juilliard, by setting theatrical goals that are in fact impossible,” Polendo said, “not because we are interested in achieving the goal, but rather because we know great things will come from the journey. And what could be more ‘Odysseic’ than that?”

Polendo implores the Group 34 actors “to embody a language that is both ancient and modern and a style that speaks of a remote world and of our world at the same time.” It is also Polendo’s intention, as in his work with Theater Mitu, “to create a whole theater experience, one that is emotional, intellectual, visual, aural, and above all, spiritual ... ultimately creating an epic world that exists only on that stage; one that imagines a time when gods walked the earth.”

Ruben Polendo, who holds an M.A. in non-Western theater (Lancaster University, U.K.) and an M.F.A. in directing (U.C.L.A. School of Theater), is also presently a writing/directing fellow and artistic associate at New York Theater Workshop. He has written and directed several works with Theater Mitu. His new play, *Dhammashok*, was

*The Odyssey*  
Studio 301  
Wednesday, Oct. 22-  
Sunday, Oct. 26, 8 p.m.

An extremely limited number of tickets will be available to the public on Wednesday, Oct. 9, at 5 p.m., in the Juilliard Box Office.

part of the Sundance Theater Lab 2003. Polendo’s upcoming production of *The Odyssey*, a Theater Mitu/Juilliard collaboration, will receive five performances this month in Studio 301. □

*Josh Jacobson is senior officer for research and data management for The Campaign for Juilliard.*

## Juilliard Staff Softball Team Makes a Comeback

By JEREMY PINQUIST

THIS past summer, the staff of The Juilliard School once again participated in a recreational softball league. After a decade-long hiatus, team captain and production lighting designer Ted Sullivan conceived and orchestrated a return to competitive play for those willing to give a few evenings a week over to practice and games. Over the course of the four-month season, Juilliard finished with a record of five wins and seven losses, just managing to squeak into the playoffs as the fourth-place team in their division—where we lost in spirited play to Deutsche Bank, who went 11-1 on the season.

Nonetheless, it was a successful year for the upstart squad, most of whom were at least as concerned with having fun as they were with winning.

“The season was great,” said I.T. tech-support guru and center fielder Lester Singh, “but the best part was getting to play ball and hang out with people from other departments.” Singh went 18 for 26 for a walling .692 average on the season. The slow pitch underhand, coed format in which everyone got to play a part of just about every game seemed well suited to the team’s laid-back personality. Bickering about calls and arguing over balls and strikes were kept to a minimum as everyone kept the importance of enjoying himself or herself at the forefront.

Team members came from numerous departments, with the Production and Information Technology Departments providing large contingents and a smattering of players from other departments. Standout players included James Gregg out of Drama, hitting .696 on the year, and Amy Boyer of the Registrar’s Office, whose dazzling diving catch in the final game of the regular season (a 4-3 nail-biter versus the “Diamond Dogs”) catapulted Juilliard into the playoffs.

Other notable efforts were provided by steady third baseman Tim Domack (from Production) and iron man David Gee (from I.T.), who was the only player besides Sullivan to play in every game. The team was anchored by the stalwart pitching of production’s Noah Winstead.

The season began with a series of stops and starts



The Juilliard softball team: back row, Caroline Boney, Tim Domack, Amy Boyer, and Noah Winstead; third row, David Gee, Matt Welander, Alex Almonte, Jennifer Wilcox, Natasha Heflin, and Emily Stork; second row, Lester Singh, Jim Cappiletti, Jeremy Pinquist, and Ben Johnson; first row, Mary Barrett, Kate Dale, Ted Sullivan, Jennifer Burlenski, Traci Digesu, and James Gregg.

due to the incredibly rainy June, forcing a number of games to be postponed. This might have contributed to Juilliard’s sloppy start, going 2-8 through July. As the season progressed and players began to get into a groove, things began to fall into place. Juilliard put up a fantastic August, going 3-1 to earn a spot in the playoffs, something nearly no one expected at the outset of the season.

One of the great stories of the season was the steady

and measurable improvement of players who might have been a tad rusty at the beginning. “In my eyes, Kate [Dale] was the most improved—as the season progressed, she started getting more and more hits,” said Domack, who himself hit .571 on the year.

Throughout the course of the season, games were played in a number of locations around Manhattan, including Riverside Park at 107th Street, Central Park’s various fields, downtown’s Murray Bertram Park, and, in a first for many of the members of the team, the so-called “Asphalt Green” at 90th Street and York Avenue, an artificial turf surface.

Of the artificial turf, I.T. utility man Alex Almonte commented, “The ball doesn’t stop. It keeps rolling and rolling.” With fully one-quarter of the season’s games taking place there, the team had to learn to adapt to the high bounces and extra jump common to turf.

Looking back, Ted Sullivan, team captain and base-running dynamo (nine runs scored on the year) agrees with Singh’s assessment.

“The best thing about the softball team was that [people from] all the departments of Juilliard who never would have met got together and played softball, many of whom haven’t played in years, and we managed to make it to the playoffs in our first try.”

Ted and the rest of the returning members of the team are already looking forward to next season. Due to a clamor of interest generated during the course of this past season, he is considering entering two teams from Juilliard into two different leagues—one more competitive and one more recreational. Look for more information at the start of spring. □

*Jeremy Pinquist is network manager in the Information Technology (I.T.) department.*

# American Brass Quintet Launches Season's Faculty Recital Series

By RAYMOND MASE

THROUGHOUT its 43-year history, the American Brass Quintet has made the advancement of serious brass chamber music its top priority. Our programs support this commitment by consistently including pieces from the 100-plus new works written for us and the countless A.B.Q. editions of early music. Our recital in the Juilliard Theater that launches the Daniel Saidenberg Faculty Recital series on October 15 will be no exception, featuring significant works written for the A.B.Q. by Andrew Thomas and Gilbert Amy; a charming piece by the Brazilian composer Osvaldo Lacerda; and our editions of Renaissance music by William Brade, Thomas Simpson, and Giovanni Gabrieli.

Our program opens with a Suite of 17th-Century Dances by the English composers William Brade and Thomas Simpson. As the suite's editor, I have tried to create what are often called "historically informed" editions by combining accepted early-music practices in tempi, articulation, and ornamentation with the natural brilliance and clarity of modern brass. The program also closes with early music—works of Giovanni Gabrieli from his *Canzone e Sonate* of 1615. Gabrieli is considered the most important composer of the Renaissance and his large-scale, ceremonial canzoni have been brass favorites for years. For these pieces, we'll be joined by a student brass ensemble, the Urban Brass Quintet. The Urban Brass were participants in last year's A.B.Q. Seminar and distinguished themselves often in performances here at Juilliard and elsewhere. We're very happy to have them perform with us on the concert.

Gilbert Amy's *Relais* may be the most unusual work in the entire A.B.Q. library. Written for us in the late 1960s, the piece explores new territory for brass quintet, including beginning with a 10-note chord (multiphonics—five notes played while we sing five others). Amy's six movements can be played in any order we choose, incor-

new recording, *American Visions* (Summit DCD 365), that also includes works written for the ensemble by Juilliard composers Samuel Adler, Robert Beaser, and former Juilliard president William Schuman. With the release of *American Visions*, the A.B.Q. discography now numbers 50 recordings.

Many of our new works are commissions, but we often get new pieces submitted to us informally by friends or while on tour. A memorable tour in 1976 not only introduced us to a wonderful new piece, but also proved to be the



The American Brass Quartet (l to r): Michael Powell, John Rojak, Ray Mase, David Wakefield, and Kevin Cobb.

longest away-from-home period in A.B.Q. history. Actually, the tour might be better described as a series of tours strung together. In a nutshell, we were on the road for four months, from June 11 to October 10. We left New York for a concert in Logan, Utah, that immediately preceded our annual nine-week Aspen Music Festival residency. Then it was back to New York for two days before a 10-day series of concerts in Iran, Scotland, and Norway... then another day in New York before heading out for a five-week tour of Central and South America, including 14 cities in Brazil alone. We were one very tired group when we got home on October 10! But the point of this story is our September 27 concert in São Paulo, where we met the composer Osvaldo Lacerda. He mentioned a new brass quintet he was working on and asked if he might send us a copy when he completed it. We were happy to receive his *Fantasia e Rondo* several months later and, after a first reading, we programmed it. The piece proved immediately attractive and *Rondo* soon became a regular encore—one that we played hundreds of times over the next 10 years or so. (A bit of A.B.Q. trivia: The piece most often performed by the A.B.Q. over its 43-year history is Lacerda's *Rondo*.) Just goes to show, you never know where the next brass quintet might be coming from.

The A.B.Q. is already well into another busy fall touring season, but thankfully we won't be away for four months. We're looking forward to our October recital, and will have just returned from a short trip to Providence, R.I.; Winston-Salem, N.C.; and Edmund, Okla. We hope to see you at our concert. □

Trumpeter Raymond Mase has been a member of the American Brass Quintet since 1973 and is chair of the Juilliard brass department.

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American Brass Quintet  
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porate spatial notation, and even have several improvisatory sections without musical sounds. Needless to say, the piece has gotten all kinds of audience response over the years—from the most serious, hold-your-breath concentration to snickers and even hoots and hollers. We're excited about bringing this piece to the Juilliard community and look forward to the reaction.

The A.B.Q. residency here at Juilliard, now in its 17th year, has produced some wonderful new relationships for us, and also new compositions. *Consonanze Stravaganti*, written for us by Andrew Thomas (director of Juilliard's Pre-College Division), uses the music of Renaissance composer Giovanni Macque as the source for a set of remarkable variations. *Consonanze Stravaganti* was just released on our



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# Crumb Quartet Captivates Public School Children

By MIRANDA SIELAFF

ONE hundred and thirty New York City public-school children screaming, "Dreizehn!" Brand-new extended techniques for string instruments, created and tried out for the very first time. An electric remix of Schubert's *Death and the Maiden* String Quartet. Twenty crystal glasses filled with water and tuned to various pitches. It sounds like the "Bang on a Can" Circus for Kids, but all of this took place uptown: at Juilliard's Morse Hall on May 1, with the first performance here of George Crumb's *Black Angels* since the American String Quartet played it as students.

This wasn't just your regular electric-string-quartet concert: *Black Angels* calls for such varied instruments as voices, tam-tams, glass rods and plectrums, thimbles, and the infamous crystal glasses, all played by the four string-quartet members. Between the instruments and the microphones and speakers, there was plenty on the stage to see. Whispers of "I think he's going to play the gong" and clicking sounds imitating the quartet's tongue clicks flew through the crowd during some sections; in others, the children sat spellbound.

I'd like to take you behind the scenes of this successful interactive presentation and share a bit of the process that made it all pay off, artistically as well as educationally. Usually we Juilliard students prepare for our concerts with hours of careful practice, rehearsals with colleagues, lessons with esteemed teachers, and perhaps a dress rehearsal in the hall. But a great deal of the preparation for the *Black Angels* performance took place in classrooms at P.S. 166 (on West 89th Street) and P.S. 11 (on West 22nd Street). Morse Fellows Angelina Gadeliya, Annie Hsu, and I taught all year long at these schools, developing our own curriculum and teaching styles as we went along.

We were prepared for this work and the Morse Fellowship through courses such as Arts in Education. I spent my fellowship year teaching all about contemporary music: My students looked at rhythm and the process of composition, and studied various contemporary works (including one by Juilliard doctoral student Huang Ruo). When my string quartet at Juilliard began to rehearse *Black Angels*, it occurred to me that there was no more thrilling a contemporary string quartet to set before these kids—who, through a yearlong exposure to new music, were primed for it. Classroom teacher Deborah Rosenberg at P.S. 166 organized the field trip to Juilliard, and we were ready to go.

Well, not quite: We still had to find a space to perform at Juilliard, hire a sound engineer, figure out how to remove the chairs and piano from the hall, work the lights, find glass rods

and percussion instruments, find our 20 crystal glasses, and learn the piece. Justine Chen, Nicholas Sylvest, Kivie Cahn-Lipman and I worked with chamber music faculty member Curt Macomber all semester to put the piece together. Mr. Macomber helped us with many technical and musical difficulties, including procuring a set of crystal glasses from Yellow Barn, the music festival and school in Vermont. (Funny looks and disgruntled employees were the only things we got on our first trip to Macy's crowded Cellar, armed with a tuner and spoon.) But as the semester went by, the piece finally came together and we were able to master extended techniques like pedal tones, playing in "viol position," and bowing the crystal glasses.

Meanwhile, on the educational outreach front, Annie and Angelina and I shared ideas for lesson plans about *Black Angels*. I taught a lesson on March 13 called "Happy Birthday *Black*



George Crumb's *Black Angels* holds the rapt attention of third-graders from P.S. 166 in a performance at Juilliard by Justine Chen, Nicholas Sylvest, Kivie Cahn-Lipman, and Miranda Sielaff.

*Angels!*" which focused on numerology and counting in the piece. (March 13 is also the date the piece was finished in 1970.) Historical context was also important for the students to learn, and we all taught about how the music was written in response to the Vietnam War. We taught about extended techniques that are used in the piece, with in-classroom demonstrations by Angelina on violin and me on viola. Beyond the classroom activities, the Morse Fellows also spent time preparing our concert presentation. With the help of advisor David Wallace, we developed a script for the show that we honed down to our final presentation over several weeks. Our presentation would feature interactive moments to highlight parts of the score, and we planned to play the work in three parts.

After countless hours of planning the details—with indispensable help from Aaron Flagg, director of educational outreach, and Bärli Nugent, assistant dean and director of chamber music—it finally came time for the show. Believe me, it was worth it, to hear a hall full of children singing the "Dies Irae" flawlessly, requesting ingenious new extended techniques from the quartet, shouting the numbers 1 through 7 and 13 in German along with the quartet, and applauding vigorously at the end of each movement. It was one of the most exhilarating performance experiences of my life. □

Miranda Sielaff earned her master's degree in viola this past May.



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# JUILLIARD PORTRAITS

## Robert Fevola

Custodian, Maintenance Staff

*Robert Fevola attended Alexander Hamilton Vocational School and did cleaning and maintenance at the Brooklyn Botanic Garden before coming to Juilliard. A Brooklyn native, he still lives there and proudly points out that he has resided in the same neighborhood for 25 years.*

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

I have worked here for more than 10 years. On my first day I was amazed at how many students attended Juilliard. Working with the plants at the Botanic Garden was quieter. I've noticed how students' moods can change: one day they will talk to me about anything and the next day, silent. I asked them if they had classes on their minds, and they said, "Yeah, that was it." They all work very hard.

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

I would like to be a manager of maintenance for a day, so I could give orders instead of take orders. And I would be sure not to speak harshly to my coworkers. Some people yell, but I wouldn't do that.



Robert Fevola

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

I helped out at my friend's father's butcher shop for a short time. I didn't get paid, but it was interesting work. I would wrap up the meat or do whatever they needed help with. I also helped out a friend in his glass shop, cutting glass.

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

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

I would visit museums. I like science museums more than art. I like the Museum of Natural History; I like to understand the history of the earth. I would go to see the rocks and the dinosaurs. I'm really interested in plants, and science museums have more connections with plants than art museums do. Except, sometimes, the paintings are of plants—like Monet, and that's interesting.

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

I prefer drama performances. When I was in high school, my teacher took us to shows and operas. That's what I still like to see today. Some of my favorites are *Man of La Mancha* and *Grease*. They have great music, and I like how *Grease* shows the era of the '50s.

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

Planting and gardening are my passions. I grow houseplants and sell them, especially around the holidays, like Easter. I grow foliage plants and flowering plants. That's what people like in the house. They are pretty and they help the environment—they clean out the air. I start them small, in December if I want them ready for Easter, and then people can buy them and give them as gifts. I like orchids, but I don't grow them because they are too expensive to sell.

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

My most exciting vacation was Las Vegas. I saw all the shows outside, like the volcano at the Mirage Hotel. And I saw the white tigers. I'd never seen white tigers before. And I gambled a little at the quarter slot machines.

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

People are surprised to learn I know a lot about plants.

**Is there anything you'd like to add?**  
I think the American flag should be flown at school.

## Cynthia Hoffman

Voice Department Chair

*Milwaukee native Cynthia Hoffmann has been a member of the voice faculty since 1991 and has chaired that department since 1995. She gives master classes both here and abroad, and teaches in summer festivals around the world.*

**What is the most satisfying aspect of teaching for you?**

To help students grow into artists capable of being more freely expres-



Cynthia Hoffman and her husband on a rafting trip on the Colorado River in the 1980s.

sive in their music making—to encourage their musical, expressive, and physical understanding of their instrument so they can accomplish this.

**What's the most frustrating aspect?**

When things interfere with learning—communication problems, or a lack of preparation, especially when a singer does not know a word-for-word meaning of the text before singing the music. Sometimes it is difficult to have to repeat the same things again and again; but at the same time, we learn through repetition—so there you are.

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

My father said I could sing before I could walk or talk, and I have played the piano on and off since the age of 8. I discovered classical singing in my late teens, but it was when I lived in Salzburg, Austria, for six months during my junior year in college that I became seriously committed to having a career in music. I heard classical music in the concert halls, churches, streets, and even in pubs, where they sang madrigals—it seemed to be part of everyday life.

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

My piano teacher in California, Madame Margaret Buttrees, always listened to me play as if it was the

most important thing—she listened intently and made me feel that how I made music, the way in which I expressed it, really mattered.

**What was the significance of the first recording you ever bought?**

I do not really remember, but early on I loved listening to the Fischer-Dieskau/Furtwaengler recording of Mahler's *Songs of a Wayfarer* and Op. 31 of Brahms, the *Four Last Songs* of R. Strauss, and Gershwin's *Porgy and Bess* with Price and Warfield. These pieces had such feeling, energy, and beauty of sound.

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

I would have to say Europe: Vienna, Salzburg, Florence, Venice, Paris, etc. For a singer, hearing and learning a foreign language in a country of origin—invaluable. To be in the church where Mozart composed the Grand Mass in C—enriching. I would also recommend a raft trip down the Colorado River in the Grand Canyon as a good way of gaining perspective as to who and where we are in the world.

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

My husband and I collect American Indian arts and crafts. We also go antiquing for our country cottage. What might be surprising is that I was a pretty decent volleyball player in my early 20s and met my husband on the court in Central Park. Would that I had known then how bumping, setting, and blocking would affect my finger joints later on in life! I sang in and prepared radio and television commercials, and also sang with a popular music group under an alias. The residuals helped put me through graduate school. I have studied the Alexander Technique for many years and trained to be a teacher before being appointed to the voice faculty at Juilliard.

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

You need that "fire in the belly" and the love of your instrument and your art. Have joy in your music making, be committed to the learning process, and trust that this process (good, bad, and often messy) will help your development as an artist. Have a life outside of music, so that your self-worth does not depend solely upon your career.

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SUMMER SOJOURNS

Juilliard Students Put the Arts Into Action

Continued From Page 3

the two weeks of camp. Although each of the kids was assigned to one specific art form, they only took those classes in the afternoon. In the morning, the kids were mixed together and exposed to the other three art forms through games and simple exercises. I thought this aspect would present an especially difficult task for us after my first conversation with one 12-year-old boy the weekend before camp began.

“So what division are you going to be in?” I asked. “Art” was his curt reply. “Oh, awesome! Well, I’m one of the acting counselors, so we’ll be...”

“I hate dancing, I hate music, and I really hate acting.” He then looked up at me as if to say, “I dare ya to reply to *that* one.” “Oh, O.K., um...,” I stam-



A group of ArtREACH campers participated in a drama exercise called "soundscape" that involved creating a sound to match a given place.

mered—and then I think I pretended I had to go take care of something really important as I stood up and made my way out the door. Because of that first encounter with him, I am especially proud to say that in less than a week he was *begging* me to let his group have more drama class time in the mornings, and that he and Craig (a bassist, one of the music counselors from California) were practically inseparable, due partly to the energetic music classes that Craig taught.

One of the tools that we used at Art-In-Action was journal writing. At different times during the week, the counselors encouraged the campers to write about various topics including their feelings about the camp, their family lives, culture and diversity, and how they deal with problems and difficult situations facing them every day. They were given time to write nearly every day in their own personal journals provided for them at the start of the camp. Writing down their ideas helped them to solidify some things they had learned at camp that day. It also gave the staff a way to record and follow the progress of the campers through the two weeks. For us, sitting down and reading some of their entries often provided the perfect way to end a long day after the kids had gone home for the evening. Here are just a few of their entries:

Natasha Rojas, 6/18/03:  
*Well, I'm going to be totally honest, Monday I wasn't sure about coming here, but I came anyway. When I first walked in I was so nervous and scared. But then we played Ice-Breakers. (That's something I look forward to every morning.) While playing I made some really cool friends!! Visual arts is so cool. Especially the Mural we're going to start. Drama is*

*awesome. I love it. Dance is really cool, so is music. Honestly I love being here. I look forward to coming here for the next nine days!!*

Emily Padura, 6/18/03:  
*Today I had music then drama. After that I had dance. I LOVE, LOVE, LOVE dance. It's like all your emotions changed into actions. You can dance the way you feel. I love it when we can turn off all the lights and do all sorts of stuff and you can't be shy because no one can see you. I love all of the different areas like drama. I can't wait to go drawing and painting. My dad's an artist and I just love the arts.*

Emily Padura, 6-24-03:  
*I think culture and diversity is very important. If you are exposed to culture and diversity you will be more open to a lot more things. You will also experience different opinions. It will make you feel as if you were standing on common ground.*

As a team, we established three broad goals going into the camp, so that we could stay focused and not lose sight of why we were there. The goals were: 1) to empower the participating students with a greater sense of self-worth and self-discipline and to strengthen communication skills through their own unique and combined artistry; 2) to enforce the importance of community and ensemble; 3) to demonstrate the immediacy and relevancy of the arts to their community.

Personally, I believe we achieved all of these goals early on in the process, but it was especially clear during the closing-night performance of Art-In-Action Summer Camp 2003. The auditorium was packed with parents, grandparents, aunts, uncles, brothers, sisters, friends, and even the mayor of Homestead, who attended this important event. From the beginning introductions of the staff and the performance, the room was full of energy as everyone began to file outside for the unveiling of a beautiful mural, which the art students had worked so long and hard on. Then it was back inside, to begin the performing arts section of the program. Some of the drama students served as hosts for the evening, introducing three dance pieces, three selections by the musicians, and a series of short skits and improvisations by the acting students.

It was an amazing thing to see how proud these kids were of the art they had created over two short weeks. They were all just *loving* every minute that they had on stage, and they really put together a tremendous performance for their friends and loved ones. And so—when it was all over and we counselors finally had a chance to share with these special kids our experience of being a part of the Art-In-Action Summer Camp—the only thing we could do was to thank them for their hard work, playful spirits, and most of all, just for being the wonderful kids that they are. Thanks, you guys. □

Abby Gerdtis is a fourth-year drama student.

Breaking Barriers at Fiddle Camp

By DAVID WALLACE

TEN years ago, at a state park near Nashville, violinist and composer Mark O'Connor realized a dream. Despite warnings that he was attempting the impossible, he initiated an annual, weeklong strings conference where students of all ages and skill levels could study an extraordinary range of violin traditions with the greatest exponents of each. Unlike music festivals that concentrate only on one or two genres, Mark's camp would come to embrace classical, bluegrass, Celtic, Latin, Appalachian, jazz and swing, Texas style, rock, Mexican, Canadian and Cape Breton, traditional Chinese erhu, and more. Demand for his Fiddle Camp has risen to the point that, three years ago, he added an additional strings conference in San Diego and he is presently considering plans to launch a third conference in New York City.

The inspiration for O'Connor's strings conferences stems from a chronic problem he encountered when working with musicians of diverse genres. "Earlier in my career," he says, "the thing that frustrated me most was that it seemed very difficult to find players from one style who liked—or even appreciated—any other style. In one sense, the concept of my camp and conferences is to introduce people to great musicians and traditions, and to create an environment where everyone falls in love with all of these styles at the same time."

To introduce campers to the strikingly different styles and generate enthusiasm and respect for each of them, Mark devised the unique strategy he calls "the Fiddlers' Shuffle." After joining one of 10 groups classified according to age and ability, students spend the first two days of camp attending one-hour sessions led by each of the many instructors. For the rest of the week, students are free to select disciplines for further study. Instructors, whose load is then reduced to one two-hour session per day, can attend workshops led by the other faculty members.

Every night, campers enjoy concerts featuring faculty performing their respective repertoire. Following the concerts, which can last up to three hours, students and faculty join in jam sessions and play until the early hours of the morning.

Often fusing multiple styles, the O'Connor conference jam sessions have greatly influenced a number of

professional performers and ensembles, including the Grammy-winning contemporary bluegrass band Nickel Creek. Natalie Haas, a third-year cello student at Juilliard, actually credits teenage jam-session experiences with motivating her musical career: "When I discovered late-night jam sessions, a whole new world opened up to me, and I was hooked ... The cello was no longer just a hobby; it finally occurred to me that I could play music as my life's pursuit."

In recent years, Juilliard faculty, students, and alumni have become a



Above: The jam sessions at Mark O'Connor's strings conference give students and faculty a chance to practice their improvisational skills. Below: Erhu player George Gao demonstrates his instrument while James Abrams, a young camper, looks on.



growing part of the O'Connor conferences' faculty. Although some like Haas, Carol Cook (M.M. '01, *viola*), and this writer grew up equally fluent in classical and fiddling styles, many of the classical instructors initially echo the surprise Dean Stephen Clapp felt when invited: "This is a fiddle camp ... I don't know any fiddle tunes. What do they want with a classical instructor?!"

But classical teachers soon realize that O'Connor's conferences are more than fiddlers' conventions; they are places where classical musicians like Arnold Steinhardt and Cho-Liang Lin can share masterworks with eager and receptive audiences. They are places where string players of all disciplines look to classical teachers for musical and technical assistance. As Dean Clapp notes, "The most advanced groups were also teachers, so their questions were both for themselves and their students."

The conferences also provide a place where classical musicians, who now comprise 35 percent of the student body, can explore other styles and learn how to improvise. According to Mark, "A lot of classical players come with the misconception that if they could just 'be more free and let go,' they'd be able to improvise. After a few sessions with our instructors, they quickly learn that improvisation is a serious discipline involving rules, structure, and intense, creative concentration. Improvising isn't zoning out; it's composing on your feet."

Teaching at the conference demands an unusual degree of creativity

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# In Pennsylvania, an Exercise in Utopia

By GILLIAN JACOBS

MANY of us feel like outsiders in our hometowns, the only one of our kind, misunderstood, unappreciated. Taking an interest in the arts, especially, can mark you as “other” in high school. For 200 Pennsylvania teenagers, there is a respite from this isolation and an almost idyllic artistic oasis offered every summer. This place is the Pennsylvania Governor’s School for the Arts (P.G.S.A.), a state-funded program designed to give rising juniors and seniors a chance to improve their craft, meet fellow artists, and become advocates for the arts. Students accepted to the program pay no tuition, room, or board. Although in Pennsylvania there are Governor’s Schools of Excellence in many areas, including agriculture, computer sciences, and international relations, the arts program is the oldest.

For five weeks in June and July, Mercyhurst College in Erie, Pa. becomes a haven for creative writing, dance, drama, visual arts, and music. The entire campus is devoted to exploring and improving the students’ artistic life. For many people, Governor’s School is the one place where they feel appreciated and needed as artists. Many faculty and staff return summer after summer because the environment at P.G.S.A. is so supportive and encouraging. All of the students are in high school, yet the level at which they work is surprisingly high. Additionally, over the course of the five weeks, the program begins to feel more like a family than a school. The students develop new best friends within the first days of the program and many on the faculty and staff become very close. At times it feels like an exercise in utopia.

How did I end up in the middle of this? Four years ago, I was fortunate enough to be accepted to P.G.S.A. as a drama student while in high school. The work I did there was so original and challenging that I never stopped talking about it; I compared every arts experience to Governor’s School and bored friends and family with endless stories about my adventures there. Luckily, P.G.S.A. has made provisions for students who just can’t get enough: Four years after attending the program, all alumni are given the opportunity to return as teaching assistants. This past June, I was one of the 20 who arrived in Erie as an ATTRA (Assistant to Teachers, Resident Assistant).

I was not only in charge of checking the kids in at curfew and maintaining some semblance of order

in the dorms, but also assisting the drama faculty during classes and productions. All ATTRAs must have continued their studies in the arts since originally participating, but not necessarily with a career focus (one dance ATTRA is a biology major who intends to become a doctor). Because we are much closer in age to the students than the faculty are, they often feel more comfortable coming to us with their problems, and we can also advise them on col-



Gillian Jacobs (second from left) with some of her young charges from the Pennsylvania Governor’s School for the Arts.

lege and those crucial, final years of high school.

Wrangling 200 teenagers is a large responsibility, but also a great joy. The kids attacked their work with such enthusiasm and excitement that it was contagious among the ATTRAs. One of the greatest pleasures of Governor’s School is watching students discover a love for art forms other than their major subject. After the first gallery showing, every student at P.G.S.A. seemed deeply in love with the visual arts. The visual artists were the heroes of the campus for the next week. The same thing happened after the dance show, first musical concert, theater performance and readings.

For many, it was their very first time seeing live dance or a play. Many of the students at Governor’s School come from large metropolitan areas like Pittsburgh and Philadelphia, but a large number also come from extremely rural communities. Seventy-five percent of Pennsylvania is composed of forest, so many “govvies” have grown up with trees and cows as neighbors. Regardless of their previous experience, all quickly learned to be an appreciative and attentive audience, and overwhelmed the performers with questions and compliments after every show. Art seems terribly important and exciting at Governor’s School—even during their free time, I

would find students playing music on the lawn, taking photographs, singing, or doing acting exercises.

One remarkable aspect of the school is that it does not set out to make 200 professional artists. The faculty would be far happier if everyone came away from the program having fallen in love with an art area different from his or her own. To foster this curiosity about other arts, many departments hold open houses, where students watch their friends in the day-to-day routine of classes. They also have opportunities after performances to ask questions and find out about the performer’s process. Additionally, each student is required to take an elective class outside of their major.

P.G.S.A. also thoroughly encourages advocacy for the arts. There is no expectation that all of the kids will major in their art areas, but there is the great hope that they will continue to attend performances and support and foster the arts in their home communities. To this end, all of the kids are asked to start a leadership project in their hometowns. The leadership project can take many forms, but its intent is to increase awareness and appreciation of the arts and provide a venue for their community to express itself. Some kids teach classes, others sponsor open-mike nights, and some start theater companies.

Toward the end of the program, an overwhelming sense of idealism often overtakes the participants. Students are often heard proclaiming, “I love everyone here, even if I’ve never spoken to you!” The last few days are also filled with a lot of tears and hugs and kisses. It is a moving and slightly bizarre sight to see teenage boys weeping openly without shame in front of their peers and parents. There is much promising to keep in touch and remain friends forever—and it is happening to a surprising degree. Some of the students have already started an online group, and post messages seemingly hourly. Reunions, parties, and get-togethers have already been planned and I receive regular e-mails from students.

I was extremely lucky to get a chance to return to Governor’s School. Being surrounded by this enthusiasm and dedication provided me with new inspiration for my own work. At times, it is possible to lose the joy and drive in your work, but the students of Governor’s School reminded me why I have chosen theater as my life’s work and why I am so privileged to do so. □

*Gillian Jacobs is a fourth-year drama student.*

# Young Minds and Music Converge in Egypt

By PATRICK KABANDA

I first heard about Egypt in geography classes in my native Uganda, where Lake Victoria, the source of the Nile River, is located. But I had never dreamed of going to Cairo, where this majestic river that has inspired so many forms of creativity flows into the Mediterranean. Thus I was overjoyed when Anthony Newman, Juilliard’s vice president for development and public affairs, told me I had been nominated to represent The Juilliard School in the Sasakawa Young Leaders Fellowship Fund’s regional forum, held in Cairo on June 22 to 26. The SYLFF program was founded in 1987 by the Nippon Foundation, Japan’s largest private foundation, which awards funding to select institutions of higher learning that, in turn, supports graduate fellowships in various academic fields. The program aims to cultivate future leaders who will actively participate in global peace and the well-being of all humankind.

The Africa/Europe forum in Cairo that I attended—one of three regional conferences that provide opportunities for collaboration and networking among SYLFF institutions—brought

together 53 young minds from various countries and disciplines to explore the theme of “Multiculturalism: Capitalizing the Wealth of Diversity.” The meetings were held at the American University in Cairo (A.U.C.). I attended two discussions that did not concern music, but somehow I found a connection to my field.

The session called Migration, Ethnic, and Cross-Cultural Encounters threw light on the infusion of talent in different cultures as they meet. Because music is one of the unique features of each culture, creative growth is greatly enhanced when different musical traditions are blended through intercultural exchanges.

During the session on Financial and Economic Integration, I discovered that giving only monetary aid to poor countries was something analogous to spoon-feeding artistic ideas to a music student. The student, of course, has difficulty growing because of not being shown how to advance without a teacher’s guidance—and thus it is also with struggling countries.

I was privileged to be one of the discussion leaders on the topic of Language and Communication—The Role of Music as Communication. My colleague, flutist

Alexandra Grot-Mkrtumyan, was the other participant, and Dr. Jared Critchfield was the moderator. The attendees included Ellen Mashiko and Rieko Harue of the Tokyo Foundation, Tommaso Mancini of the University of Geneva, and Jasmine Moussa, one of the forum coordinators. We discussed the role of music as an international language and a powerful motivator, especially for the disadvantaged. Far from merely providing entertainment, music is essential for human survival.

Other ideas that were discussed included what can be done to uphold dying forms of classical music; how to present live performances to audiences in remote areas; how to promote new music, improvisation, and composition; and how to infuse various musical cultures into different societies. The advantages and disadvantages of music technology, especially in CD recordings, were also explored.

When asked how music is used for communication in Africa, I gave an example of a drum pattern that is played to waken people in the morning. (Tommaso Mancini provoked much laughter when he asked who wakes the drummer if he oversleeps.)

This forum brought students from music schools in the SYLFF program together in performance for the first time. Russian pianist Ekaterina Doubkova and two Hungarian brothers, violinist Sandor Javorkai and cellist Adam Javorkai, represented the University of Music and Performing Arts in Vienna. Russian flutist Alexandra Grot-Mkrtumyan represented the Conservatoire National Supérieur de Musique et de Danse de Paris and I, of course, represented Juilliard.



Cairo’s All Saints’ Cathedral was the site of the joint concert by SYLFF conference participants from music schools.

Continued on Page 11

SUMMER SOJOURNS

Korea’s ‘Casual Classics’—Continues to Nurture the Future

By ANDREW THOMAS

IT might seem to be “carrying coals to Newcastle” for members of the Juilliard faculty to go to a music festival of mostly Korean teenagers. After all, Juilliard’s Pre-College Division is made up of 60 percent U.S. citizens and 40 percent foreign nationals—and 75 percent of the latter are Korean. Why travel halfway around the globe to foster what is already a “musical establishment?” On the surface, it might simply appear to be a way to develop teaching studios by searching out the best students—but it is a far more ambitious endeavor.



“Casual Classics” director Jeehyun Kim (fourth from left) posed with participating Juilliard faculty members Oxana Yablonskaya, André Emelianoff, Catherine Cho, Andrew Thomas, Martin Canin, Robert McDonald, and Derek Mithaug.

Derek Mithaug, director of career development, reported in *The Juilliard Journal* in March 2002 about the creation of a music camp staffed by renowned Korean musical professionals and some of Juilliard’s own faculty members—Stephen Clapp, Martin Canin, André Emelianoff, and Daniel Ferro. The “Casual Classics” music camp and festival was the brainchild of Jeehyun Kim of Myunggi College, who wanted to create an opportunity for some of Korea’s most talented young musicians to connect with Juilliard faculty members. Together, she and Derek made the necessary bi-continental arrangements. In that first session, as well as this more recent one, Derek led the U.S. contingent.

The first festival/camp was held on the first week of January 2002 at Myunggi College, with simple guest housing and facilities. This year, the second festival/camp was held from August 10 through 15 in a more lavish locale: in Muju, North Cholla Province, a ski resort that hosted the Universiade 97 winter games and now has a bid for the Winter Olympics in 2014. Muju is in the Togryusan National Park, about three hours from Seoul, but three-quarters away around the world in appearance. The resort’s architects designed the buildings to look like the Tyrolean Alps, typified by our world-class accommodations at the Hotel Tirol. It was a bit unnerving to know that we were all facing the exotic East while looking exotically German.

This time, the Juilliard teaching faculty included André Emelianoff (cello); Martin Canin, Robert McDonald, and Oxana Yablonskaya (piano); and Catherine Cho (violin). I taught composition, theory, and piano, while Derek held seminars in career development. We were joined by Korean musician/teachers who included cellists Lee Sook Jung, Kim Sung Hyun, and Park Kyun Ok; pianists Kim Dae Jin (D.M.A. ’91), Kim Ji Hyun, Kim One Jin, Kim Rae Da, Kim Seung Hee (M.M.

’94), and Son Eun Soo (a former student of Oxana’s); and violinists Lee Bo Yun and Lee Kyung Sun.

Jeehyun Kim, our administrator, supplied a staff of facilitators and interpreters who kept the students and teachers interacting smoothly on a schedule of 40-minute classes and 10-minute breaks. The 100 students included three Pre-College students: pianist Sarah Ha, cellist Sung-Chan Chang, and violinist Chang Ho Lim. In addition, parents accompanied many of the students.

The young musicians attended individual classes, seminars, master classes, and group recitals in addition to sharing meals. These East-West, student-teacher interactions produced small revelations about our differing cultures. The Western teachers had to deal with students who obediently did what they were told, without examining the reasons behind their instruction. These students were encouraged to understand things—and that, together with technique, the “reasons why” suggested a clearer path towards musical artistry.

Teachers and students discovered that something in Western music appears to move people from most cultural backgrounds. The pursuit of excellence in performing this wonderful music brings disparate peoples together to teach, learn, and share. Accolades are due the Korean teachers who prepare their students with such marvelous technical foundations. Instruction in solfège, theory, and the special ensemble demands of chamber music will help these students achieve their artistic goals.

So why travel so far to listen to these students? A few—a very few—grow from playing their instruments to please parents and teachers, to desiring and inhabiting the music for its own sake. These students, the ones who can truly be coached into understanding and performing the “drama” of the written score, are the rare and unique voices that the Juilliard faculty listens for.

My personal experience was exciting and moving: The four students under my instruction created and performed their first opus on a “First Time Composers Concert.” These motivated students devoured their classes, overcoming their self-consciousness and fear of doing something so “public” for the first time. Miraculously, they each produced a unique and intensely personal, four- to five-minute composition. Their need to create and explore their own voices was stronger than their need to suit others, and they joyously surprised themselves and the audience at their debut composition concert. These young people grew musically a great deal within a short period of time.

From the Hotel Tirol to our own front doors was just about 24 hours. There was no question that our visit and our contributions were worth the trip, and that we at Juilliard made a positive impact. □

Andrew Thomas is director of the Pre-College Division.

At the Guthrie, a Chance to Recharge

By MAHIRA KAKKAR

LAST spring, I was initially unsure about my plans for the summer. I had wanted very much to travel in Jordan, but realized the timing was bad. I thought that perhaps I should stay in New York and work—but I was feeling slightly burnt out after a long, intense school year and needed to leave Manhattan for a while. So, when the opportunity came up for me to be part of the Guthrie Experience in Minneapolis, I leapt at it.

The Guthrie Theater, founded by Sir Tyrone Guthrie in 1963 and one of the country’s leading regional theaters, enjoys both a national and international reputation. The Guthrie Experience, started by the theater in 1997, is a nine-week residential summer program that brings together about a dozen young actors from graduate training programs across the country to study and perform with various artists, invigorating their love for the theater. Conceived by the theater’s director of company development, Kenneth Washington, the program’s goal is to supplement training in a professional environment, acquaint actors with the Guthrie, and help build a bridge between their training and the professional world. The “experience” varies from year to year, with different guest artists and different schedules to suit the actors’ needs.

This year, which marked the seventh anniversary of the Guthrie Experience, there were 14 of us in the program—actors from Brandeis University, New

expected to behave like one. The fun part of being treated professionally involved us being put up in beautiful apartments (with great views of downtown Minneapolis and a Jacuzzi, a spa, and a fitness center in the building). Our stipend covered both room and board and still left a little for fun. The Guthrie covered our transportation.

The classes and the learning were invaluable. While being forced to stretch ourselves physically and emotionally, we were also wined and dined with opening- and closing-night parties, cast parties, and dinners with patrons, donors, and board members (one of whom gave us free passes to Prince’s nightclub). Kenneth Washington ensured that we had memberships to the Walker Art Museum (with which the Guthrie shares a space).

In addition, we saw many plays by Minneapolis-based companies. The city was wonderful to explore, since it had much of New York’s culture but without the frenetic energy. Essentially, we worked hard and played hard.

Best of all, though, were the relationships I formed. The Guthrie relies heavily on the support it receives from its community, and this is apparent in the way the theater functions—like a huge, well-functioning family. I felt immensely loved and wanted while I was there, and encouraged in my growth. That made me want to reach out to everyone, from people in the development office who would help me in grant-writing to those in management who had founded theater compa-



The women of the Guthrie Experience and director Casey Stangel (second from left) in the dressing room on opening night of a series of new 10-minute plays.

York University, American Conservatory Theater, University of Washington-Seattle, Rutgers University, University of Missouri-Kansas City, University of California-Irvine, and, of course, Juilliard.

We worked 8- to 10-hour days with movement and acting teachers, and had master classes with instructors from the Oregon Shakespeare Festival, the Royal Shakespeare Company in London, and the former head of the Lecoq School in Paris. Parallel to these, we had ongoing dialogues about how to transition from school to the professional world, and how to stay in the theater while trying to pay bills and being tempted to devote oneself fully to a screen career. Our residency culminated in a series of new 10-minute plays especially written for us and directed by local and out-of-town directors.

The Guthrie Experience was a blessing for me in several ways. Whereas school focuses largely on training, the Experience seeks to complement that training in a professional environment. I was treated like a professional actor and also, of course,

nies—and, of course, to the actors.

The actors in the Experience—my colleagues—were amazing. Part of it might have been that we were only with each other for nine weeks (as opposed to four years), and therefore didn’t have time for friction. My peers were wonderful artists and people; I had the greatest time playing with them, both on- and off-stage. They constantly surprised me: Bonita from Brandeis, with a voice touched by God; Emily from N.Y.U., with a wicked sense of humor and an infectious laugh; Noel from U.C.-Irvine, with the biggest heart ever. I think I may have made some friends for life.

Overall, the Guthrie Experience was just what I needed to reinvigorate my love for my craft. It helped me go deeper, question why I do what I do, and also find a huge sense of fun in it. It was the best way I could have spent my summer—a real gift. I would recommend it to all actors in training. □

Mahira Kakkar is a fourth-year drama student.

# Trumpet Faculty Member Melvyn Broiles Dies at 73

MELVYN LUTHER BROILES, principal trumpeter of the Metropolitan Opera Orchestra for many years and a faculty member at Juilliard since 1971, died on August 26. He was 73.

Born in Coquille, Ore., on September 4, 1929, Broiles learned to play the trumpet in the second grade in Salina, Kan. When his family moved to California for 10 years, he played with various dance bands after school and became interested in jazz, spending his evenings in the local clubs listening to Charlie Parker, Howard McGee, and other jazz greats. (The liner notes of *Charlie Parker Plays It Cool*, a CD of music culled from the legendary Dial archives, credits Broiles with providing the chord changes in a McGee tune called “Stupendous”—a variation on Gershwin’s “S’Wonderful”—around 1947.)

After studying architecture at the University of Wichita, Broiles was accepted to Juilliard in 1950 and became a student of William Vacchiano. His education was interrupted by the Korean War, when he enlisted and became first trumpeter of the U.S. Military Band at West Point from 1951-54. He then returned to Juilliard for further study, punctuated by a three-month leave in 1955 to play on tour with the Symphony of the Air, entertaining American servicemen in the Far East.

Back in New York, Broiles did freelance work as a recording artist, playing Broadway shows, and teaching. He was the brass coach for the National

Orchestral Association in New York, a student training ensemble conducted by Leon Barzun. In 1956 he was engaged by the Metropolitan Opera. After a brief stint in the Philadelphia Orchestra in 1957, he returned to the Met in 1958 as principal trumpet, a position he maintained until his retirement in 2001.

Broiles joined the faculty of Juilliard in 1971 and continued teaching here (as well as at trumpet symposiums and music festivals such as Tanglewood) after his retirement from the Met. He was also a faculty member at Mannes College of Music and guest-conducted at numerous universities in the U.S., Mexico, and Finland.

Broiles was the author of several books for trumpet students over the years and a prolific composer of music for brass, including 100 etudes for trumpet. A library of his music is being established by Fred Mills, professor of music at the University of Georgia, in Athens.

He is survived by his wife, Teresa, and daughter, Karen. □



Melvyn Broiles

# Young Minds and Music Converge in Egypt

Continued From Page 9

Dr. Ashraf Fouad—a Juilliard alumnus, composer, and head of the music department at A.U.C.—helped to put the program together for our joint concert on June 25 in Cairo’s All Saints’ Cathedral, which serves as a “mother church” to the vast Episcopal/Anglican Diocese of Egypt, North Africa, and the Horn of Africa. The cathedral also runs a refugee program and other ministry service programs for the needy. Because the SYLFF program is committed to humanitarianism, refugees and other disadvantaged people were invited to sell their goods on the cathedral terrace before and after the concert. Various products for sale included bags, candleholders, and necklaces.

I was asked to begin and end the concert with selections on the cathedral’s organ (repaired the day before by a piano tuner, as organ technicians are rare in Egypt), and was bombarded with questions by audience members

who came upstairs to see the instrument during intermission. Our musical offerings energized the audience, although the demanding pedal work in Reubke’s Adagio and Fugue in C minor, coupled with Cairo’s warm weather, left me soaked with perspiration.

Before leaving Cairo, I took a tour of the Pyramids and was captivated and inspired by those massive structures. If the ancient Egyptians could take delight in such extraordinary endeavors, then our generation should be able to take on the challenge of creating a world of harmony and prosperity. Let us utilize our talents to eradicate poverty, diseases, hunger, political instabilities, and other factors that hinder humanity from flourishing. Just as the Nile River has provided for Egyptians, let us become a great river contributing to the advancement of the world’s disadvantaged peoples. □

*Organ student Patrick Kabanda will earn his master’s degree in December.*

# Fiddle Camp Breaks Down Barriers

Continued From Page 8

because students have diverse backgrounds, and not everyone reads music equally well. Nevertheless, at every class, all of the students have their instruments out and expect to participate. The traditional master-class format of an expert helping one student while a passive audience watches must be abandoned for a more interactive approach. Even when one student is being helped, the entire class gets to try out the teacher’s suggestions.

This open, inclusive approach to teaching naturally affects students’ relationships to one another. As seasoned faculty member Joanna Maurer (B.M. ’97, M.M. ’99, *violin*) observes, “‘Practicing’ has an entirely different connotation at Fiddle Camp... the violin is fun—no part about it is thought of as work. There are no long hours holed up in a tiny room with a metronome and a clock, hoping no one eavesdrops. There are no secrets,

nothing to hide. You become so motivated you can’t help but find a good tree to sit under to share what you’ve learned with others.”

Returning classical instructor Catherine Cho (violin faculty, B.M. ’92, M.M. ’94) agrees: “It is rare to come upon a place like the strings conference, where there exists no competition between students, a complete openness to learning between players of all styles of music, and a warm, spiritual understanding between each person involved. It shows that, under the right circumstances, music has no boundaries.”

Dean Clapp adds: “I was happy to be a part of it.”

For information on the 2004 Mark O’Connor Fiddle Camp and Strings Conference, visit [www.markoconnor.com](http://www.markoconnor.com). □

*Violist David Wallace, a member of the graduate studies faculty, received a D.M.A. from Juilliard in 1999.*

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

Cleo Irving Amundson (DIP ’45, *voice*)  
Margot Anderson Bruneau (’41, *voice*)  
Louise C. Colusso Feinauer (BS ’56, MS ’57, *piano*)  
Leonard Feldman (’53, *cello*)  
Francis E. Havener (’46, *voice*)  
Albert Ludecke (BS ’50, MS ’51, *organ*)  
Lurames R. Reynolds Michels (’43, *violin*)

Elizabeth O. Pruett (BM ’71, MS ’74, *voice*)  
Sophie Jean Minkow (Pre-College)  
Lorraine I. Waldman Smith (’46, *voice*)

### Friends

Mina L. Smadbeck

### Staff

Patricia Sado

# TIME CAPSULE

by Jeni Dahmus

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

**1905** October 11, the Institute of Musical Art, Juilliard’s predecessor institution, opened for classes in the former Lenox Mansion on Fifth Avenue and 12th Street. The Institute of Musical Art was established by Frank Damrosch, Music Supervisor

**Beyond Juilliard**

**1905** October 15, Claude Debussy’s *La Mer* received its world premiere in Paris with Camille Chevillard conducting the Lamoureux Orchestra.

**1951** October 7, the Colosseum in Rome reopened as a public theater after 19 centuries of inactivity. The first performance featured excerpts from Verdi’s operas performed by the chorus and orchestra of the Opera House of Rome.

for New York City’s Public Schools and godson of Franz Liszt, with funding provided by philanthropist James Loeb. In its first year of existence, enrollment rose from 281 at the opening to more than 450 by the end of the academic year.

**1951** Juilliard President William Schuman established the Dance Division with the appointment of Martha Hill as director. Miss Hill created an innovative curriculum at Juilliard that required studies in ballet, modern dance, folk idioms, and musical training for all students. In so doing, Juilliard became the first major teaching institution to combine equal dance instruction in both modern and ballet techniques. An extraordinary faculty was assembled during the department’s initial years, including some of the most prominent performers and teachers of the century: Alfredo Corvino, Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, José Limón, Jerome Robbins, Anna Sokolow, Antony Tudor, and Miss Hill herself.

**1989** October 2, a memorial tribute was held for Paul Doktor, a member of Juilliard’s viola faculty from 1971 to 1989. The program included Gordon



Paul Neubauer, Samuel Rhodes, Walter Trampler, Emile Simonel, Meredith Snow, David Harding, Daniel Thomason, and Kristen Linfante performed Gordon Jacob’s Suite for Eight Violas during a memorial tribute to Paul Doktor.

Jacob’s Suite for Eight Violas, Brahms’s String Sextet No. 2, Marin Marais’s Two French Dances (arranged by Doktor), and J.S. Bach’s “Brandenburg” Concerto No. 6. Among the participants were Margo Garrett, Paul Neubauer, Samuel Rhodes, Emile Simonel, Walter Trampler, and Blanche Winogron. □

*Jeni Dahmus is Juilliard’s archivist.*



**T**HE annual end-of-summer ritual called orientation began on Sunday, August 24, as 206 new students arrived on campus to start their Juilliard lives. A week-and-a-half of activities were meticulously planned by the Student Affairs Office, in collaboration with many other departments at the School. With guidance from Clara Jackson, assistant director of student affairs, 20 orientation leaders took the initiates under their wings, as they partook of orientation’s many options: tours and information sessions, salsa and African dance lessons, Broadway shows, karaoke night, a Circle Line cruise, excursions to museums, the Bronx Zoo, Chinatown, Six Flags Great Adventure amusement park, and many more. The events enabled new arrivals to get to know each other, Juilliard, and the Big Apple a little better before the school year began.



**//** “What did I feel when I got to Juilliard? Shock ... Fear ... Wonderment ... knowing that decades of the world's most brilliant artists came through these same revolving doors. Also, eagerness mixed with panic. But when reality came breaking through the clouds, instead of being cold and hard, it greeted me with a smile and a welcome!”

—Jonathan Chu, First-Year Master’s Degree Candidate in Violin



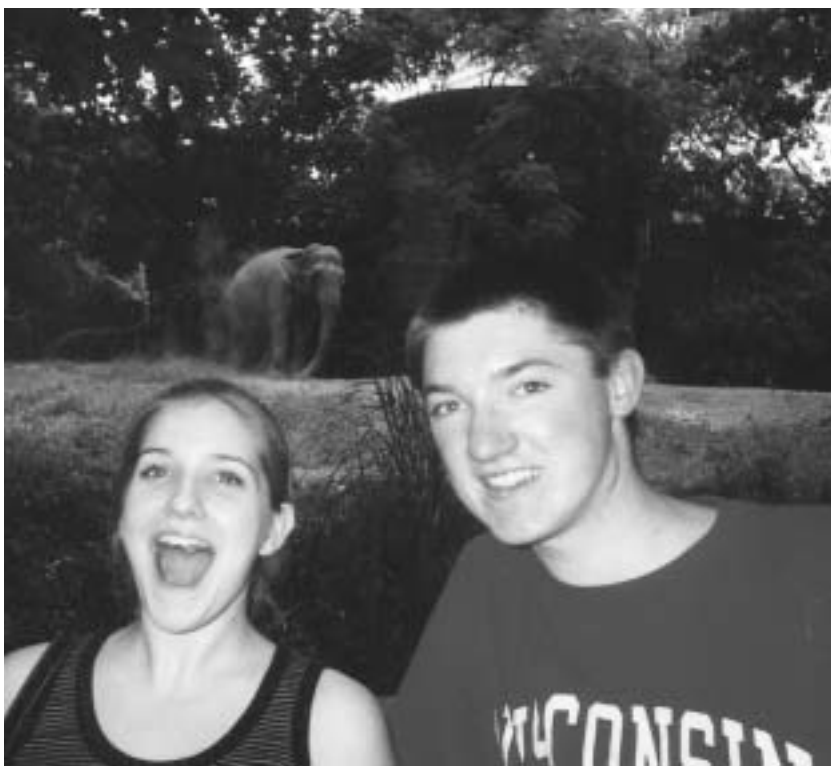
*Clockwise from top left:* On August 31, Youming Chen, Rachel Desoer, Andrew Wan, and Matthew McDonald enjoyed bubble tea in Chinatown after a lunch of dim sum (photo by Mae Lin); Josiane Henry and Jasmin Tavarez get moving during Playfair on August 25 (photo by Kenneth Karpel); arriving new students were greeted with posters of the orientation leaders and photos of the student affairs staff in the lobby of the School (photo by Ira Rosenblum); Arielle Rodgers, in a dress made entirely of duct tape, was the winner of the fashion contest on the Circle Line cruise on September 2 (photo by Kenneth Karpel); on the cruise, (left to right) Eleanor Kaye, Jennifer Sheehan, and Michelle Gott enjoy the sights of the New York skyline and the Statue of Liberty (photos by Kenneth Karpel); orientation leader Justin Barnes and first-year violist Craig Bate tried to become one with the flamingos at the Bronx Zoo on August 30 (photo by Jessica Chandler).



**//** I was very uneasy about coming to New York City. I’m from Atlanta, which is in no way a small town, but I was mostly nervous about the speed of the city, and the lack of trees and grass. The pace of the city was as I expected, but I was surprised to find a few quiet and green places even closer to Juilliard than Central Park.”

—Logan Kruger,  
First-Year Dance Student

# ing In, rd Style



**//** The most useful piece of advice I was given at orientation was to take my time at Juilliard; to allow the progression to work step by step and not to be in a hurry to get to everything at once. ... As an actor I need to practice living in the moment and the program allows me to do that."

—Noel Allain, First-Year Drama Student



*Left to right, top row:* Orientation leader Jessica Chandler and first-year Craig Bate say hello to the elephants at the Bronx Zoo on August 30 (photo by Justin Barnes); orientation leader Robinson Love was among the students who went bowling at Chelsea Piers on September 1 (photo by Anna Wolfe); *2nd row:* MIYAN co-sponsored an African dance class on August 29 in Room 334, where students got to learn the history and moves of African dances (photo by Justin Barnes); orientation leaders Josiane Henry, Justin Barnes, Maxine Kuo, Noemi Rivera get ready for a wild ride on a roller coaster at Six Flags Great Adventure on September 1 (photo by Katya Sonina); dance students Shamel

Pitts and Caroline Fermin learn the basics of salsa dancing on August 26 in the 11th-Floor Lounge (photo by Sabrina Tanbara); *3rd row:* (back to front) first-year students Andrew Murdock, Caroline Beagler, and Matthew Morris, along with orientation leader Belinda McGuire, caught some rays at Jones Beach on August 31 (photo by Anna Wolfe); Mark Umstatted, Ronnita Miller, and Djore Nance get energized at Playfair on August 25 (photo by Kenneth Karpel); *bottom:* the trip to Six Flags Great Adventure amusement park on September 1 proved to be exhausting for Daniel Kennedy, Ronnita Miller, and Matthew Morris, who slept on the bus back to New York (photo by Justin Barnes).

# DISCOVERIES

by Michael Sherwin

## James Levine Conducts Orchestral Works

*James Levine: A Celebration in Music. Works by Prokofiev, Bartók, Brahms, Mozart, Smetana, Sibelius, Schoenberg, Webern, Stravinsky, R. Strauss, and Wagner. Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and the Met Orchestra, James Levine, conductor. (DG 474485, 4 CDs)*

JAMES LEVINE, who celebrated his 60th birthday on June 23, is indelibly associated with the Metropolitan Opera. In the 32 years since his debut in 1971, he has led more than 2,100 performances of 75 operas, serving variously as principal conductor, music director, and artistic director. However, he has had a notable, parallel career as an orchestral conductor.



DG's new four-CD set, released as a birthday tribute, redresses the balance by dedicating itself exclusively to nonvocal music (selected by Levine himself), recorded 1986-95 with four orchestras with which he has had a close relationship.

A pupil of Jean Morel, Levine received his diploma in orchestral conducting from Juilliard in 1963,

where he also studied piano with Rosina Lhévinne. In 1964, at the invitation of George Szell, Levine became an assistant conductor of the Cleveland Orchestra, remaining until 1970. Over the years, Levine has returned to Juilliard to give master classes, and was awarded an honorary doctorate in 2000.

On DG's new album, Levine conducts the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and the Met Orchestra in committed performances of 11 works that suggest his wide range of sympathies. Included are symphonies (Mozart's "Haffner," Brahms's First, Sibelius's Fourth, and Prokofiev's Fifth), 20th-century works (Bartók's Music for Strings, Percussion, and Celesta, Schoenberg's *Transfigured Night*, Webern's Six Pieces for Orchestra, Op. 6, and Stravinsky's *The Rite of Spring*), a tone poem (Strauss's *Death and Transfiguration*), and, in a nod to opera, Smetana's *Bartered Bride* Overture and Wagner's *Tristan* Prelude and "Liebestod."

Many of Levine's finest interpretations (such as Debussy's *La Mer*) have yet to be recorded. In addition, Levine's memorable incomplete Mahler Symphony cycle for RCA, including a splendid Seventh, richly deserves to be reissued. Next year, Levine will relinquish his post with the Munich Philharmonic to become music director of the Boston Symphony. Future recordings will be eagerly anticipated.

## Nikolaj Znaider Plays Russian Violin Concertos

*Prokofiev: Violin Concerto No. 2 in G Minor, Op. 63; Glazunov: Violin Concerto in A Minor, Op. 82; Tchaikovsky: Méditation, Op. 42, No. 1. Nikolaj Znaider, violin; Bavarian Radio Symphony Orchestra, Mariss Jansons, conductor. (RCA 87454)*

NIKOLAJ ZNAIDER, who will appear in Lincoln Center's Great Performers series next month, studied violin at Juilliard 1992-93 with Dorothy DeLay. Winner of the 1992 Carl Nielsen and 1997 Queen Elisabeth Competitions, Znaider has recorded concertos by Nielsen and Bruch for EMI, and appeared as a soloist with the New York Philharmonic. His



first recording for RCA was issued in 2002. It provides persuasive accounts of the Prokofiev Second and Glazunov Concertos, expertly partnered by conductor Mariss Jansons, enhanced by exceptional recorded sound of almost palpable presence (RCA 87454).

On a visit to Chicago last year, this reviewer saw Znaider receive a

standing ovation for his Prokofiev Second Concerto with the Chicago Symphony under Zubin Mehta. Znaider gave a fiery encore, the Ysaÿe Third Sonata for unaccompanied violin; a performance so incendiary it threatened to set off Orchestra Hall's sprinkler system. That same Ysaÿe Sonata is included on Znaider's second, just-released RCA CD, titled *Bravo! Virtuoso and Romantic Works for Violin*, which also offers suave and sizzling performances of nine other pieces, accompanied by pianist Daniel Gortler (RCA 63960).

On November 2 and 3, Znaider will play concertos by Mozart (No. 3) and Beethoven at Avery Fisher Hall with the Vienna Symphony under Vladimir Fedoseyev. Znaider's next recording for RCA will be with the Vienna Philharmonic. □



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

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

# Honoring a Man of Movement

By GILLIAN JACOBS

THERE is no movement class in the world like Moni Yakim's. Over the course of his career, he has created a series of incredibly demanding physical exercises for acting students with names like "the Spanish Inquisition." Yet what separates Moni's class from an aerobics or yoga session are the demands he makes on an actor's imagination and creativity. Just as he has you stretched to your physical limit, he may demand that you sing at the top of your lungs, "London Bridge Is Falling Down." The wonderful and sometimes incredibly frustrating thing about Moni's class is that there is no right or wrong. You are challenged to investigate and develop your imagination and inner resolve.

Yakim, who has been a faculty member at Juilliard since the founding of the Drama Division in 1968 and currently teaches movement to second-, third-, and fourth-year actors, was honored this summer with a Lifetime Achievement Award from the Association of Theater Movement Educators (ATME) at their annual summer conference in New York. He is only the fourth person to receive this honor in the 15-year history of the organization (which comprises 150 movement educators from across the U.S., Canada and Europe).

Before the award ceremony, ATME enlisted the help of Juilliard's Drama Division in soliciting comments about Yakim from his colleagues and from drama alumni. Rich Rand, president of ATME, says he received a flood of responses from Juilliard alumni from Group 1 to the present. Each one testified to Yakim's drive, his passion and intensity—the demand that he placed on the whole of each human being, and the profound impact on students of his insight into the creative process. Moreover, his caring and commitment to nurture their whole selves helped to unify everything they learned at Juilliard.

Drama Division alumna Kathleen McNenny attended the award ceremony and spoke on behalf of Yakim's students. One of the most important lessons Moni imparted to his students, she noted, is that there cannot be a separation of the emotional and physical life of a character. Each physical movement is tied to an emotional movement, and committing to a physical gesture will cause an emotional reaction as well. In this arena, he has had a large impact on movement education in this country.

Yakim's own training—once he left his native Israel after military service—occurred in France and the United States under the masterful teaching of Etienne Decroux and Stella Adler. The French master Decroux is called the father of modern mime and his innovations have influenced performers, teachers and directors all over the world. Yakim spent many years studying with Decroux and five years in his company.

After seeing Yakim perform in Paris, Stella Adler urged him to come to New York. He did, and almost immediately began teaching in her school. But Adler also demanded that he stop performing mime, because she saw it as the "art of indication" rather than truthful expression. This demand inspired Moni to defy Adler and deepen his study of mime. "I wanted to prove her wrong," he says—and he began to search for a way to fuse the emotional truthfulness he learned from Adler with the physical expression he learned from Decroux.

Yakim has been working toward that end ever since. To support himself as an artist, he knew he had to teach. In the late 1960s he founded the Performance Theater Center (also known as the New York Pantomime School). For 26 years he trained performers and supported a company—an ideal situation, he says. "I could dream an idea in the morning and rehearse it in the afternoon." After more than 30 productions, an extreme rise in overhead costs forced him to close the school 11 years ago.

ATME president Rich Rand—who studied at

Yakim's New York Pantomime Theater in the early 1980s, after hearing enthusiastic recommendations from former Juilliard students—points out that Yakim has been a forerunner in the changes in movement education over the past 35 years. There have been many different approaches toward articulating character recently, and lots of books in the last few years with different theories. "But Moni was really one of the very first to publish a work in the United States [*Creating a Character, a Physical Approach to Acting*] that established a groundwork from which to authentically and imaginatively articulate character."

Yakim directed the original production of *Jacques Brel Is Alive and Well and Living in Paris* at the Village Gate in New York, as well as on Broadway and on tour throughout Europe, Israel, and the U.S. His numerous directing credits also include two Puccini operas at the Metropolitan Opera and productions for other opera companies, as well as contemporary and classical plays for Yale Repertory Theater, American Shakespeare Festival, and many others. He also created the movement for all three *Robocop* films, training



Photo by Jessica Katz

Moni Yakim conveys the subtlety of a movement to third-year actor James Seol.

actor Peter Weller for four months in order to convey the movements of a very tough but somewhat confused cyborg. Some of his other recent projects are *Let Us Fly* (which Moni and his wife Mina conceived, wrote and directed), *The Workroom*, *Under Milk Wood*, *Pollock*, *La Ronde*, and most recently *I Want The Whole World To See That I Can Cry* (which was a part of 2003 New York Fringe Festival).

Moni Yakim remains a hugely influential presence at Juilliard and also at the Circle in the Square Theater School, where he has taught for more than 30 years. He has lived a rich, creative life and found a way to balance his teaching, directing, and personal life. His wife, Mina—also an instructor at Juilliard, where she teaches a mask class to the first- and second-year acting students—frequently collaborates with him as an associate director.

For many, Moni Yakim's class teaches about life as well as movement. One former student wrote: "He brings into his class the entire world through the most simple exercises. This is the defining mark of a master: Through simplicity he creates the portal to Everything."

Moni says his hope as a teacher is that his students will have the "techniques to support them in whatever style they are performing in." Armed with the freedom and ability he has given us, and infused with his generosity of spirit, Juilliard actors can graduate feeling confident that nothing is outside their reach. □

*Gillian Jacobs is a fourth-year drama student.*



# A Man Under the Influence of Debussy

Continued From Page 1  
Wagnerian as I could get ... There are two excerpts from *Le Martyre de St. Sébastien*, the Prelude to Act 1 of *Parsifal*, and “Liebestod,” and it all ends with *La Mer*! The other orchestral program involves the Juilliard Orchestra. I’m so excited about it; it’s a great thing. I hope more of that happens.

**BB:** Me too. The orchestra’s played at Carnegie a couple of times, but this is the first time it’s part of Carnegie’s series.  
**EA:** It’s very exciting.

**BB:** There’s a trend everywhere to “thematic programming”...  
**EA:** All of us think that way, to a degree. When you put together any recital program you’re trying to juxtapose things or make logical connections. Perspectives is more “thematic” in the literary sense. Sometimes things work well on paper—I’m hoping this will all work well in sound. I have a solo recital where I’m doing the *Images* and that includes “Hommage à Rameau.” So I thought, let’s put in some Rameau.

**BB:** Have we lost our taste for that old-fashioned piano recital: music by Bach, a sonata by Beethoven?  
**EA:** Yes, it’s so expected and predictable. If you took the same pieces but reversed the order, it might already be an improvement.

**BB:** Do you make different kinds of recital programs for different cities?  
**EA:** I don’t really dare—I’m scared to death! Garrick Ohlsson can play a different program in every city. I don’t have the nerves; I tend to play the same program. To be honest, I think audiences are not that different. You want to connect with an audience and, with any luck, they also come prepared to interact with you.

**BB:** I played at the Kuhmo Festival in Finland this summer...  
**EA:** I know a lot about it.

**BB:** People did strange, intense programs. Alexei Lubimov played an entire recital of Liszt’s late pieces. I played a recital of American minimalist music. The audience seemed very happy with that kind of programming. Could you do that in New York?

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**EA:** Yes, when you play at Miller Theater, or maybe at Zankel Hall. They’re putting on Pierre-Laurent Aimard. He’s doing a program which is all-American, really hard American—Carter’s *Night Fantasies* and the “Concord” Sonata [of Ives]. I bet the hall will be full.  
**BB:** In the late 19th century and early 20th century there were a lot of pianists playing the same repertoire. And now...  
**EA:** We have a history of hearing many,

many pianists performing the same pieces and we have unbelievably easy access to recordings of those pieces by hundreds of pianists. In 1910 or 1920, or even ’30 and ’40, if you had five performances of Chopin’s B-minor Sonata in a year at Carnegie Hall, those may have been the only performances peo-



Emanuel Ax

ple heard. They wouldn’t yet have owned a recording of it. Now, people interested enough to hear five piano recitals own multiple recordings of all those pieces. Of course, it’s O.K. to have multiple performances of the same piece. Take Beethoven’s symphonies: It would be fantastic to have a series that juxtaposes Kurt Masur and Roger Norrington doing them back to back.

**BB:** I sat next to someone on an airplane. He was a pop musician. I had a lot of trouble explaining why anybody would want to own multiple recordings of a symphony by Beethoven. “Isn’t it the same music?” he asked. And I had to say, “It is...”  
**EA:** A jazz guy might understand. You’d say: “Look at all the standards that are interpreted differently by every jazz pianist. You want to own Oscar Peterson’s version of ‘Summertime’ and you have to get Art Tatum, and the new guy, Marcus Roberts.” In a sense that’s analogous, even though the notes don’t change that much for us (they’re beginning to!). Maybe pop music doesn’t have as many facets?

**BB:** There’s the sense that a good band originates its own material, then people come along and do “covers”...  
**EA:** Which used to be true for us too.

**BB:** Right, Beethoven played Beethoven.  
**EA:** He originated his own material. The Dave Matthews of 1810!

**BB:** You’re not French. Is music a “universal language”? Or is there something about this repertoire you’re doing that’s difficult if you’re not French?  
**EA:** I could speak about Chopin with some authority—I come from there and I speak the language. I’m authentically Polish. But I don’t think that there’s any kind of direct line or monopoly.  
**BB:** There were dozens of Polish pianists who specialized in Chopin a hundred years ago. You know T. S. Eliot’s line: “We have been, let us say, to hear the latest Pole/ Transmit the Preludes...” It was such a phenomenon. What about Germanic repertoire: If you’re not a native speaker of German, is there something about the syntax of the music that remains foreign to you?

Is it an offensive question?  
**EA:** It’s an important question, but it’s hard to generalize. The very people perceiving what is “authentic” are prejudiced themselves. If you find someone who happens to like a particular German pianist’s playing, that person might say: “This is authentic playing and you can’t play Beethoven this way unless you’re German.”

**BB:** When you told me about Aimard’s American recital my chauvinistic reaction was: “Can he really do that?” or, “How dare he!” I remember a European manager asking me, “Can Richard Goode really play Beethoven?” I was offended.  
**EA:** I think Garrick plays Chopin wonderfully, and he comes from White Plains. I love Kristian Zimerman’s playing. He’s a fabulous artist. He happens to be Polish and he plays wonderful Chopin.

**BB:** I’m aware, though, that in the sonatas Debussy finished, he signed himself: “Claude Debussy, musicien français.” It was in the midst of the war, but I don’t know what that conveys.  
**EA:** I’d hate to feel that my love for Beethoven, Chopin, or Debussy was tainted by coming from somewhere other than where they came from. But I know what you mean about thinking of American music and someone like Aimard. What do we say about Elliott Carter? How “American” is his music? And Gershwin?

"An old-fashioned piano recital program is so predictable.

If you took the same pieces but reversed the order, it might already be an improvement."

**BB:** I remember playing the *Rhapsody in Blue* with a European orchestra and really struggling. The clarinet player really tried to play it. But it remained elusive, performance after performance. It never sounded right to me.  
**EA:** Maybe he didn’t grow up with it. I think the individual exposure is more important than the “national” one.  
**BB:** That’s what I thought when you were talking about Garrick—he grew up with a lot of Eastern European teachers.  
**EA:** We had so many at Juilliard. At one time, the faculty was largely Slavic. If anybody had a tradition, Garrick did. It’s the Poles who missed out!

**BB:** So Debussy was fed up with things German—in the aftermath of the Franco-Prussian War and after a century of Germanic music predominance. And he had his encounter with Asian sounds. How important has that been? In your program with the Juilliard Orchestra, you’re also playing *Estampes*, which includes “Pagodes.” That seems to evidence a pretty direct Asian influence, either musically or “thematically.”  
**EA:** Sounds and pictures Debussy used to his own purposes. There’s nothing more French than “Pagodes,” as Debussy’s “Spanish” music is also very French. In *Nights in the Gardens of Spain*, it sounds to me like Falla was really a student of Debussy. The

influence went more in that direction.  
**BB:** Perhaps someone like Takemitsu’s greatest influences were the French composers who were themselves most influenced by Asian music—a curious mirroring, back and forth.  
**EA:** There’s a symbiosis. And, to me, maybe French music is “Asian” music. I heard Debussy and I heard all those scales and thought, “That’s ‘French’.”

**BB:** So tomatoes are Italian! It’s hard to imagine what French music might have been like without those influences. If Debussy hadn’t heard the gamelan...  
**EA:** I can’t imagine. But then, can one imagine the *Afternoon of a Faun* without the Prelude to *Tristan*?

**BB:** In spite of all those lovely poetic titles, all those images of a comfortable life, Debussy’s music itself sometimes seems subversive. It has a kind of open-endedness...  
**EA:** So much has to do with the style at the time you listen. There was such a “halo” around Debussy’s music. If you hear Gieseking’s old recordings, or Casadesu’s, it’s so beautiful, and so pedaled, and so seductive. Then you hear Boulez conducting Debussy, and it’s so clear, and so viscerally exciting—just propulsion and angles.  
**BB:** In Hollywood movies of the ’40s and ’50s, the starlet was almost never photographed without a soft-focus lens.  
**EA:** Maybe it’s the time we live in.

One is not more valid than the other.  
**BB:** Is it more about the people who are listening?  
**EA:** When music has a halo, or it’s clear, or subversive, or it’s comfortable—it has just as much to do with the recipient as with the giver. The audience is just as involved in music as the performer. With the incredible rise in the proficiency of the professional musician, there is such a gap between the professional and the amateur. It’s so easy to turn on a CD, or listen to other people play. I’m a big fan of sports. Would we really have baseball stadiums full of people if none of them had ever thrown around a ball or batted?

**BB:** In the period when all those pianists were playing the same pieces, there were so many amateurs. When Mr. Paderewski came to town they all wanted to hear him play their repertoire.  
**EA:** Exactly, see how the big guys do what I’m trying to do. You go see the N.B.A. to see guys do what you would like to do. As interesting and exciting as a lot of young people’s concerts are, if you have a choice, I’d say, “Give somebody a lesson with an instrument in their hands.” □

*Pianist and faculty member Bruce Brubaker’s latest CD for Arabesque Recordings, titled Inner Cities, was released last month.*

## Improvisational Artistry and Resilience Reign as Juilliard Visits Wyoming

By CHRISTOPHER MOSSEY and  
AWOYE TIMPO

JUILLIARD students and alumni are known the world over for their exceptional talent, dedication, and resilience—qualities that were abundantly displayed and put to the test on the weekend of August 16. That weekend, staff and students of The Juilliard School traveled to Jackson, Wyo., to hold a performance and dinner for 80 performing arts enthusiasts at the home of Juilliard trustee (and alumna) Julie Choi and her husband Claudio Cornali. Although everyone was prepared to accommodate the whispers of possible rain over the course of the weekend, the “Blackout of 2003” was a most unexpected player in the event.

With the Grand Teton mountain range as a backdrop, the late afternoon event on August 16 captured the casual and free-spirited attitude for which Jackson is known. A fresh breeze from distant thunderstorms greeted guests as they entered the backyard of the Choi/Cornali residence, dotted with tables topped with bright white linens and baskets of autumn-colored flowers. The deck functioned as a small stage, and the Steinway grand piano adjacent to a cord of cut wood painted a particularly “Jacksonian” image. President Joseph W. Polisi welcomed guests with brief remarks about Juilliard’s upcoming centennial in 2005. Music-

ians from Juilliard’s Jazz Studies program—pianist Adam Birnbaum, trumpeter Brandon Lee, and drummer

of drivers for the van service, unpredictable traffic, chaos at LaGuardia Airport, and flight delays on August 15, Adam, Brandon, and Ulysses valiantly met the charge to perform. The lack of electricity at LaGuardia allowed for hand-inspected, carry-on luggage only; passengers with checked baggage were not allowed to board the plane. Alas, this prevented Juilliard bass-

ist Matthew Rybicki from traveling, and he accompanied his bass back to Manhattan (with the help of an extremely generous dispatcher at Mirage Limousine, who—despite the fact that so many drivers were absent that day—personally picked Matthew and his instrument up at the airport). Ulysses Owens was forced to travel with only his drumsticks and the clothes on his back. (In a spirited gesture, Matthew also returned home with Ulysses’ suitcase, which was too large to carry on the plane.)

Left with no suitable performance attire on August 16, Ulysses—arguably

one of the more fashion-conscious of Juilliard’s jazz musicians—went on a shopping excursion with Anthony Newman, the vice president of development and public affairs, and Christopher Mossey, associate director of The Campaign for Juilliard. Tempted to don traditional Jackson couture—a bolo tie, jeans, and boots—he ultimately settled on a more conservative look for the performance, courtesy of the Gap.

Stepping in to play string bass with less than 24-hours’ notice, Robert Tueller, a professor of music at Brigham Young University in Idaho, completed the quartet and was warmly welcomed by Juilliard’s jazz musicians. The outcome of Juilliard’s entrée to Jackson was brilliant, thanks to the determination of students in Juilliard’s jazz program.

Juilliard is grateful to Julie Choi and Claudio Cornali for so generously supporting the event in Jackson. Special thanks also to Juilliard trustee Lester Morse and his wife, Dinny; Kitty and David Turque of Jackson; Daynes Music Company of Midvale, Utah, for donating the delivery and use of a Steinway piano; and Universal Music and Sony Classical, for donating compact discs that were given to the guests. □

*Christopher Mossey is associate director of The Campaign for Juilliard; Awoye Timpo is administrative assistant in the Campaign Office.*



The back deck of trustee Julie Choi’s home served as a stage for a jazz performance by Adam Birnbaum (piano), Brandon Lee (trumpet), Ulysses Owens (drums) and Robert Tueller (bass).

Ulysses Owens—were joined by area bassist Robert Tueller and treated summer and year-round residents of Jackson to an inspiring performance of jazz standards.

The Juilliard administrators traveled to Jackson on August 14, leaving just prior to the blackout, to host a lunch for the 18 Juilliard alumni in the Grand Teton Festival Orchestra. The presentation in Jackson the following day was to have featured four musicians from Juilliard’s jazz program—but only three managed to arrive.

Taking in stride the challenges of spotty cell phone coverage, a shortage



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## WORDS without SONGS

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

### Three Perspectives on a Henry Moore Statue *By Rebecca Taylor*

The vivacious, rounded figure smiles seductively at her lover as each curve of her breasts  
Sparkle playfully.  
Her back arched in anticipation,  
Each knee stands majestically, exquisitely molded to hold her matronly form.  
Her glorious thighs stand widespread, ready for action.  
She is strong and beautiful,  
Calling her lover to her chamber.



The cut, angled edge sharply contrasts his severed and smooth side. A funny  
plume on the head, he gives strange cries. What he is saying I do not know. His  
head is cocked in question, perhaps questioning the reason for this mission. Ready  
for attack, he tricks himself in his misguided bravery.



Blinking light scorches my squinting eyes.  
Afraid to look up, I gather images at quick glances.  
Two dark shadows against the light,  
Their horizontal surfaces glare white.  
No form, no purpose.  
Two blobs on a lake.

*Rebecca Taylor is a fourth-year viola student.*

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



Photo by Peter Schaaf



Photo by Peter Schaaf

**CONVOCATION AND OPENING PICNIC  
September 3, Juilliard Theater and Marble Lobby**

*Above left:* At the annual convocation, fourth-year drama student Mahira Kakkar gave a speech urging students not to be closed off in their art. Other speakers were master’s student Sharon Bogas, who spoke about

the Juilliard Orchestra’s trip to Spoleto, Italy, and members of ArtREACH , who reported on their summer camp in Florida (a related article is on Page 1).

*Above right:* Victor Goines (standing left) and Joel Smirnoff (standing right) introduced a performance of a jazz arrangement of Beethoven’s third “Razumovsky” Quartet at convocation. The performers included jazz musicians Erica vonKleist, Jonathan Irabagon, Kurt Stockdale, Carl Maraghi, Drew Pierson, Matthew Rybicki, and Ulysses Owens, and the Chiara String Quartet—Rebecca Fischer, Julie Yoon, Jonah Sirota, and Gregory Beaver.

*Right:* Due to rain, the annual picnic was moved indoors. Students, staff, and faculty mingled in the Marble Lobby, Alice Tully Hall’s lobby, Morse Hall, and the hallways in between as they ate and socialized.



Photo by Lisa Yelon

# RECENT EVENTS



Photos by Ira Rosenblum

**SECOND ANNIVERSARY OF 9/11**

*Left:* Members of the Juilliard community gathered on the Millstein Plaza for a moment of silence on the morning of September 11. People looked south toward the location of the World Trade Center to reflect on the events of September 11, 2001.

*Below:* A ceremony was held at the firehouse on Amsterdam and 66th Street to remember and honor those firemen who died.



Photo by Peter Schaaf

**AFTERLIFE  
September 19, Paul Hall**

*Afterlife* was a multimedia presentation conceived by trumpet faculty member Mark Gould and featuring his band Pink Baby Monster.

## Musical Chairs: Juilliard Announces New Appointment and a New Endowed Chair

By LISA ROBINSON

THE Juilliard School is pleased to announce the appointment of Itzhak Perlman to the Dorothy Richard Starling Chair of Violin Studies. The position was established in 1997 with a leadership grant from the Dorothy Richard Starling Foundation to The Campaign for Juilliard and was held by Dorothy DeLay until the time of her death in March 2002. Mr. Perlman, who studied with Miss DeLay as a young violinist, came to consider her as one of his closest friends and colleagues.

A member of Juilliard’s violin faculty since 1999, Mr. Perlman is one of the world’s most respected and admired violinists. Born in Israel in 1945, he received his early training at the Academy of Music in Tel Aviv, moving to New York while still a teenager to complete his studies with Ivan Galamian and Dorothy DeLay at Juilliard. Since winning the prestigious Levintritt Competition in 1964, he has appeared with every major orchestra and in recitals and festivals throughout the world. He has won 15 Grammy Awards and 4 Emmys, and was a Kennedy Center Honors recipient in 2003.

In the course of his prolific career, Mr. Perlman has demonstrated an abiding commitment to teaching, serving on the faculty of Brooklyn

College’s Conservatory of Music for 15 years from 1975-1990 and as artist-in-residence at the Perlman Music Program, an instruction and mentoring program for gifted young musicians ages 11 to 18 founded by Mr. Perlman’s wife Toby, since its beginning in 1995.

The Dorothy Richard Starling Foundation has been the single most important source of support for Juilliard’s violin program for the last 16 years, providing funding for scholarships, faculty support, and the biannual Starling-DeLay Symposium on Violin Studies. Juilliard remains deeply grateful for the foundation’s generosity.

The Juilliard community was saddened to learn of the death of Edwin S. Marks, the husband of Juilliard trustee Nancy A. Marks, on April 24, 2003. Mr. Marks was the vice chairman of Lincoln Center at the time of his death and, with his wife, was a generous supporter of the School.

That support has now been expanded with a \$2 million endowment gift to The Campaign for Juilliard from two longtime friends and business associates of Mr. Marks: Ian M. Cumming and Joseph S. Steinberg, the chairman and

president of Leucadia National Corporation. Both began their careers at Carl Marks and Company upon graduation from Harvard Business School in 1970. In 1979, together with



Photo by Nan Melville

A luncheon was held celebrating the September 2003 appointment of Itzhak Perlman to the Dorothy Richard Starling Chair in Violin Studies. Attending were (left to right) Jane Gottlieb; Dean Stephen Clapp; Miss DeLay’s two children, Jeffrey Newhouse and Alison Dinsmore; Mr. Perlman; Anthony Newman; President Joseph W. Polisi; and violinist Robert McDuffie.

Carl Marks and Company and several other investors, they acquired a controlling interest in Talcott National Corporation, which became Leucadia National Corporation several years later. Mr. Cummings and Mr. Steinberg are endowing this chair as a lasting tribute to Mr. Marks, and are “grateful beyond words for his faith in them and in his continuous generous friendship throughout his life.”

The gift will be used to establish the Edwin S. and Nancy A. Marks Chair in

Chamber Music Studies, a position that will be held by Joseph Kalichstein. A Juilliard alumnus and member of Juilliard’s piano and chamber music faculty since 1983, Mr. Kalichstein is one of the most highly regarded chamber music coaches and has developed a reputation as a truly inspirational teacher. Bärli Nugent, assistant dean and director of chamber music, said: “Joseph Kalichstein is an extraordinary artist who has inspired the entire Juilliard community as a consummate performer, distinguished collaborator, and inventive teacher. His acceptance of the Edwin S. and Nancy A. Marks Chair in Chamber Music Studies brings honor to the school.”

The fourth endowed chair to have been established as part of The Campaign for Juilliard (along with the Dorothy Richard Starling Chair in Violin Studies, the Susan W. Rose Chair in Piano, and the Richard Rodgers Drama Division Directorship), this position recognizes the growing importance of chamber music at Juilliard over the last several years and will provide significant assistance for faculty compensation and coaching activities in that area. Juilliard is deeply grateful to the donors of this exceptional gift, which serves as an inspirational tribute to a dear friend and loyal patron of the School. □

*Lisa Robinson is the writer for The Campaign for Juilliard.*



# Welcome to New Staff Members

The Juilliard School welcomes the following people who recently joined the staff:

### ADMISSIONS

**Lee Cioppa**, associate dean for admissions, was director of admissions at the Manhattan School of Music for six years, and most recently assistant director of the Vilar Fellowship program at New York University. She has a B.M. from the University of Ottawa, Canada, and an M.M. in oboe performance from the Manhattan School, as well as a great interest in dance and drama. In addition, Lee is carrying on the tradition established by her predecessor Mary Gray (now almost a requirement for the job) of being married to a drummer. Lee is looking forward to being a part of the Juilliard enrollment team.

### ALUMNI RELATIONS

**Lauren McMinn**, associate director of national advancement and alumni relations, received her undergraduate degree in violin performance from the University of North Texas, and is currently a candidate for an M.S. in strategic communications from Columbia University. Lauren joined Juilliard after working in artist management at I.M.G. Artists. A native Texan, Lauren loves living in New York with her sister, Sarah, and cat, Bo; eating Indian food; and teaching violin to young students in her neighborhood.

### BOOKSTORE

Sales assistant **Hector Rodriguez** (better known by his middle name, Alex) is a self-taught guitarist and a potter, and is currently attending Lehman College with a major in ceramic sculpture. He and his wife are very much enjoying raising their lovely daughter.

### COMPOSITION DEPARTMENT

**Nora Kroll-Rosenbaum** joins the staff as coordinator of the composition department. A recent Juilliard master's graduate in composition, Nora codirects VisionIntoArt, which has given more than 30 thematic interdisciplinary performances driven by new music since 1999. She is currently creating a series of works for film and live music to be performed with VIA. This fall, Nora also joins the education department of the New York Philharmonic as a teaching artist. Her music has been performed by ensembles as varied as the New York Concert Singers, the Kinor Ensemble, Jim Henson's Muppets, the Project Youth Chorus, and the Juilliard Symphony, with recent premieres at Lincoln Center, the 92nd Street Y, the ArcLight Theater, the Museum of the American

Indian, and North Carolina School of the Arts.

### DEVELOPMENT

**Giustine Altschuler**, assistant director of foundation and corporate relations, is a New York native with a keen interest in the arts. A recent graduate of the Johns Hopkins University, she joins Juilliard from the development department of the New York Botanical Garden. Giustine is delighted to become a member of the Juilliard staff and return to the Lincoln Center community, having attended high school nearby as a violin and viola major.

A native of Argentina, **Carolina B. Alvarez** is development associate/contributions coordinator. Carolina recently graduated from Fordham University with a B.S. in finance with a minor in communications and media studies. Previously she danced with the Martha Graham Teen Program as a scholarship student. Though she completed internships during college in the fields of media, fashion, and the financial sector, Carolina's continued love for the arts has lured her to Juilliard and she feels extremely honored to be a part of the Juilliard community.

### EDUCATIONAL OUTREACH

**L.E. Howell**, associate director of educational outreach, holds a B.S. in communications from Boston University and an M.M. in jazz from the Manhattan School of Music. For 11 years she served as director of admissions, vocal program coordinator, and teacher at the New School Jazz Program and was also the artistic administrator of Jazz at Lincoln Center. As a singer, she has performed with many well-known jazz artists. L.E. has written articles on American music and is a consultant for both Jazz Alliance International and the New York State Council on the Arts. A native New Yorker, she enjoys swimming in the ocean, snorkeling, great music, and her volunteer work at the Jewish Guild for the Blind.

Program/administrative assistant **Mi Ryung Song** is a recent graduate of the San Francisco Conservatory and holds a B.M. in flute performance. She was very involved with teaching through outreach programs and also worked in development, recording, and the concert office at the conservatory. As a newcomer to New York City, she invites any and all recommendations of what to do (and not do).

### HEALTH SERVICES

**Pamela Dole** joins the Health Services Office as a nurse practitioner. She holds a B.S.N. from the University

of Connecticut (her native state) and several master's degrees, including one in nursing and public health from Hunter College in Manhattan. She also holds an Ed.D. in human sexuality education. She has 30 years of experience as a nurse practitioner in a variety of areas (student health, adolescent health, women's health, international health, and H.I.V. primary care) to share with the students at Juilliard. Pamela enjoys opera, the Philharmonic, ballet, and theater. She also adopts homeless cats and is a bird-watcher.

### INFORMATION TECHNOLOGY (I.T.)

Administrative assistant **Ivy Waller** grew up on the Hawaiian island of Maui in the small town of Lahaina, where her mother (a Polish/Romanian/Lithuanian Jew) and her father (who is African-American) settled a year before she was born. Ivy majored in theater and attended the University of Hawaii at Manoa and the National Shakespeare Conservatory in Manhattan, after which she worked with the Westside Repertory Theater for a couple of years. Her younger sister, who is earning a master's degree in physics, inspired her to go back to school at William Paterson University and major in computer science. Ivy loves programming, computers, and logic as well as creativity, art, and the poetry of life. Juilliard provides it all, and she is "so stoked" to be a part of this community.

### INTERNATIONAL ADVISEMENT

**Nona Shengelaia**, assistant director of international advisement, graduated from Tbilisi State University and received her master's degree in Middle Eastern studies. Before moving to the U.S. with her husband and two daughters in 1992, she was an associate professor of Ancient Near East studies at Tbilisi State. She came from the Republic of Georgia to the State of Georgia, and worked in Atlanta as an international student advisor at the American Intercontinental University. Her husband's employment transfer to New Jersey recently brought Nona and her family from Atlanta to Princeton. She is very happy to join the Juilliard family.

### PRE-COLLEGE DIVISION

**Rob Ross**, who was a Pre-College Division intern in 1999 and spent two subsequent years working in that office, returns this season as orchestra manager. Rob has held positions with the Brooklyn Philharmonic, Orpheus Chamber Orchestra, New York Chamber Symphony, and [www.NYCMusicPlaces.org](http://www.NYCMusicPlaces.org), an online database where musicians can find

rehearsal and performance spaces in New York City. Rob is also the proprietor of [www.IanBay.com](http://www.IanBay.com), a site that provides a musician referral service as well as Web design for performing artists. Rob is engaged and will be married in July 2004. His transition back to Juilliard was an easy one, and he says it's good to be home.

### PRODUCTION

**Luke Simcock** comes to Juilliard as costume shop foreman straight from his sixth season at Berkshire Theater Festival, where he serves as costume shop manager. Other regional theater credits include work at the Alley Theater, Boston Ballet, and A.R.T. Luke spent his last two winters at the American Stage Theater in St. Petersburg, Fla., where he served as assistant costume shop manager and semi-resident costume designer.

First hand/tailor's assistant **Jennifer-Catherine Ludlow** earned a B.A. in theater arts and speech at Rutgers University, where she probably spent more time in music than in her "own" department. Previous theater experience includes work for the Paper Mill Playhouse, the New Jersey Shakespeare Festival, and the Shakespeare Theater of New Jersey. She hails from scenic North Jersey and is still quite fond of trees.

**Derek Stenborg** is an assistant to the scenic charge, Nancy Horne. He has worked as a scenic artist and as a carpenter stagehand for the Production Department off and on for the last 10 years. Derek has also maintained a fruitful design and painting career based in New York. His latest major endeavor before joining the Juilliard staff has been designing a restaurant called Chestnut, due to open this fall on Smith Street in Brooklyn. Derek and his wife Tammy have a son and are expecting a baby girl in December.

Production also welcomes **Jeffrey Guebert**, Drama Theater foreman, and two new carpenters, **Steve Friday** and **Clayton Thomas McCrummen**.

### VOCAL ARTS DEPARTMENT

**Betsie Becker** joins Vocal Arts as the special events coordinator and assistant rehearsal administrator, having worked in the office last year as an intern. Betsie graduated from Indiana University with a B.M. in vocal performance. She began her master's degree in music education, but felt the pull of the Big Apple and moved here to try something new. She worked as a courier for FedEx for a year and a half while auditioning and performing. She is very grateful for the opportunity to be back with the Vocal Arts Department. □

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CAREER

by Derek Mithaug

BEAT

Surf's Up!  
Surfing the Web for Jobs,  
Auditions, and Information

Today, I'll take you on a short tour of some valuable resources on the Internet. (It would be impossible to write comprehensively in this space on all the Web sites I frequent in the course of a day, so this is merely an introduction.)

Are you looking for a grant to perform in Europe? Are you wondering what support exists for starting your own dance company? Are you curious about what artist residency programs exist for your discipline? Then take a look at what the New York Foundation for the Arts unveiled this summer at [www.nyfa.org/nyfa\\_source.asp?id=47&fid=1](http://www.nyfa.org/nyfa_source.asp?id=47&fid=1). The N.Y.F.A. developed a career resource database for all types of artists, including performing artists. Don't let the "New York" in the name fool you; this is a national database that contains career-development information for artists working across the U.S. But, before you begin randomly plugging in a keyword search, I strongly advise going through the brief tutorial and developing "advanced search" strategies. This will save you time and direct you to salient information that you might miss on a random fly-by. (An adsctitious detail is their help line at 800-232-2789. They are very eager to assist you in your search, as well as hear some of your feedback.)

My next recommendation is a listing of rehearsal and performance spaces for musicians in New York, [www.nycmusicplaces.org](http://www.nycmusicplaces.org). This will be an especially important Web site once you graduate, as space in New York is hard to find. They now have over 700 listings in the five boroughs. The downside to this resource is that it is geographical-

ly confined to the New York metropolitan area. I am hopeful that, within a few years, there will be similar databases for other major cities.

E-mail newsletter services are becoming increasingly popular. The efficiency of waking up each morning to a mailbox full of audition notices beats frequenting the same Web sites every day. There are some drawbacks, however: As e-mail services proliferate, so does the advertising that pays for them. At the moment, most of the free e-mails that I receive from performing arts subscriptions are "ad-free," but I am confident this temporary hitch will soon be remedied by marketing firms.

Two of the more prolific e-mail services are

Web sites can be used for  
more than entertainment—  
they can help you find jobs,  
grants, and more.

[www.backstage.com](http://www.backstage.com) and [www.showbiz.com](http://www.showbiz.com). *Backstage* is a print publication that is the widely read by actors, musical theater professionals, and models. You can subscribe to their free e-mail casting newsletter service via their Web site. I receive between three and five casting notices per day from the service. (Don't get too excited; you still have to visit their Web site to find the good stuff.) Still, the e-mail announcements remind me to visit the site regularly and keep a vigilant eye on the casting boards.

Showbiz.com is a rival publication to *Backstage*. There is a certain amount of overlap and each site is struggling to create its own unique niche in the market. As with *Backstage*, you will find casting calls and audition announcements. But here is a word of caution: They both give you an option to post your resume and headshot. Beware of such a strategy. I rarely hear of someone landing a role through an online resume and headshot connection. Think about it from their perspective: Is a serious director, conduc-

tor, presenter, or choreographer likely to search a mega-database for a lead in their next production or concert? I doubt it. However, having your resume and headshot online has one merit: It allows you the convenience of forwarding your material directly to a casting agent within minutes of seeing a job posting. Still, I am weary of this methodology. Be extra cautious and forward a copy of your material by "snail-mail" to the agent, employer, or audition committee.

There are several industry-specific services that charge for e-mail subscriptions. If a service will yield some strong leads, our office is likely to try it for a year. For jobs in administration, teaching, management, publicity, and fundraising, [www.artjob.com](http://www.artjob.com) and [www.tcg.com](http://www.tcg.com) (which is the web address for Art-search) are among our most coveted subscriptions. Online subscription cost for both [artjob.com](http://artjob.com) and [tcg.com](http://tcg.com) is \$40.00 for six months. If you are unsure of whether these services would be valuable to you, call them and ask to see a sample of their listings.

My final recommendation for e-mail service subscriptions is College Music Society (C.M.S.), which is located at [www.music.org](http://www.music.org). Subscription to their music vacancy listing is \$55.00 per year. They also have a student rate of \$25.00 per year. This publication is the bread-and-butter of faculty positions in higher education. Many people ask us about the *Chronicle of Higher Education* listings found at [www.chronicle.com](http://www.chronicle.com). Although the *Chronicle* is the industry standard for all faculty positions in higher education, more teaching positions in music can be found in C.M.S. For dance and theater faculty positions, the *Chronicle*, Artjob and T.C.G. are extremely useful.

If you would like to learn more about the performing arts resources available on the Web, stop by the Office of Career Development in Room 476. □



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

Three New Members Join Juilliard's Board of Trustees



**Bernard T. Ferrari** is a director in McKinsey & Company's New York office, where he is the leader of the North American Corporate Finance and Strategy Practice and former co-leader of the Health Care Practice. Dr. Ferrari received an A.B. from the University of Rochester in 1970 and an M.D. from the University of Rochester School of Medicine and Dentistry in 1974. After working as a surgeon and chief operating officer at the Ochsner Clinic in New Orleans for several years, he returned to school to earn a J.D., *magna cum laude*, from Loyola University in 1985 and an M.B.A. from the Tulane University School of Business in 1986. He joined McKinsey in 1989.

First introduced to Juilliard through trustee Ken Davidson, Dr. Ferrari became involved with the School when he moved to New York from Los Angeles and was "looking for ways to become involved in the community." His goals as a new trustee are to "ensure that the School has the resources necessary to execute its mission—not just the financial resources, but those having to do with providing an environment that's simultaneously nurturing and challenging," and to encourage Juilliard to be "a place that takes thoughtful risks" and has "the ability to be surprised and the courage to experiment—attributes of successful individuals as well as institutions." Modestly describing himself as "a *terrible* musician," Dr. Ferrari intermittently studies the piano and says that his ambition is "to become a saloon pianist." He is married to Linda Ferrari.



**John H. Foster** is the founder and managing director of HealthPoint, LLC, a merchant bank focused solely upon securities research, private equity, and advisory services in the medical technology segment of orthopedics. He is also the chairman and C.E.O. of Foster Management Company, an investment advisor, founded in 1972. Mr. Foster built two significant healthcare companies: Foster Medical Corporation and NovaCare, Inc. He has

served on the boards of Avon, Inc. and Corning, Inc.

Mr. Foster's recent appointment to Juilliard's board of trustees in December 2002 is actually his second. He served as a trustee in 1987-98, but had to resign after moving from New York to Philadelphia. Having returned to New York in 2000, he is "very happy to be back" and is "looking forward to reacquainting myself with the changes that have taken place at Juilliard in recent years and getting to know a new group of trustees."

He holds a B.A. in political science from Williams College, an M.A. in political science, and an M.B.A. from the Amos Tuck School of Business Administration at Dartmouth College, where he established the Foster Center for Private Equity and serves as chair of the center's advisory board. He also serves on the board of the Hospital for Special Surgery, where he supports the Foster Research Center for Clinical Outcomes, and the Dean's Council at the Harvard School of Public Health, where he endowed the Foster Chair for Research in Clinical Outcomes. He is married to Lynn A. Foster and has four children.

Currently a full-time parent, **Katheryn C. Patterson** was an attorney at Coudert Brothers, a prominent international law firm, for 18 years. As an associate at the firm for 8 years (1978-1986) and a partner for 10 (1986-1996), Ms. Patterson specialized in cross-border banking and financial transactions. She received her A.B. degree, Phi Beta Kappa, in communications and political science from Stanford University in 1974, and her J.D., *cum laude*, from Harvard Law School in 1977.

A lifelong New York-

er, Ms. Patterson grew up in a musical household. Her mother was an opera singer with an active concert schedule and Ms. Patterson, an accomplished pianist, occasionally accompanied her mother in recital. Ms. Patterson and her husband, Thomas L. Kempner Jr., became involved with the School through their friend Ken Davidson, a member of Juilliard's board of trustees since 1992. Ms. Patterson recalls that Mr. Davidson's efforts to convince the couple to support Juilliard were "not a hard sell at all."

Ms. Patterson also serves as a director and chair of the finance committee at Greenwich House, a community settlement house in Greenwich Village and Chelsea, and as a member of the board of trustees at Trinity School. She is a member of the 2003 New York City Charter Revision Commission. She also serves as a teaching volunteer at both the American Museum of Natural History and West Side High School, an alternative public high school. She was appointed to Juilliard's board of trustees in December 2002. □



Photo by Kevin D. Ramsey



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# Got Visa? (Hint: We’re Not Talking About Credit Cards)

By LILY LIN

“URGENT! I had problems at the U.S. Embassy today. They didn’t give me a student visa. Please help me!” An e-mail sent from the other side of the world cried out at me on a Monday morning. I figured out the time difference and dialed a long string of numbers—international code, country code, area code, and then a seven-digit number. An unfamiliar ring sounded in my ear. Connected. I began, “Hello, I am calling from the U.S.A.. May I speak to a student named...” After some clarifications, it turned out that the U.S. Visa Office requested additional information from the student and offered another visa appointment, two weeks from now. No room for negotiation. School was to start in two days. Calmness was essential here, and patience was a plus. The scenario involved one of Juilliard’s talented students and drew in the administration, faculty, and—last but not least—the U.S. Departments of State and Homeland Security. Intense interoffice and cross-continental communication occupied an otherwise normal workday. Alas—thanks to our nation’s strengthened security policy post-9/11—responding to such urgent e-mails or phone calls has become routine.

Every year thousands of foreigners visit the United States, and dozens of different visa categories (labeled A through V) are made available for our foreign guests to apply for at the U.S. Visa Offices around the world. The category of student visa—which makes up less than 2 percent of our total foreign visitors—won the spotlight in 2001 when two 9/11 terrorists were proven to have intended to go to a flight school in the U.S. prior to the tragedy (whether they attended classes dutifully was another question). As an international educator, it was painful to witness the extent to which some people had abused the “student” visa category, and how the media consequently misrepresented international students and schools. What was more shattering was a series of reactive, unthoughtful actions taken against non-Americans under the banner of patriotism. These actions include mandatory special registration for citizens of “target countries” (mostly Muslim), a worldwide tracking system for international students, tightened visa issuance, and mandatory, in-person visa interviews. The impact on our students is enormous. Confusion, discomfort, disagreement, and even anger are common reactions. “I am not a terrorist; I am an artist!” some of them have exclaimed. Juilliard, a world-renowned school for the performing arts, has been inevitably sucked into this whirlpool of change.

A student with the special registration requirement shares his experience at a local immigration office: “I waited in line for three hours outside the immigration building. After I got in, I had to wait another few hours with a hundred other people in a crowded room. When it was nearly my turn, the system broke down.” Fingerprints, interviews, and annual follow-up interviews are listed on the official notice as required procedures. (Waiting in line for hours, suffering from hunger and heat—or chill in winter—and anxiety are not listed.)

The latest big change is SEVIS—officially known as Student and Exchange Visitor Information System, an online student database governed by the Department of Homeland Security (D.H.S.). This system links the D.H.S., Juilliard (and other schools), the U.S. Visa Offices around the world, and other federal agencies. It is designed to access personal data of international students in the U.S. when necessary. SEVIS is a well-intentioned system that was rushed due to Congressional pressure. August 1, 2003, was the deadline when schools were required to enter all international student data—and all schools must be verified before they can begin entering data. That is over 7,000 schools for Homeland Security to review, without ample resources and a workable timeframe. After certification, the school must enter and dutifully maintain more than 40 “reportable” fields in SEVIS.

Is SEVIS ready for a zero tolerance environment? Technical glitches are nearly routine in the SEVIS world. What does it imply when I can (involuntarily) see student data from a different university? What does it mean when student data is not securely and accurately restored in case of transmission failure? Aside from issues regarding confidentiality, data integrity, and potential lawsuits, how would an international student’s rights and benefits be considered and protected when he technically does not exist in our government’s database, but is otherwise eligible to be a student at Juilliard? These important questions demand some careful thought and critical judgment before an answer can be made.

As the student who e-mailed me wonders why the visa officer didn’t grant him a visa to come to study, agonizing over his frustration, I lift my phone receiver and dial a toll-free number to a government-sponsored help desk—and I begin the long wait before my inquiry can reach a live person. □

*Lily Lin is director of international advisement.*

ANNOUNCING THE 2003 STUDENT PHOTO COMPETITION

Like taking photos? Then capture your favorite Juilliard moment on camera! Twelve winning photos will be featured in a 2004-05 Juilliard Calendar, which will be given out to the 2004 graduates and will also be for sale. The top prizewinner will receive a \$200 gift certificate to a store of his or her choice.

**Deadline for Entry:** January 12, 2004

**Guidelines:**

- \* Maximum of two black-and-white photo entries per student.
- \* Photos must contain some universally recognizable Juilliard component (person, place, or event) and should be from the time period of June 2003-December 2003.
- \* Photos can be serious, funny, touching, etc., but must be in good taste.

- \* Entries must consist of the photo(s) with description/caption, along with student’s name/phone number/address/e-mail, and be delivered to the Alumni Office in Room 208. For complete guidelines and an entry form, stop by the Alumni Relations Office. Sponsored by: Office of National Advancement and Alumni Relations, Room 208 Phone: (212) 799-5000, ext. 344 E-mail: [alumni@juilliard.edu](mailto:alumni@juilliard.edu)



## FOCUS by Greta Berman ON ART

# Challenging Tradition: Women of the Academy, 1826-2003

THE National Academy Museum, formerly the National Academy of Design, is located on Fifth Avenue, just a block north of the Guggenheim Museum. Unlike the Guggenheim, however, it does not pride itself on its cutting-edge exhibitions. Rather, its purpose is to preserve a heritage; in fact, it is an art conservatory, in the tradition of the great academies of London, Paris, and Rome.

In an exhibit that continues through January 4, 2004, however, the Academy challenges its own traditions, merely by featuring art by its women members from the time of its founding to the present. There is nothing inherently controversial about this show—but then, it must be remembered that women had a tough time entering art schools and achieving recognition at all until recently. So the concept of a woman's show, in itself, must be considered revolutionary.

This Academy began accepting women as early as 1826, but they have always been consigned to a minority, way out of proportion to the number of women artists in the population. In the Academy's first year there was one woman and 32 men. By 1865 women made up five percent of the academicians, and though the percentage rose slowly, today they still comprise only 20 percent.

The question one always asks on viewing such a show is: Is there a difference between men and women artists? Would you know without being told that women created these works? If there is a difference, what is it? Does it matter?

The answers are not always evident—and they are certainly not to be based on quality. Of course, a great number of the works in the show are self-portraits or portraits of other women artists, so this is one giveaway. Otherwise, there is a great deal of heterogeneity.

If you get out of the elevator on the fourth floor where the show starts, you find yourself in a tiny room filled with wonderful black-and-white photos of the early days of the classes in the academies. In one of them we see a number of very serious-looking

women and two men: one their teacher; the other, a muscular, nearly nude model. It made me recall the story of how Thomas Eakins was fired from the academy in Philadelphia for removing a male model's loincloth to better show some musculature. It was not easy for women to take life classes in those early days. On the far wall is a large 1987 self-portrait of Louisa Matthiasdottir (1917-2000), bold in blue overalls and a pink headscarf. Strong, almost "manly," she commands a striking presence on the simply designed canvas.



Photos courtesy of National Academy of Design

In the next rooms on that floor are 19th- and early 20th-century depictions of a multitude of women, both self-portraits and portraits by others. Some are traditionally "feminine" in appearance, but just as many project independent, no-nonsense, or even avant-garde miens. In Ellen Emmet Rand's *Self-Portrait* (1927), the artist wears glasses and a felt hat. Holding a huge palette, she stares right at us, in a manner reminiscent of the great 18th-century painter, J. B. Chardin. Interspersed with the portraits stand various pieces of sculpture, mostly busts or animal

subjects, carried out in a number of different styles and media.

Descending to the third floor, you notice more modern and far more diverse art. Here there is no way you would recognize it as exclusively women's art without being told. There is much variety to be found, from Patricia Nix's 1988 jaunty brushwork and drippy expressionism to Altoon Sultan's tight realism depicting a farm scene dominated by a tractor, to Lilly Harmon's Milton Avery-like female nude.

Some of the other high points of the show include works by Cecilia Beaux and Mary Cassatt, both late 19th- and early 20th-century Impressionists. In Beaux's painting *Self-Portrait* (1892),

beautiful, small, compact, and monochrome. Like Cassatt's, her work possesses a directness and warmth that comes from familiarity and empathy rather than the invasive "male gaze."

Elaine de Kooning, better known as the wife of Willem de Kooning, is well represented by a tough, loose, and brushy *Portrait of Joe Montgomery* (1978). While a certain number of the works fit into a more stereotypical view of women's art, others are particularly aggressive and angry. Striking works of this sort include Nancy Grossman's 1992 bronze sculpture titled *Gunhead*, Sue Coe's 1993 lithograph *Slaughterhouse in Prison System (Standing Pig)*, and Louise Bourgeois's sculpture *Untitled (Germinal)*, dated 1967-95. All three succeed in causing the viewer discomfort, the first two with their direct critiques of human viciousness, and the third with a disturbing group of phallic symbols protruding from a half sphere.

Left: Cecilia Beaux, *Self-Portrait*, 1894, Oil on canvas. Below: Sue Coe, *Slaughterhouse in Prison System*, 1993, Lithograph.



she is 39 but looks more like 20, her unrestrained and fresh brushwork exuding youthful vigor. Cassatt, unquestionably the greatest artist in the exhibition, is represented by a tiny drypoint print, titled *The Map or The Lesson* (1889-90). Totally unsentimental and technically flawless, the print depicts two girls absorbed in studying a piece of paper on a table. The work, amazingly, packs an impact that belies its small physical size and its black-and-white format.

Isabel Bishop's *Nude Study* of 1934, nearly half a century later, is

The reviewer of *The New York Times* recently criticized the exhibition for not overtly challenging tradition. However, what he really did was to use it as a pretext to demean the notion of the "Academy" itself. But this is not fair. Whether an individual reviewer likes it or not, the Academy has long been a vital part of the history of art, both here and abroad. The present exhibition must be seen in context. The issue is not whether the show is shocking or revelatory; it is whether it is timely. I would maintain that it is both timely and about time we see the works created by women of the Academy. It is to the Academy's credit that they have highlighted their own history of exclusion and/or marginalization of women, and they should be applauded for doing something about it, at long last. In appointing Annette Blaugrund as its first woman director in 1997, the Academy took a direct stand against gender discrimination, and this show is a laudable effort to move forward further in that direction.

The National Academy Museum is located at 1083 Fifth Avenue (between 89th and 90th Streets). Hours are Wednesday and Thursday, noon-5 p.m.; Friday-Sunday, 11 a.m.-6 p.m.

The museum is closed on Monday and Tuesday. □



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

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# ALUMNI NEWS

## DANCE

### 2000s

**Randy Castillo** ('03) joined the Madrid-based Compañía Nacional de Danza, Nacho Duato, artistic director. **Vernon Gooden** ('03) joined Taylor 2, Paul Taylor, artistic director; Mary Cochran, director. **Clyde Archer** (BFA '01), who has danced with Compañía Nacional de Danza in Madrid since graduation, has joined Alvin Ailey American Dance Theater. **Robin Mathes** (BFA '01), who has been performing with Les Ballets Jazz in Montreal, has joined Les Grands Ballets Canadiens in the same city, Gradimir Pankov, artistic director.

### 1990s

**Toshiko Oiwa** (BFA '96) joined Ballet Preljocaj, Angelin Preljocaj, artistic director, in Aix-en-Provence, France. **Henning Rübsum** (BFA '91), artistic director and choreographer of Sensedance, is to present his next New York City season at the Joyce SoHo Theater in October. This past year his travels have taken him to Mexico, Argentina, Uruguay, Australia, and New Zealand, as well as to his native Germany.

### 1980s

**Errol Grimes** ('84) Dance Group premiered *By the Sea* at a benefit performance in July at Manhattan's Pier 63 Maritime. The dancers in the work included **William Briscoe** (BFA '03), **Alison Mixon** (BFA '03), **Jane Sato** (BFA '03), and current student Elizabeth Konopka.

### 1970s

**Deborah Allton** (BFA '76), **Francine Huber** (BFA '84), and **Sheldon Schwartz** (BFA '73) are the newest board members of the Martha Hill Dance Fund, Ltd., a New York City-based organization named after the founding director of Juilliard's Dance Division. Other board members include current faculty member Andra Corvino and **Sylvia Waters** (BS '62). **Dian Dong** (BFA '75) serves as the board's secretary and **Henning Rübsum** (BFA '91) is its newly elected vice president.

## DRAMA

### 2000s

**Christian Young** (Group 32), known as Norm Lee when he was at Juilliard, is currently appearing in Portland (ME) Stage Company's production of Shakespeare's *Comedy of Errors*, directed by Michael Schwartz. **Jeff Carlson** (Group 30) will appear on Broadway at the Plymouth Theater later this month in *Taboo*, a new musical starring the show's composer, Boy George, and featuring a book by Charles Busch. The production was directed by Christopher Renshaw. **Michael Goldstrom** (Group 30) performed his stand-up comedy act at Caroline's on Broadway in August. **Michael Barakiva** (Directing '00) directed his own adaptation of Shakespeare's *Julius Caesar* over the summer at the Hangar Theater in Ithaca, N.Y. This 75-minute version of Shakespeare's play is currently making a tour of schools in the Ithaca area. Barakiva is currently in Washington, D.C., directing workshops of *Psyche in Love* and *Welcome to My Rash*, two new one-act plays by Wendy Wasserstein. **Jesse J. Perez** (Group 29) is currently appearing with Heather Graham at Playwrights Horizons in *Recent Tragic Events*, a new play by Craig Wright, directed by Michael John Garces.

### 1990s

**Antonio del Rosario** (Group 26) appeared with the Ma-Yi Theater Company over the summer in *The Romance of Magno Rubio*, a play by Lonnie Carter based on a short story by Carlos Bulosan and directed by Loy Arcenas. **Reuben Jackson** (Group 26) appeared in an episode of the NBC television series *Law and Order* last month.



**Angela Pierce** (Group 26) is currently appearing in **David Auburn's** (Playwrights '96) play *Proof*, directed by Steve Campo, at TheaterWorks in Hartford, CT.

**David Conrad** (Group 25) can currently be seen with Jason Biggs and Christina Ricci in *Anything Else*, a DreamWorks film written and directed by Woody Allen.

**Kate Jennings Grant** (Group 25) will appear next month at New York Theater Workshop in Amy Freed's play *The Beard of Avon*, directed by Doug Hughes.

**John Henbest** (Group 23) appeared with the Hudson Valley Shakespeare Festival over the summer in rotating productions of Shakespeare's *All's Well That Ends Well*, directed by Terrence O'Brien, and *Antony and Cleopatra*, directed by David Muse.

**Lauren Lovett** (Group 23) and **Michael Tisdale** (Group 25) will appear next month at the Long Wharf Theater in New Haven in *Fraulein Else*, a play adapted by Francesca Faridany from the novella by Arthur Schnitzler and directed by Stephen Wadsworth. Both actors appeared in the same production last spring in California at Berkeley and LaJolla, and will continue with the show later this season at the McCarter Theater in Princeton, NJ.

**Kevin Orton's** (Group 23) album, *Femme Noir*, will be released next month.

**Haynes Thigpen** (Group 23) appeared last month in Shakespeare's *King John*, directed by Paul Mullins, at the Shakespeare Theater of New Jersey.

**Benjamin Krevolin** (Group 22) is the new executive director of the Dutchess County Arts Council, effective this month.

In August, **David Aaron Baker** (Group 19) appeared with Richard Dreyfuss and Jill Clayburgh in Arthur Miller's *All My Sons*, directed by Doug Hughes, at the Westport Country Playhouse.

**Laura Linney** (Group 19) can be seen next month in Warner Bros.' *Mystic River*, a feature film starring Sean Penn, Tim Robbins, and Kevin Bacon and directed by Clint Eastwood. The film was screened at the Cannes Film Festival last May.

### 1980s

**David Adkins** (Group 18) appeared last month at San Diego's Old Globe Theater in *Time Flies*, a new sextet of comic plays by David Ives, directed by Matt August.

In August, **Lisa Gay Hamilton's** (Group 18) *Beah: A Black Woman Speaks*, a new documentary that she wrote and directed, was presented by the International Documentary Association in L.A. This was Hamilton's documentary directorial debut.

**Bellina Logan** (Group 17) and **Ben Bode** (Group 19) are proud to announce the birth of their daughter, Lola Averil Bode, who was born in June.

**David Rainey** (Group 16) is currently appearing at Chicago's Steppenwolf Theater in Suzan-Lori Parks's Pulitzer Prize-winning play *Topdog/Underdog*, directed by Amy Morton.

**Val Kilmer** (Group 10) stars in the Lions Gate Film *Wonderland*, featuring Kate Bosworth and Josh Lucas, and directed by James Cox.

### 1970s

**Harriet Harris** (Group 6) and **John Benjamin Hickey** (Group 18) star in the new television sitcom *It's All Relative*, which premieres on ABC this month.

In August, **Mandy Patinkin** (Group 5) appeared at the Williamstown Theater Festival in *An Enemy of the People*, a new version of the Ibsen play by Christopher Hampton, directed by Gerald Freedman.

**Christine Baranski** (Group 3) appears in *Marci X*, a Paramount Pictures film starring Lisa Kudrow and Damon Wayans and directed by Richard Benjamin.

**Kevin Kline** (Group 1) will appear as Falstaff on Broadway this month in a new adaptation of Shakespeare's *Henry IV*. The Lincoln Center Theater production, also featuring **Audra McDonald** (BM '93, *voice*) **Richard Ziman** (Group 10) and **C.J. Wilson** (Group 23), was directed by Jack O'Brien.

**Sam Tsoutsouvas** (Group 1), **Opal Alladin** (Group 25), **Jenny Ikeda** (Group 30), and **Graham Hamilton** (Group 32) are appearing together this month at New York's Public Theater in Shakespeare's *Two Noble Kinsmen*, directed by Darko Tresnjak.

## MUSIC

### 1990s

**John Mackey** (MM '97, *composition*) has been commissioned by Alvin Ailey American Dance Theater to create a score in collaboration with choreographer **Robert Battle** (BFA '94, *dance*). The work is to receive its premiere at City Center in New York during Ailey's season in December.

**Shawn Jones** (BM '96, *bassoon*) was recently appointed to play contrabassoon/utility bassoon in the Colorado Symphony Orchestra.

**Ji-Eun Kang** (BM '96, MM '98, *piano*) played a recital and chamber music concert in Palo Alto, CA, with her newly formed group YE Solisti in May. She also received her Doctor of Musical Arts degree as a full fellowship student from Michigan State University. This past summer, Kang was invited to perform a series of concerts at the Yellow Barn Music Festival in Vermont. A highlight of her performances was Bartok's Sonata for Two Pianos and Percussion with the Naumburg Award-winning pianist Seth Knopp, who is the director of the festival and a faculty member at Peabody Conservatory.



**Christina Jennings** (BM '94, MM '96, *flute*) recently performed as soloist with the Utah Symphony.

Jennings, who is the recent winner of the Concert Artists Guild Competition, played the Joan Tower Flute Concerto and Charles Griffes's *Poem*. Last year she recorded Shulamit Ran's *Voices*, which will be released on Albany Records.

**Taka Kigawa** (MM '94, *piano*) gave a faculty recital at Greenwich House Music School in September, featuring works for solo piano by Pierre Boulez.

**Ittai Shapira** (BM '94, MM '96, *violin*), **Xiao-Dong Wang** (BM '92, MM '94, *violin*), **Rachel Shapiro** (BM '99, MM '00, *violin*), **Ara Gregorian** (BM '95, MM '97, *viola*), **Alexis Pia Gerlach** (BM '95, *cello*), and **Zvi Plessner** (CRT '93, *cello*) performed a chamber music concert at Merkin Hall in September.

The Carpentier Quartet—**Romulo Benavides** (BM '93, *violin*), violinist Eddie Venegas, **Samuel Marchan** (BM '95, *viola*), and cellist David Gotay—gave a free commemorative concert at El Museo del Barrio in New York City on

September 11. **Edward Malave** (BM '93, MM '95, *viola*) participated at the American Institute of Musical Studies in Graz, Austria, this summer. He was the Alexander Technique teacher-in-residence and led two master classes, as well as participating in the orchestra and chamber music series throughout the festival. **Caroline Almonte** ('91, *piano*) has established a concert series called Six in the City in Melbourne, Australia. Aimed at workers leaving their offices at 6 p.m., the performances are preceded by a cheese and wine reception. Almonte has also released a CD, *Infinite Heartbeat*, with pianist Miki Tsunoda.

### 1980s

**Douglas Hedwig** (DMA '86, *trumpet*) is currently professor of music at CUNY-Brooklyn College, where he teaches trumpet and conducts the school's brass and wind ensembles. He has been invited to perform and lecture at the International Brass Symposium (June 2004) in Bad Sackingen, Germany, and Basel, Switzerland. The title of his performance/lecture is: "Five Magic Notes; Bugle, Post-Coach-Hunting Horn Calls of the World as a Signature of National Identity." Last Year, Hedwig received a special citation from the Commissioner of the New York City Fire Department for his voluntary service as "Civilian Bugler." The award was presented in recognition and thanks for his performance of "Taps" at many funerals and memorial services for the families of New York City firefighters who gave their lives on September 11, 2001.

**Ayako Yonetani** (BM '86, MM '87, DMA '93, *violin*) has been selected to be included in the 2004 edition of *Who's Who in America*, which will be available this month.

**Steven Honigberg** (BM '83, MM '84, *cello*), a member of the Potomac String Quartet in Washington, released David Diamond's *Complete String Quartets, Vol. III*, on Albany Records. Honigberg performed Dvorak's *Silent Woods* and Cello Concerto in August with the Sun Valley Summer Symphony in Idaho.

**David Korevaar** (BM '82, MM '83, *piano*) will perform with the Clavier Trio at Weill Recital Hall on October 27. The recital will feature works by Rodriguez, Dvorak, and Beethoven. Korevaar is in his fourth year as assistant professor of piano at the University of Colorado at Boulder, with frequent performances in Colorado and around the U.S. This summer he was a member of the faculty and performed at the Music in the Mountains Festival in Durango, CO. He also performed in Japan and France in both chamber and solo settings. Recent CD releases include the first volume of **Lowell Liebermann's** (DMA '87, *composition*) piano music on Koch, as well as a collaboration with flutist Alexa Still on a CD of Liebermann's chamber music for flute (also on Koch). His Prometheus Piano Quartet (Eric Lewis, violin; Ronald Gorevic, viola; Matthias Naegele, cello) released its first CD on Centaur of works by Saint-Saëns and d'Indy.

**Janeal Sugars** ('82, *voice*) celebrates 25 years of teaching voice and piano privately at the Houston Music Institute this year.

### 1970s



**Matthew Balensuela's** (BM '79, *saxophone*) article, "The Borrower Is Servant to the Lender: Examples of Unacknowledged Borrowings Between Anonymous Theoretical Treatises" was recently published in *Acta musciologica*, 75 (2003): 1-16. *Acta* is the journal of the

International Musicological Society.

In spring 2003, bass **Julian Rodescu** (BM '77, MM '78, *cello*) performed Schumann's *Paradies und die Peri* with Wolfgang Sawallisch and the Santa Cecilia Orchestra in Rome, and sang the role of Fafner in *Das Rheingold* and *Siegfried* in Dresden. He was invited to give master classes at the Curtis Institute and the University of Massachussets. In June, he returned to Italy for the third Florence Voice Seminar, of which he is co-founder, where he teaches with Benita Valente and Laura Brooks Rice.

**John Owings** (MS '70, *piano*) was joined by violinist Fritz Gearhart for a Texas tour in April that included performances in Corpus Christi, Rockport, and San Marcos. The Owings-Gearhart Duo will give its sixth Weill Hall recital on October 26 with a Prokofiev celebration, including both sonatas for violin and piano and the premiere of Oregon composer Robert Kyr's *Peace Variations*.

1960s

**Joel Revzen** (BM '69, MM '70, *orchestral conducting*) was named artistic director of the Arizona Opera.

**John McCauley** (MS '64, *piano*) con-

ducted a program of Ibert, Telemann, and Schubert with the Chamber Orchestra of Science and Medicine in June at Advent Lutheran Church in New York City. He will lead the same group in a concert of music by Bach, Copland, and Weber on Columbia University's Music in St. Paul's series on October 28.

1950s

**Willem Muller** (BS '53, MS '54, *piano*) performed in 2000 and 2001 at the Rhynouwen International Chamber Music Festival, organized by Rian de Waal. His *Suite Pikiña* for woodwind quintet was first performed in Amersterdam in March by Calefax reed quintet. A double CD of his Antillean Dances is to be issued by Patrick Mortier in Brussels this month.

1940s

**Henry Mancini** ('43, *piano*) will be honored on a U.S. stamp next year. The design will show Mancini conducting while titles of his works appear to scroll past on a screen behind him.

**Jean Frank Rose** (PGD '42, *piano*) was the 2002 winner of the Florida State Music Teachers Association Excellence in Teaching Award. □

FACULTY AND STUDENT NEWS

FACULTY

**Robert Abramson** just finished a very succesful workshop for piano teachers and students at University of Michigan on the subject "Doing the Dances in the Bach Suites and Partitas." He will appear at the Music Teachers National Association convention in March presenting on the "Difference Between Timing and Rhythm for Piano Teachers." Two new books, *Improvisation for All Instruments* and Book 2 of *Piano Hand Dances*, are to be published January 2004 by Music and Movement Press.

After teaching at Tanglewood and the American Symphony Orchestra League's Conductor's Intensive at Aspen this summer, **Eric Booth**, who is artistic director of Juilliard's Mentoring program, led arts-education master classes at Manhattan School of Music and Curtis and worked with the Philadelphia and Oregon Symphonies in September.

**Per Brevig** conducted two concerts in September with the Costa Rica National Symphony Orchestra in San José with soloist Oleh Krysa. Brevig is music director of the East Texas Symphony Orchestra and conducted the orchestra in the opening concert of the season last month with soloist Lang Lang, who played Mozart's Piano Concerto No. 24. He spent July and August at the Aspen Music Festival.

In June double bass faculty member **Timothy Cobb** coached and performed chamber music at the Sarasota (FL) Music Festival. Also that month he gave two performances of the J.B.Vanhals Concerto for Bass with the Vermont Philharmonic, conducted by Louis Kosma. He was a guest artist at the Hartwick Festival and Music School in July, where he gave a master class and performed a recital. In August, Cobb performed with the Mostly Mozart Festival, joining new music director Louis Langrée.

**Paul Jacobs** has been invited to perform at the 11th annual Basically Bach Festival on October 4 at St. Peter's Lutheran Church in Manhattan, playing works of Bach and Reger. Jacobs joined the organ faculty this year.

**Mari Kimura** (DMA '93, *violin*) appeared in a CNN Headline News "Cool Science"

segment in July, performing the violin interactively with a guitar robot created by Eric Singer of LEMUR-League of Electronic Musical Urban Robots, at the Robot Talent Show at Eyebeam Gallery in Chelsea.

**Philip Lasser**'s recent Sonata for Cello and Piano was premiered in April at the National Gallery of Art in Washington by **Zuill Bailey** (MM '96, *cello*) and **J.Y. Song** (DMA '98, *piano*). He also recently received a commission by the El Paso Pro Musici Festival for a trio to be performed in January 2004.

**Wynton Marsalis** ('81, *trumpet*) is writing music for a new play, *Eatonville*, which will be premiered at the Amas Musical Theater in New York this fall.

**Lionel Party** took part in the 14th Semaine Internationale de Piano in Blonay-St. Léger, Switzerland, in August. He gave a solo harpsichord/chamber music recital of early Baroque music with Baroque violin (played by his daughter), sackbut, Baroque trumpet, and Baroque bassoon. He also delivered three lecture-demonstrations: "Tempo and Rhythmic Freedom in the Performance of 18th-Century Music," "Baroque Ornamentation," and "Choosing Tempo in the Performance of the Music of J.S. Bach."

**Behzad Ranjbaran** (MM '88, DMA '92, *composition*) traveled to London in September to record his orchestral cycle *The Persian Trilogy* with the London Symphony Orchestra under the baton of **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*).

**Peter M. Rojcewicz**, chair of the Liberal Arts Department, is teaching a course this fall at the C.G. Jung Foundation for Analytical Psychology in New York titled "The Way of Mercurius: Alchemical Image and Paradoxical Psyche." The class traces the presence of the archetypal figure of Mercurius or Quicksilver in science, painting, and selected postmodern film. In addition, Rojcewicz is continuing his professional studies in analytical psychology at the foundation.

The White House celebrated Black Music Month in June by hosting a concert

SPOTLIGHT ON  
AMERNET STRING QUARTET

Grass Roots in Cincinnati

*The Amernet String Quartet is an all-Juilliard ensemble, with members from two different generations. Marcia Littley (B.M. '91, violin) and Javier Arias (B.M. '91, cello), who are married, founded the ensemble in 1991 while at the School. The other two members, Michael Klotz (M.M. '02, viola and violin) and Misha Vitenson (M.M. '02, violin) auditioned for the group in spring 2002 and were hired for the viola and first violin seats. Although this is only their second year of playing together, the members feel—and audiences agree—that this may be the best-sounding incarnation of the quartet.*

FOUR of the six points of the Amernet String Quartet's mission statement on its Web site (www.amernet.us) mention the audience—reaching audiences, expanding audiences, challenging audiences, educating audiences. The quartet is committed to the belief that performers and listeners are equal partners in the creation of art. The group up is equally passionate about achieving the highest level of musicality and reaching as many people as possible. Littley says, "It's wonderful to rehearse and try to play at the highest level you can. That's very inspirational, but it has to be far more meaningful than that."

Obviously, increasing the audience is a good way for an artist to make sure he will stay in demand in the future. But, as Littley says, outreach goes beyond self-preservation: "I think that art really does encourage a higher level of thinking and of the choices we make in society. Classical music really lends itself to dealing with emotions, rather than blocking them out. That's a very important contribution of the arts—of any kind." To connect with as many audience members as possible, the quartet does outreach performances in schools, runs a summer program

(through Northern Kentucky University) for both novice and experienced young musicians, and plays private house concerts, all of which give the members a chance to interact with the audience in a more intimate setting than the concert hall.

The Amernets have received overwhelming support from fans and donors in their community. Klotz says he didn't realize how important community support was before he joined the quartet: "Having people like the Amernet Society, who believe in us and help us fund certain projects, is quite an asset. It really gives me a great sense of pleasure that the Amernet is viewed as Cincinnati's string quartet." The quartet has been based in Cincinnati for almost all of its existence, and the members teach at Northern Kentucky University's Patricia A. Corbett String Program, which was established for them in 2000. (The university is in Highland Heights, Ky., part of the greater Cincinnati area.) The program is part

of the music department at N.K.U., offering degrees in music education, performance, and music. The department will have enough students this year to establish a chamber orchestra, an exciting step

for the school and the quartet.

Even though their Juilliard experiences were separated by about a decade, the quartet members find having the same alma mater is an advantage. Littley says: "I think having the common training leads to many things we don't have to discuss because a lot of the things are just second nature." Klotz agrees, and adds that he's had fun hearing about his colleagues' experiences at Juilliard and the ways that they overlap with his own. "We all have quite an affinity for [ear training teacher] Miss Cox," he says. "The way she drilled her rhythm exercises into us.... That has left a lasting impression on me."

—Lisa Yelon



The members of the Amernet String Quartet (left to right): Misha Vitenson, Marcia Littley, Michael Klotz, and Javier Arias.

called "Harlem's Song." It was produced by faculty member **Loren Schoenberg**, who led a band that included students **Jumaane Smith**, **Carl Maraghi**, and **Ulysses Owens**. **Victor Goines**, director of the Jazz Studies program, was also there as a featured soloist.

**Robert Neff Williams** directed R.B. Sheridan's *The Rivals* for the Pearl Theater, which is currently playing Off-Off Broadway. His production features **Chris Moore** (Group 24), **Eunice Wong** (Group 28), and **Sean McNall** (Group 29).

Flute faculty member **Carol Wincenc**, cello faculty member **Jerry Grossman**, **Korliss Uecker** (MM '86, *voice*), and pianist **Tung Kwong-Kwong** performed at Merkin Hall in September.

Movement instructor **Moni Yakim**

directed *I Want the Whole World To See That I Can Cry!*, a theatrical documentary based on the personal journals of Ester Herschberg, written and produced by Miri Ben-Shalom, for a production featured in the New York International Film Festival this summer. **Mina Yakin** was the associate director. (A related article is on Page 14.)

STUDENTS

Voice student **Anton Belov** is to give the opening concert of the Young Concert Artists series at the Kennedy Center in Washington on October 12.

Organ student **Colin Fowler** will give a free concert on October 12 at Calvary Baptist Church, 123 W. 57th Street, in Manhattan. The program will include works of Bach, Franck, Hindemith, and others. □



CALENDAR

OF EVENTS

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  
*Standby admission only.*

**ORION WEISS AND KONSTANTIN SOUKHOVETSKI**  
Gina Bachauer International Piano Competition 2003 Winners Concert  
MEDTNER *Canzona Matinata and Sonata Tragica* from *Zabitiye motivi (Forgotten Melodies)*, Op. 39  
LISZT *Mephisto Waltz* No. 1  
DARIUS MILHAUD *Scaramouche*, Op. 165b  
Paul Hall, 9 PM

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

**JUILLIARD ORCHESTRA**  
Otto-Werner Mueller, Conductor  
Gregory Anderson, Piano  
BEETHOVEN Overture to *Die Weihe des Hauses*, Op. 124; Piano Concerto No. 4 in G Major, Op. 58; Symphony No. 7 in A Major, Op. 92  
Juilliard Theater, 8 PM  
*Standby admission only.*

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

**3/FRI**  
**VIOLIN CONCERTO COMPETITION**  
MOZART Violin Concerto No. 4 in D Major, K. 218  
Paul Hall, 4:30 PM

**VIOLA CONCERTO COMPETITION**  
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/TUES**  
**JUILLIARD JAZZ ENSEMBLES**  
The Blue Note Years  
Paul Hall, 8 PM  
*Standby admission only.*

**8/WED**  
**VOCAL ARTS MASTER CLASS WITH LEONTYNE PRICE**  
Juilliard Theater, 1 PM  
*Standby admission only.*

**9/THURS**  
**JUILLIARD SYMPHONY**  
Carlos Kalmar, Conductor  
Carla Leurs, Violin  
MOZART Symphony No. 38 in D Major, K. 504; Violin Concerto No. 4 in D Major, K. 218  
SCHOENBERG *Fünf Orchesterstücke*, Op. 16  
ELGAR *In the South*, Op. 50  
Juilliard Theater, 8 PM  
*Standby admission only.*

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.

**10/FRI**  
**CELLO CONCERTO COMPETITION**  
BLOCH *Schelomo*  
Paul Hall, 4:30 PM

**AMY IWAZUMI, VIOLIN**  
Morse Hall, 6 PM

**XIANG ZOU, PIANO**  
Paul Hall, 8 PM

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



Photo by Jack Mitchell

**Leontyne Price will give a vocal arts master class on October 8 in the Juilliard Theater.**

**13/MON**  
**CARLA LEURS, VIOLIN**  
Paul Hall, 6 PM

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

**15/WED**  
**PIANO PERFORMANCE FORUM**  
Paul Hall, 4 PM

**AMERICAN BRASS QUINTET**  
Daniel Saidenberg Faculty Recital Series  
BRADE/SIMPSON (arr. Mase) A Suite of 17th-Century Dances  
LACERDA *Fantasia e Rondo*  
THOMAS *Consonanze Stravaganti* - Music for Brass Quintet after Giovanni Macque  
AMY *Relais* (1967)  
GABRIELI *Venetian Canzone*  
Juilliard Theater, 8 PM  
Free tickets required; available at the Juilliard Box Office.  
*See article on Page 5.*

**VIOLA STUDIO RECITAL**  
Students of Heidi Castleman, Misha Amory, and Hsin-Yun Huang  
Morse Hall, 8 PM

**16/THURS**  
**LIEDERABEND**  
Paul Hall, 6 PM

**17/FRI**  
**JAMES HERSTATT, VIOLA**  
Morse Hall, 6 PM

**18/SAT**  
**CHELSEA CHEN, ORGAN, AND EDWARD GERARD NIEDERMAIER, COMPOSITION**  
Paul Hall, 8:30 PM

**22/WED**  
**WEDNESDAYS AT ONE**  
Alice Tully Hall, 1 PM

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*The Odyssey*  
Directed by Ruben Polendo  
Studio 301, 8 PM  
Free tickets required; available 5 PM, Oct. 8, at the Juilliard Box Office.  
*Extremely limited ticket availability. See article on Page 4.*

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

**JUILLIARD SONGBOOK**  
Morse Hall, 6 PM

**EMILY BRAUSA, CELLO**  
Paul Hall, 8 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

**JUILLIARD JAZZ ORCHESTRA**  
Symphony in Riffs: The Music of Benny Carter  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 10 at the Juilliard Box Office.  
*See article on Page 1.*

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

**DANIEL GRODZICKI, FLUTE**  
Paul Hall, 8:30 PM

**26/SUN**  
**JUILLIARD ORCHESTRA AT CARNEGIE HALL**  
Charles Dutoit, Conductor  
Emanuel Ax, Piano  
Jossie Pérez, Mezzo-Soprano  
DEBUSSY *Ibéria* from *Images; La soirée dans Grenade* from *Estampes; La puerta del vino* from *Préludes*, Book 2  
FALLA *Noches en los jardines de España; El sombrero de tres picos*  
Carnegie Hall, 2 PM  
\$15-47 tickets on sale at the Carnegie Hall Box Office or CarnegieCharge (212) 247-7800.  
*See article on Page 1.*

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

**27/MON**  
**JUILLIARD SYMPHONY**  
James DePreist, Conductor  
ROSSINI Overture to *L'italiana in Algeri*  
BERLIOZ *Harold en Italie*, Op. 16  
SCHUBERT Symphony No. 9 in C Major, D.944 ("Great")  
Avery Fisher Hall, 8 PM  
\$15 and \$7 tickets on sale at the Avery Fisher Hall Box Office or CenterCharge (212) 721-6500.

**30/THURS**  
**SONATENABEND**  
Paul Hall, 8 PM

**31/FRI**  
**JAZZ MASTER CLASS**  
Donald Brown  
Morse Hall, 4 PM

NOVEMBER

**1/SAT**  
**PRE-COLLEGE FACULTY RECITAL**  
Eric Ewazen, Composition  
Paul Hall, 6 PM

**2/MON**  
**JUILLIARD JAZZ ENSEMBLES**  
The Music of Donald Brown  
Paul Hall, 8 PM  
Free tickets required; available starting Oct. 20 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**4/TUES**  
**LOUIS SCHWADRON, FRENCH HORN**  
Paul Hall, 8 PM

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

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

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

**JEROME L. GREENE CONCERT**  
An Evening of Baroque Music  
Lionel Party, Artistic Advisor  
Works by Corelli, Pachelbel, Bach, Purcell, and Handel  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 23 at the Juilliard Box Office.

**7/FRI**  
**CHRISTOPHER GAUDI, OBOE**  
Paul Hall, 6 PM

**NATALIE JOACHIM, FLUTE**  
Paul Hall, 8 PM

**8/SAT**  
**MINJUNG SEO, COLLABORATIVE PIANO**  
Paul Hall, 8:30 PM

**10/MON**  
**JUILLIARD ORCHESTRA**  
Gerard Schwarz, Conductor  
Juilliard Choral Union, Judith Clurman, Director  
Brooklyn Youth Chorus, Diane Berkun, Director  
Tovah Feldshuh, Narrator  
ADLER *The Challenge of the Muse*  
BLOCH *Schelomo*  
BERNSTEIN *Kaddish* (Symphony No. 3)  
Avery Fisher Hall, 8 PM  
\$15 and \$7 tickets on sale starting Oct. 6 at the Avery Fisher Hall Box Office or CenterCharge (212) 721-6500

**SOO R. BAE, CELLO**  
Paul Hall, 8 PM

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

**JUILLIARD OPERA CENTER**  
HANDEL *Oreste*  
Juilliard Theater Orchestra  
Daniel Beckwith, Conductor  
Lillian Groag, Director  
Juilliard Theater, 8 PM  
\$20 tickets on sale starting Oct. 8 at the Juilliard Box Office or CenterCharge (212) 721-6500.

**13/THURS**  
**LIEDERABEND**  
Paul Hall, 6 PM

**DMITRY KOUZOV, CELLO**  
Paul Hall, 8 PM

**14/FRI**  
**CHENG-WEN LAI, OBOE**  
Paul Hall, 6 PM

**CHRISTOPHER GUZMAN, PIANO**  
Paul Hall, 8 PM

**JUILLIARD OPERA CENTER**  
HANDEL *Oreste*  
Juilliard Theater, 8 PM; see Nov. 12

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
Yousun Chung, Oboe  
Works by Barry, Yanov-Yanovsky, Mamlok, Hosokawa, and Warsaw.  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 31 at the Juilliard Box Office

**15/SAT**  
**PRE-COLLEGE FACULTY RECITAL**  
Andrew Thomas and Ira Taxin, Composers  
Paul Hall, 6 PM

**DANIEL GROSS, BASS-BARITONE**  
Paul Hall, 8:30 PM

**16/SUN**  
**JUILLIARD OPERA CENTER**  
HANDEL *Oreste*  
Juilliard Theater, 2 PM; see Nov. 12

**17/MON**  
**RICHARD COX, TENOR**  
Paul Hall, 6 PM

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

**18/TUES**  
**REBECCA TAYLOR, VIOLA**  
Paul Hall, 8 PM

**19/WED**  
**WEDNESDAYS AT ONE**  
Juilliard Percussion Ensemble  
Daniel Druckman, Director  
Alice Tully Hall, 1 PM

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

**RAFAL JEZIERSKI, CELLO**  
Paul Hall, 8 PM

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

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

**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
William Ferguson, Tenor  
Steven Philcox, Piano  
Works by Bates, Schubert, Purcell, Britten, and Grainger  
Alice Tully Hall, 8 PM  
\$20, \$15 tickets on sale starting Oct. 23 at the Alice Tully Hall Box Office or CenterCharge (212) 721-6500.

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BRIAN FRIEL *Translations*  
Directed by Richard Feldman  
Drama Theater, 8 PM  
Free tickets required; available starting at 5 PM, Nov. 6 at the Juilliard Box Office.  
*Limited ticket availability.*

**21/FRI**  
**YOON-YUNG CHO, VIOLIN**  
Paul Hall, 6 PM

**JESSIE MONTGOMERY, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BRIAN FRIEL *Translations*  
Drama Theater, 8 PM; see Nov. 20

**22/SAT**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BRIAN FRIEL *Translations*  
Drama Theater, 2 & 8 PM; see Nov. 20

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Works by Hindemith, Mozart, and Schubert.  
Juilliard Theater, 5 PM

**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
Works by Ravel, Saint-Saëns, and Beethoven.  
Juilliard Theater, 8 PM

**ERIK CARLSON, VIOLIN**  
Paul Hall, 8:30 PM

**JILL VAN GEE, VIOLA**  
Morse Hall, 8:30 PM

**23/SUN**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BRIAN FRIEL *Translations*  
Drama Theater, 7 PM; see Nov. 20

**24/MON**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BRIAN FRIEL *Translations*  
Drama Theater, 8 PM; see Nov. 20

**JUILLIARD SYMPHONY**  
Otto-Werner Mueller, Conductor  
Works by Mozart, Ewazen, Prokofiev, and Saint-Saëns  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 10 at the Juilliard Box Office.

**25/TUES**  
**PEI-YEH TSAI, PIANO**  
Paul Hall, 4 PM

**SHARON BOGAS, CELLO**  
Paul Hall, 8 PM

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



Photo by Bruce Forster

**Carlos Kalmar will conduct the Juilliard Symphony on October 9.**