

The Juilliard Journal

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November 2003

Shaking a Fist at the Almighty

A Daughter's Perspective on Bernstein's *Kaddish Symphony*

The *Kaddish* is one of the most powerful prayers in the Jewish liturgy. A profoundly personal prayer chanted at every synagogue service, it is sometimes called the "Prayer for the Dead," as it is recited at the graveside of a deceased parent, spouse, sister, brother, loved one, or friend—although it is actually a powerful affirmation of life. Leonard Bernstein's Third Symphony, titled *Kaddish*, is a musical interpretation of this liturgical text. Written in 1963, the symphony is a dramatic work scored for large orchestra, full chorus, a children's choir, narrator, and soprano soloist. While preparing for the upcoming Juilliard Orchestra and Choral Union performance of the symphony on November 10 at Avery Fisher Hall, **Judith Clurman**, Juilliard's director of choral activities, recently met with Mr. Bernstein's eldest daughter, Jamie Bernstein Thomas, who talked about her father and the *Kaddish Symphony*.



Photo courtesy of Jack Gottlieb

Leonard Bernstein's *Kaddish Symphony* received its premiere in Tel Aviv on December 9, 1963, with the composer conducting the Israel Philharmonic. This photo, taken at a celebration following the performance, shows Bernstein (center, against wall) toasting with others who were involved in the performance. Among them were choral conductor Abraham Kaplan, who prepared the chorus (seated first from left); mezzo-soprano Jennie Tourel, who was the soloist (seated third from left); Jack Gottlieb, then Bernstein's assistant (seated next to Tourel); Bernstein's wife, the actress Felicia Montealegre (seated to Bernstein's left); and Hannah Rovina, the narrator for the premiere (first from right).

Judith Clurman: Your father was a musical hero of mine. The broadcasts of the Young People's Concerts were very special in my household... What did the *Kaddish Symphony* and the

Kaddish prayer mean to your father?

Jamie Bernstein Thomas: This is a loaded question. It meant so many different things to my father. It's all about

fathers. The symphony's narration is addressed to "My Father"—meaning the Heavenly Father—but he had a lot of issues with his own father. I think that writing the *Kaddish Symphony*

was a way of working through all of that. By the way, I wrote a new version of the narration that I have performed. In it, I have added yet another

Continued on Page 12

Juilliard Presents American Premiere of Handel's *Oreste*

By LISA ROBINSON

ONE of the most important contributions of the historical performance movement has been the revival of Baroque opera, after more than two centuries of neglect. Following a period of re-acquaintance with the more familiar works of the period, presentations of lesser-known repertoire are now becoming more and more common. A case in point is Georg Friederich Handel's "*pasticcio Oreste*," first performed at London's Covent Garden Theatre on December 18, 1734, and not heard again until a 1990 performance in Karlsruhe, Germany. (As an indication of just how unfashionable Baroque opera was during the late 18th and 19th centuries, no Handel operas were performed anywhere between 1754 and 1920!)

A decade after 1990, London audiences had the opportunity to hear the work in a performance by the English Bach Festival Opera at Covent Garden's Linbury Studio Theatre on January 23, 2000. Noting that the opera hadn't been performed in Britain in the 266 years since its premiere, a reviewer from *The London Times* concluded: "Now we know why.

Despite a few amazing chromatic moments, this is far from vintage Handel: in fact, the old boy cobbled it together from his previous hits, while some hack librettist reduced Euripides' *Iphigenia in Tauris* to a stock Italian-opera farrago."

New York opera fans will have the chance to come to their own conclusions about the work—and, given the unique talents and approaches of those participating in this production, may be in a better position to discover its merits than previous audiences—when the Juilliard Opera Center presents the U.S. premiere of *Oreste* on November 12, 14, and 16. Directed by Lillian Groag and conducted by Daniel Beckwith, a leading specialist in 17th- and 18th-century opera, the production will feature male soprano Michael Maniaci in the title role. This production will be the first time the new critical edition of *Oreste*, part of the *Hallische Handel-Ausgabe*, has been utilized for a performance in North America.

As indicated in Handel's title, the opera is a *pasticcio*—a term designating a work in which a new libretto is set to pre-existing music by one or more composers (in the most notori-

Continued on Page 6

Renowned soprano and Juilliard alumna **Leontyne Price** returned to the School on October 8 to give a public master class in the Juilliard Theater. Her theme for the afternoon was the development of individual artistry—the transcending of self-consciousness and the excavation of the essential uniqueness of each individual performance. "You're out of the studio now, angel," she told participants. "This is where the journey begins." Voice student Camille Zamora reports in an article on **Page 3**.



Photo by Peter Schaaf

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CONTENTS

Features

Shaking a Fist at the Almighty 1
U.S. Premiere of Handel's *Oreste* 1
Leontyne Price Master Class 3
4th-Year Actors Explore Friel's *Translations* . . 4
Jazz's Heritage Comes to Life in Concert. . . . 5
Double Bill for Double Reeds by N.J.E. 8
Three Distinguished Guests Visit Juilliard . . . 9
Ferguson 1st Tenor Presented in Debut. . . . 11
The Multifaceted Legacy of Jewish Music. . . 12
Greene Concert Highlights Baroque Music. . . 14
State-of-the-Art Recording Studio in London . . 16
Liederabend to Highlight the 'Big Five' 18
Umbrella for Students With Special Needs. . . 19

Departments

Letters to the Editor 2
Voice Box 2
Juilliard Portraits. 7
Discoveries 8
Time Capsule. 11
Career Beat 15
Recent Events. 17
Words Without Songs 18
Focus on Art 20
Alumni News 21
 Spotlight 22
In Memoriam 22
Faculty and Student News 23
Calendar of Events 24

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LETTERS TO THE EDITOR

REMEMBERING MR. Z

THANKS to Greta Berman for the article on Max Beckmann in the September *Juilliard Journal*. It brought back memories of my years in the early '60s studying double bass at Juilliard with Frederick Zimmermann. I don't know how many students and faculty were aware that Mr. Z, in addition to being the pre-eminent bass teacher of his era, was a world-class art collector, as well as a painter himself. The walls of his apartment on West 55th Street, where he taught, were literally covered with paintings, drawings, lithographs, collages, sculpture—you name it. There were originals by Paul Klee, Ernst Kirchner, George Grosz, Yves Tanguy, Picasso (ceramics and drawings), and one of his favorites, Max Beckmann (coils and a lot of drawings).

There was so much in the small living room that I was overwhelmed when I showed up for my first lesson. The centerpiece was a life-size triptych of three nude women by Kirchner, flanked on one side by a Klee on burlap called *Gefangen*, as I remember. Of course, the music stand was placed so that you would face them while taking a lesson. I told Mr. Z that I had to turn away, but it didn't matter, because there was just more visual stimuli everywhere. As I later found out, this "clutter" continued throughout the apartment.

The Tanguy was in the bedroom,

as was the Wols. Mr. Z often had recitals or rehearsals at the apartment, to which he invited students. One night, while dropping my coat on the bed, I was leaning up to an interesting oil for a closer look. He poked his head in and said, "Ever seen anything like that? Here—sit down; take a closer look." He picked it off the wall, handed it to me, moved some coats off the bed, and there I sat, Wols in hand, studying the intricacies of the artist's deep, strange world.

I have tried to follow the trail of some of the prominent works in the years since Mr. Z's death. Every once in awhile, I see one in a museum, book, or show publication. I always go to the Expressionist exhibitions hoping for a sighting. It sparks a connection in me, as Ms. Berman's article did, to the excitement, that grand feeling of discovery and creativity that I felt in those years at Juilliard—but most of all, to how I always looked forward to the next lesson with Fred Zimmermann.

ANDY MUSON
Sherman Oaks, CA

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VOICE
by Wendy Law
BOX

'A Voice to Our Emotions'

I was recently invited to play at the memorial ceremony, "A Tribute to Our Fallen Colleagues" at the General Assembly of the United Nations in New York on September 19. U.N. staff and family members of those who lost their lives in the recent attack on the U.N. compound in Baghdad gathered for the occasion to mourn for their loved ones. It was a personal honor to perform—but most importantly, it was an honor to be needed as a musician and as an artist to take part in this healing process.



Wendy Law

The experience was surreal in many ways. Some of the world's most important leaders have gathered at the U.N., and pivotal historic decisions have been made in that room. Just about half a year ago, we saw President Bush appearing at the General Assembly, attempting to convince the U.N. to approve a military operation against Iraq. Performing right next to the podium where many world leaders have spoken, in front of an audience of 3,000, was somewhat overwhelming, not to mention seeing Secretary General Kofi Annan himself

sitting in the front row in the audience.

But I didn't let all that stuff get to me; I knew why I was there as an artist. I was there to help honor the people whose lives were cut short because of hatred and war. I was there to help the victims' families honor their loved ones in a meaningful way. The least I could do as a musician was to provide music to console, and to commiserate with some of their pain and suffering.

I played the Allemande from the Fifth Bach Cello Suite, with the A string tuned down to a G (as indicated by Bach), in both the cello version and a transcription of the original lute version by my former teacher, Laurence Lesser. The lute version is filled with ornamentation written by Bach himself, with unexpected but extremely beautiful harmonies. I played my heart out, as this particular Bach movement is one of my favorites.

We are living in a time of war, terrorism, and financial instability. As performing artists, we are constantly competing with all kinds of dynamic visual media (pop culture, TV, the Internet), fighting to be heard and to be acknowledged for the work that we do. Budget cuts in school arts programs and in arts institutions make our future look gloomy, and the careless attitude toward the arts in our culture make some of us question our roles as artists and our importance in society.

After performing for 3,000 people overcome with grief and sadness, feeling and seeing the effect music had on them, and receiving their heartfelt thanks after the ceremony, it dawned on me how vital artists are, how much we are needed.

I firmly believe that being an artist is about more than just performing. It is about bringing people together, making connections and sharing. We play many roles. We are storytellers, bringing fantasies, myths, and imagination to life. We are historians, tracing the legacies from Bach to Shakespeare, threading thousands of years of human knowledge, science,

into fabrics of artistic forms. We are communicators, using our art to invoke emotions, to convey expressions, and to make political statements. We are healers, reaching out to people through our art, consoling, moving, and giving hope. We are entertainers, bringing joy to our audiences as we create and inspire.

The experience of playing at the United Nations will always be unforgettable. It was made even more so by a letter that I received from the Secretary General a week later. He wrote, "Your cello gave a voice to our emotions at a time when words were simply not enough to express how

We are healers,
reaching out to people
through our art, consoling,
moving, and giving hope.

deeply we mourn the loss of colleagues, friends and loved ones. Your performance was a vivid demonstration of the power of music to transcend language and culture and to bring people together."

The letter from the Secretary General means more to me than any praise I have received in my life, because of his recognition of the importance and power of art. I was moved to tears when I first read it, touched that he saw that art has the ability to heal, to communicate, and to unite. It reaffirms my belief that we as artists have special responsibilities in the world: to nurture the human spirit, to bring meaning to our lives, and to cultivate and celebrate creativity and expression. The experience gives me hope and encourages me to continue my work as an artist, and to continue to spread and advocate something that we all believe in so strongly: the arts. □

Wendy Law is an artist diploma candidate in cello.

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

A Legend Leads the Way

Leontyne Price Enlightens in Vocal Master Class

By CAMILLE ZAMORA

THE manner in which Leontyne Price took the stage of the Juilliard Theater for her master class on October 8 was indicative of the spirit of the three-and-a-half hours that would follow. Entering quietly, almost gingerly, to a deafening ovation from the packed house, Ms. Price listened and acknowledged our star-struck appreciation for several moments, and then hushed us with a gesture. Today's class would be about the work, she said with one smooth "sit down!" motion of her hand. Any audience attempts at heroine-worship would be quickly and humorously deflected in a way that would perpetually highlight the young singers onstage—their sounds, their interpretations, their journey "beyond the studio and over to that plaza over there" (indicating the Met and the State Theater that lie just beyond the Juilliard Theater walls).

While constantly praising the fundamentals she herself learned as a Juilliard voice student (her magnificently demonstrated high B's were followed by the aside, "I learned that here!"), Ms. Price chose as her theme for the afternoon the development of one's individual artistry—the transcending of self-consciousness and the excavation of the essential uniqueness of each individual performance. "You're out of the studio now, angel," she said. "This is where the journey begins."

Leontyne Price's own journey began in 1927 in segregated Laurel, Miss., where she was raised and her musical talents nurtured, by her family and community. She received a scholarship to attend Ohio's Central State College as a music education major, and later—with the assistance of Paul Robeson, the Chisholm family (her aunt's employers), and the School's administration—she came to Juilliard and began her study with Florence Page Kimball. (It is largely to Ms. Kimball, who early on instilled in her young pupil the importance of "singing on your interest and not your capital," that Ms. Price attributes her longevity in the famously voice-devouring canon of heroic Verdi roles.) While at Juilliard she performed roles in Virgil Thomson's *Four Saints in Three Acts*, Verdi's *Falstaff*, and

Gershwin's *Porgy and Bess* (the latter opposite future husband William Warfield). From Juilliard, she went on to tour Europe in the *Porgy and Bess* cast, singing for Herbert von Karajan in Vienna and, in 1960, making her



Leontyne Price gave a master class at the Juilliard Theater in October. She coached vocal arts students, including soprano Melissa Shippen (above) and bass Alvin Crawford (right).

debut with what she called "my warrior-part, my heart-beat"—Verdi's *Aida*—at La Scala. In 1961, she made her Metropolitan Opera debut in *Il Trovatore* with Franco Corelli in a performance greeted with a 42-minute ovation that to this day maintains its record as one of the longest in the house's history. In subsequent years, she established herself not only as the great Verdi soprano of the century, but also as a figurehead and, in a sense, a healer—an artist who, during a very divisive time in our country's history, championed American song in all of its breadth and richness, sang recitals in small venues as well as large, and toured with the Met in the segregated South when the company had to boycott opening-night festivities that were "whites-only" affairs. She has described her career as that of "an American troubadour"—a title both elegant and earthy and, as such, perfectly descriptive of Ms. Price herself.

The first singer in the master class was soprano Susanna Phillips, who—

together with Donna Gill at the piano—gave a beautifully poised rendition of the Countess's aria "Dove sono i bei momenti" from *Le Nozze di Figaro*. Ms. Price—aware of the effect of her status on the students and the innate difficulty of the master class medium—began her work with Susanna by applauding her performance, taking her hand, and saying, "Well, O.K., you did it. Now that's out of the way." She continued, "I just want you to give us a little more... And, no, angel, I don't mean volume; I don't mean pumping. I mean focus. Even in staid roles, you must be warm, open, alive."



Don't make this great genius of Mozart—well, *precieuse*. Your voice is stunning. I want you to enjoy it more; if you enjoy it more, we will too. The fire of the recitative, delivered quickly, brings out the plaintiveness of the legato aria that follows." Susanna proceeded to take the aria again from the top, with an intensity that (in conversation after the class) she said she had never experienced before. The result was thrilling, for her and for the audience.

WITH mezzo-soprano Fenna Ograjensek, who performed "All'afflito é dolce il pianto" from *Roberto Devereux* with Michael Baitzer at the piano, and tenor Steven Paul Spears, who performed "Il mio tesoro" from *Don Giovanni* with Ho-Jeong Jeong at the piano, Ms. Price continued her emphasis on intensity of focus and sheer, sensual delight in

one's own instrument. The singers, in turn, went on to deliver phrases of increasing ease and color, with Fenna singing her final cadenza hand-in-hand with Ms. Price with utter beauty and ease, and Steven becoming a Spanish nobleman before our very eyes. Ms. Price exhorted him to show us with his voice what later "the sword and boots and all of your character's period costume will show us in the theater. I am getting the intent and the valor of Don Ottavio, but I'd like even more." As for the treacherously long fioritura passages that have been the stumbling block of lesser Don Ottavios through the ages, Ms. Price demanded them from Steven all on one breath, which he gracefully obliged. "Singing is like being on a high wire," she said. "Look, you're already up there on the wire. I am just asking you to take one more step. I know you can do it, but *you* must know you can do it." After his graceful execution of her request, she clapped her hands and laughed, "Now, if you sing it like that, Donna Anna and all those girls are going to have to watch their step!"

With bass Alvin Crawford, accompanied by Michael Baitzer in "Il lacerato spirito" from *Simon Boccanegra*, Ms. Price continued to focus on the dual issues of full immersion in the role and the music and generous delivery of an individualized sound. "It's good, angel—in fact, it's magnificent. But I want it to be *more* magnificent. Can you give us more? Again, I don't mean louder; I mean more *sonorous*. I want you to bow your sound. I want you to love it more. You cannot be too involved here. You must be the first person on the list to dig this, and the more you dig it, the more they will—excuse the vernacular!" Praising Michael's deeply felt piano introduction, she encouraged Alvin to listen and respond to it more intensely. "Hear the genius of Verdi doing everything for you, dramatically, in that introduction. Focus, and listen to Verdi telling you to sing. He wants your words—the *dunkel* in the 'mmm' of 'maledetto'—and he wants the aria to be more *you*, more wonderfully tall and strong!" Referring to the later maturation of bass voices, she counseled Alvin to be patient: "What you do best will be down yon-

Continued on page 19



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A Country By Any Other Name...

Fourth-Year Actors Explore Friel's *Translations*

By **KEVIN KELL O'DONNELL**

"I don't think there's any point in being Irish if you don't know the world is going to break your heart eventually."
—Daniel Patrick Moynihan, upon hearing of President John F. Kennedy's assassination.

ALTHOUGH Brian Friel's play *Translations* takes place in a small, rural community in the county of Donegal, Ireland, and deals with the violent and complex relationship between the Irish and the British, it is by no means simply "an Irish play." In the same way that Moynihan's quite personal comment about the Irish experience is actually a truism about the human experience, *Translations* is, at its core, about our collective relationship to language.

What does it mean to have the names of places around you—towns, beaches, lakes—suddenly changed? With the changing of a name, does the thing itself change? Is there a choice in this? Are words themselves, their sounds—vowels, consonants, length, pitch—the things that give an object meaning? Or is it the images *behind* the sound that contain the stuff of life? If so, can these images survive under new words? What happens when these images are not renewed, re-examined, and re-applied? Hugh, a character in the piece, arrives at a conclusion: "We fossilize."

The play takes place in 1833, in a Hedge School in the small town of Ballybeg, County Donegal, Ireland, run by Hugh Mor O'Donnell. He is an astute, fast-thinking, frequently inebriated man who teaches the townspeople reading and writing in Irish, Greek, and Latin; arithmetic; and, in his own way, history. The people speak only Gaelic, or Irish in Ballybeg (with the exception of Hugh and his son Manus, who also speak English). Manus, who serves as Hugh's dedicated and reliable assistant, suffers from a crippled leg. Among the students, Jimmy Jack Cassie, in his 60s and still called "the infant prodigy," has practically memorized the books of Homer and Virgil, and lives a life that teeters between zealous academic pursuit and complete fantastical delusion. He's there for the intellectual stimulation and the company. Doalty, a young farmer from the town, and Bridget, a young countrywoman, round out the group, along with Sarah, a student with a severe speech deficiency. Maire, who also works on a farm, studies the school's atlas and dreams of moving to America. She desperately wants to learn English, a language that has been consciously overlooked by Hugh and Manus in their curriculum. *This is Ireland, and the people should be speaking Irish*, Hugh and Manus seem to

communicate by their silence when Maire makes her plea. Friel has set up a wonderful theatrical device in the piece: While the people of Ballybeg are indeed speaking English on the stage, they are, in the world of the play, actually speaking Irish to each other.

As the play opens, we learn that the British army has arrived in Ballybeg with the singular mission of creating a new map of Ireland. Two officers, Captain Lancey and Lieutenant Yolland, pay a visit to the school, accompanied by a translator, Owen O'Donnell (coincidentally Hugh's younger son, who has returned home from Dublin after six years). Hired by the army to com-

municate with the local people, Owen will also assist Yolland in renaming the places for the new map. They must "take each of the Gaelic names—every hill, stream, rock, even every patch of ground which possessed its own distinctive Irish name—and Anglicize it, either by changing it into its approximate English sound or by translating it into English words," explains Friel in his stage directions for the play. The changing of the names becomes a metaphor for the actual transformation of Ireland itself.

The play focuses on a very specific point in history, when Irish society, both individually and collectively, is forced either to accept an oppressor's implemented culture or retreat into the native way of life, as a means of security and resistance. But the blanket of Irish culture is full of holes—big holes—and the English government has torn the blanket. Two hundred years earlier, in 1649, Oliver Cromwell released a furious and bloody campaign to massacre or deport native Irish. Families were forced onto land in the west that was rocky and barren, to make room for the wealthy Protestant English. Two hundred years of failed uprisings and isolated clashes followed. The Irish made due with what they had, relying on a tough, dependable crop above all others: the potato.

As Friel's play begins, the acquisition

of basic necessities and day-to-day survival have taken first priority—but the Gaelic language has actually thrived. As Hugh says, in response to Yolland's enthusiastic inquiries about the beauty of Gaelic: "Indeed, Lieutenant. A rich language. A rich literature. You'll find, sir, that certain cultures expend on the vocabularies and syntax acquisitive energies and ostentations entirely lacking in their material lives. I suppose you could call us a spiritual people ... It is a ... language full of the mythologies of fantasy and hope and self-deception—a syntax opulent with tomorrows. It is our response to mud cabins and a diet of potatoes; our only method of replying to ... inevitabilities." To leave behind Gaelic and begin speaking English is more than an issue of switching language; it's about moving into an entirely different reality.

Translations was first performed by Field Day Theater Company (a group formed by Friel and the Irish actor Stephen Rea) in Derry, Northern Ireland, in 1980. It was immediately recognized as a brilliant and important piece of work and has since been performance in Dublin, London, and New York.

Brian Friel was born in Omagh, County Tyrone, in 1929. When he was 10, his father, a schoolteacher, moved the family to Derry in the north. His father's family is from County Donegal, in the northwest, a place that Friel has always had an attachment to. It represented a sort of paradise or Eden away from the city life of his youth, and it is no coincidence that *Translations* is set there. Friel is careful not to romanticize or sentimentalize the Donegal of 1833, which indeed has real problems:

poverty, inadequate medical supplies, illiteracy. He leaves the romanticizing of the countryside to the outsider: the Englishman, Lieutenant Yolland.

Like Chekhov, Friel has a deep love for and understanding of each character and the choices they make. He understands the conflicted soul—the person who desires to remain faithful to his past, but also knows it can swallow him forever. "We must learn those new names," says Hugh, referring to the new, anglicized place-names. Hugh

comes to this realization after hearing Jimmy Jack's drunken confession that he intends to marry the goddess Athene. Jimmy's eerie proclamation alerts Hugh to the dark side of remaining isolated from a culture and a language (English) that is becoming, for better or for worse, a part of Irish life. Though acquired through war, death, and imperialism, its influence is alive and growing even in tiny Ballybeg. Hugh's next statement will be echoed 12 years later, as thousands of Irish make the decision to leave their homeland in the Great Famine (1845-1849) to risk their lives on the treacherous Atlantic voyage to the New World: "We must learn where we live. We must learn to make them our own. We must make them our new home."

Indeed, the Irish will, in the next century, learn how to make this foreign language their own. Within 50 years of the Famine, Ireland will become the leading force of literary art in the world. The 20th century saw, chronologically, Yeats, Shaw, Beckett, and Heaney win Nobel Prizes for literature. The fact that most people assume that Joyce, Wilde, and O'Casey also won the prize is not surprising.

The theme of making a foreign language your own is, obviously, a universal one. The director of Juilliard's production of *Translations*, Richard Feldman, shared with the cast that his own grandparents spoke Yiddish. Although English may not have been his family's first language, he says he has "just as much a right to count Shakespeare as part of my heritage as someone whose family has been speaking English for centuries."

Feldman expressed particular excitement about the dynamics and challenges the actors will face in performing this piece. "Like all great Irish and English writers, Friel balances scenes of deeply felt passion and emotion with very detailed and complex thinking. There are many, many elements being expressed at once."

Given the wide range of ethnic backgrounds within the cast, the elements of the piece will undoubtedly resonate in new and exciting ways. The themes of cultural loss, the desire to belong, the power of romantic love to cut beyond class and even language, and the inevitability of change have hooked the cast from the first reading. By opening night, this production should be an exciting and important evening of theater. □

Kevin Kell O'Donnell, a fourth-year drama student, plays the role of Lieutenant Yolland in Translations. His play No More Static premiered at the Guthrie Lab in July, and will be published later this year by Smith and Kraus in a collection titled Ten-Minute Plays for 3 or More Actors: The Best of 2002/2003.



Brian Friel

Brian Friel, *Translations*
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Jazz's Heritage Comes to Life In Ensembles Concert

By **LOREN SCHOENBERG**

EVERY art form has its overarching figures through whom its various idioms can be viewed. Louis Armstrong has joined Pablo Picasso, William Shakespeare, William Faulkner, Marlon Brando, George Balanchine, and D.W. Griffith as just such an icon. But there are always the other figures lurking in history's wings, people who played a vital part in the creation of an artistic language, without which the better-known titans would not have been able to develop in the fashion they did. In the fine arts, very little—if anything—has ever come truly out of the ether, and in a concert on December 1 titled "The Origins of Jazz," the Juilliard Jazz Ensembles will shine a much-needed spotlight on a handful of early creators of America's most idiomatic music.



Jelly Roll Morton is one of the early jazz composers to be featured in "The Origins of Jazz" concert.

The pianist and composer Scott Joplin is thought to have invented ragtime. He didn't. What Joplin did do was to bring a refined melodic sensibility and a sophisticated formal sense to a music whose basic profile was rhythmic. In many ways, that's what subsequent generations of jazz musicians have been doing ever since. Indeed, any serious discussion of this music has to deal with the tremendous limitations of the categorizations imposed largely from the music industry and not from the creators of the music itself. Debussy despised the term "Impressionist," Arnold Schoenberg did not want his music to be called "atonal," and Dizzy Gillespie regretted for decades his early use of the term "bebop." You can be sure that the Juilliard students who will be writing their own arrangements of Joplin's music will not be hamstrung by limiting theories of "authenticity," for Joplin's music was nothing if not contemporary when it was composed, and it will be a treat to hear how these young musicians deal with the challenges it represents today.

The next group of musicians to be honored are all from New Orleans, but each had a unique slant on the polyphonic sounds that emanated from that once (and to many still essential-

ly) French city. The pianist and composer Jelly Roll Morton was the first to capture jazz's flowing essence on manuscript paper, and encouraged his musician's emendations only after they had learned it the way he wrote it. Joe "King" Oliver was the Miles Davis of his day (actually, it was the other way around)—cool, with the ability to exert an overarching concept of understatement while allowing his brilliant sidemen total freedom in an idiom that was determinedly hot.

The soprano saxophonist/clarinetist Sidney Bechet was an exuberant soloist who toured Europe in 1919 while the 18-year-old Louis Armstrong was still unknown outside of the Crescent City. Indeed, it was then that the Swiss conductor Ernst Ansermet (known for his early association with Stravinsky) wrote upon hearing Bechet: "There is with the Southern Syncopated Orchestra an extraordinary virtuoso, the first of his race, I am told, to have composed perfectly elaborated blues on his clarinet ... Here, undoubtedly, was a new style, and its form was striking—abrupt and rugged, with a brusque, merciless ending, as in Bach's second 'Brandenburg' Concerto. I want to mention the name of this genius among musicians, for, personally, I shall never forget it: Sidney Bechet."

Edward "Kid" Ory was the leader of a top New Orleans band in the 1910s, and a trombonist whose seemingly rudimentary style belied his mastery as an ensemble player. His place in the jazz pantheon was assured by his presence on Armstrong's seminal *Hot Five* recordings. In Jabbo Smith, we have an idiosyncratic trumpeter and composer who was both unnerved and inspired by Armstrong's brilliance. He made a series of recordings designed to be in competition with the Armstrong *Hot Five's* and *Hot Seven's* (which were recorded between 1925 and 1929) that have lingered too long in relative obscurity.

What is exciting about the upcoming concert are the common denominators that the Juilliard Jazz Ensembles will uncover between these seemingly disparate subjects. But then, that is part of what has made jazz the international music it has become. Jazz players are trained to think, to compose, to edit and create on their feet, and in that

**Juilliard Jazz Ensembles:
The Origins of Jazz
Paul Hall
Monday, Dec. 1, 8 p.m.**

**Free tickets available at the
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sense they are the true legatees of the music's swirling, joyous New Orleans heritage. Who better to assess the past than the bright stars of the future? □

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

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"A tree does not make a forest. A drop of water cannot create an ocean. Only when human spirits come together can we form the power to take actions through beliefs." —Ching-Yun Hu, piano student

"We all need someone to go through life with, whether it be family, friends, God, etc. We'll never make it all on our own. What we do impacts others, too, whether we like it or not." —Alissa Hendrickson, violin student

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Juilliard Presents American Premiere of Handel's Oreste

Continued From Page 1

ous examples, sometimes many more). In the case of *Oreste*, all of the music is by Handel, but the only newly composed segments were the recitatives and dances appended to each act. A sympathetic discussion of *Oreste* in *The New Grove Dictionary of Opera's* lengthy entry on the genre notes, however: "Since most Italian operas contained significant amounts of previously composed music," and "... since Handel was anyway a prodigious borrower and adapter of his own and others' music, there is only a fine line between this self-pastiche and, say, *Rinaldo* (1711), his first London opera and the supposed vanquisher of the despised polyglot pasticcios."

Like all of Handel's operas, *Oreste* adheres to the conventions of *opera seria*, the chief operatic form in the 17th and early 18th centuries, whose defining characteristics were its treat-

Euripides. In some variants of the myth, Iphigenia dies when her father, Odysseus, offers her as a human sacrifice to the goddess Artemis (Diana) in the hope that she will provide favorable winds so the Greek fleet can sail to Troy. In Euripides' drama, Artemis replaces Iphigenia's body with a deer and brings her to Tauris to serve as her priestess. After his fleet is wrecked on the coast of Tauris, Iphigenia's brother Orestes is reunited with his sister, who saves him and his friend Pylades from death. Handel's librettist made Orestes (Oreste, in Italian) the focus of the story and added Oreste's wife, Hermione, to the cast of characters.

In a setting paying tribute to the story's Greek origin, Handel's *Oreste* was performed this past summer at the archeological site of ancient Corinth on July 25 and 27. The production will be staged at the Greek National Opera in January 2004 with the participation of the Camerata Stuttgart and will be recorded (for the first time) for MDG in Germany.

Director Lillian Groag acknowledges that Handel's adaptation of the story—which omits Artemis as a character and gives Toante, the King of Tauris, a major role—has a "clunky" plot, but notes that the popularity of his well-regarded *Rodelinda* has not been hampered by this supposed disadvantage. Her approach has been to

treat the piece as if it were the "great masterpiece of the 18th century" and ask the singers to give their utmost, trusting that "it will add up to something very exciting." The concept of dramaturgy, notes Groag, was very different in Handel's time from what it is for today's audiences, who expect some degree of psychological progression. Therefore, she says, part of her work with the singers is to help them make their *da capo* arias, with their abundant repetition of text and music, as emotionally compelling as possible. What she describes as an "elegant, sleek, relatively empty" set will contribute to a "singer-oriented approach—but a very different one from the showy entertainment and focus on vocal pyrotechnics that Handel's audience would have experienced."

Lillian Groag brings a wealth of experience to the task at hand. Born in Argentina to an Italian mother and Austrian father, she came to the U.S. to study acting at Northwestern University. After spending several years as an actress, she went on to notable success as a playwright and theater director, and over the last several years has achieved an outstanding reputation as an opera director. She has productions to her credit at the New York City Opera,

Virginia Opera, and Glimmerglass Opera (where she met Michael Maniaci, the lead in Juilliard's production, when she directed him in Handel's *Agrippina* in 2001). Groag's love of opera was instilled as a child growing up in a household where, she says, "we listened to opera all the time; it was our pop music." Her father was a musician who studied conducting at the Vienna Conservatory with Herbert von Karajan, but decided against a career in music. Groag herself is a skilled amateur pianist. Thoroughly conscientious in her work as an opera director, she even studies voice "to be sure I don't ask singers to do anything unreasonable." This production marks her first engagement to direct at Juilliard.

As those familiar with one of the more delicate aspects of Baroque opera might suspect, the role of Oreste was written for a castrato; such roles nowadays are normally sung by either a counter-tenor or a female soprano. The Juilliard Opera Center's production will be the first in which the title role has been sung by a male soprano, a rare voice type presumably closer in timbre to that of a castrato. Mr. Maniaci, whose voice never changed as an adolescent, has won rave reviews for his performances of Baroque and contemporary opera and was a Metropolitan Opera National Council Grand Finals winner in 2003. The cast of gifted young singers also includes Camille Zamora as Ermione, Amy Shoremount as Ifigenia, Javier Abreu as Pilade, Weston Hurt as Toante, and Christianne Rushton as Filotele. □

Lisa Robinson is the writer for The Campaign for Juilliard.



A costume sketch by Tracy Dorman for the character Iphigenia in Handel's *Oreste*.

Juilliard Opera Center
Handel's Oreste
Juilliard Theater
Wednesday, Nov. 12–
Sunday, Nov. 16

For times and ticket information,
see the calendar on Page 24.

ment of heroic or tragic subjects from mythological or historical sources and its musical focus on the *da capo* aria (in which the A section is recapitulated, with improvised embellishments by the singer, after a contrasting B section). The libretto was adapted by Handel from Gianguualberto Barlocchi's *L'Oreste*, after *Iphigenia in Tauris* by

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André Emelianoff

Chamber Music and Cello Faculty

A member of the Pre-College faculty since 1990, New York native André Emelianoff joined the College Division faculty in 1992. He performs with the Naumburg Award-winning Da Capo Chamber Players and has been solo cellist with the New York Chamber Symphony since 1982.

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

Around age 14, I decided I was going to Juilliard and into music with the cello. I never considered any other goal.

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

Many fragmented influences—early on, my father's singing Russian songs with guitar and balalaika, with love.

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

When I was about 12, I discovered a beautiful mahogany Victrola record player in the attic, along with a 78 of Toscanini's 75th-birthday recording of the Brahms First with the NBC Symphony. Wow—I remember so palpably the timpani blows, the intense violin lines, then the oboe solo leading to the cello led by Frank Miller, so toneful, in tune, legato, and eloquently shaped!

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

At the Colby College quartet seminars given by the Juilliard Quartet, I tried to catch my falling glasses with my pinky finger at the end of the Schubert Two-Cello Quintet and play the last note at the same time—resulting in a creative crunch of a chord (and a crumpled and crestfallen cellist).

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

All the beautiful lakes, forests, and mountains where composers such as

Brahms were inspired—especially in Austria, Switzerland, Germany, and Czechoslovakia.

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

Writing, reading, reciting poetry, and photography. I think people would be surprised to know how old I am.

What is your proudest accomplishment in life?

I'm still waiting. Perhaps my last performance.

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

Seeing a student go beyond my words and concepts, to new levels—merging technique and expression, in the spirit of the composer.

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

Interference with the above—when psychological blocks or political issues enter in negative ways.



André Emelianoff, at age 3, in Russian costume.

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

Follow your heart—if you have the passion and gifts, you will know in your heart. Strive to be “authentic” to the spirit of the composer and the time.

Jeremy Pinquist

Information Technology/Network Manager

Born and raised on Long Island, Jeremy graduated from Binghamton University with a B.S. in biology in 1998. After an internship at Pfizer Pharmaceuticals, he turned his attention to computers, becoming M.C.S.E. certified. He navigated the rough seas of I.T. contracting/consulting for all of three weeks before being assigned to a PC roll-out at Juilliard. He never left.

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

Four years. I remember a big mess in the computer lab.

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

President. That office has nice carpeting.

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

I once caddied at a golf course and had celebrities autograph my high school yearbook at a celebrity tourney. Actually, that's not so strange.

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

Worry about why my boss asked me to take the day off.

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

I played saxophone in the school band from grade 3 through 12. In college I learned to play guitar crappily, and actively continue to play guitar crappily.

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

Rock-and-roll concerts. I love seeing a band of great players and writers, especially if they like to jam.

What other pursuits are you passionate about?

Phish, Radiohead, collecting live concert discs of Phish and Radiohead (and others), computers (duh), movies, sailing, reading (I'm addicted to books), and the New York Islanders hockey team.

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



Jeremy Pinquist at his desk in the I.T. Department.

Driving across the country to see Phish in August of 1996, stopping along the way at the Grand Canyon, Red Rocks, and many other wonderful places across America, culminating in a two-day Phish concert in upstate New York, where 65,000 people got together to hear amazing music.

What is your proudest accomplishment in life?

Any of the times I got the mail server back up and running before 9 a.m. after working on it all night.

What might people be surprised to know about you?

I once taught a racehorse to play Frisbee. That's actually entirely untrue, but wouldn't it be awesome? This is true: I failed the only computer science class I ever took at college.

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.

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A Double Bill for Double Reeds by N.J.E.

By JOEL SACHS

THE New Juilliard Ensemble's November 14 program at Alice Tully Hall features two works with double-reed soloists: one with oboe, and the other with bassoon. Therein lies a tale of sorts. From its earliest days, the N.J.E. has always had excellent and enthusiastic bassoonists—something not surprising at a school whose president and associate dean of performance activities both are bassoonists. Since I enjoy featuring individuals in the ensemble, the appearance of a new work with bassoon solo was especially welcome, and all the more so because it came from the hand of Toshio Hosokawa, one of Japan's most interesting composers. I therefore jumped at the chance to give the piece (*Voyage II*) its American premiere. Since I already had scheduled vocal solos for the September, December, and April programs (as well as a violin concerto, also in April), Hosokawa's piece naturally went to the November concert. With all solos in place, I could move on to the rest of the programming.

Then, unexpectedly, I had a call from Ursula Mamlok, one of my favorite composers, who had never written anything suitable for the New Juilliard Ensemble. I was therefore delighted to hear what was on the horizon. A quarter-century ago, she had written a concerto for oboe and large orchestra, which—for very unfortunate reasons that I shall shortly explain—had never been performed. Ms. Mamlok once had produced an arrangement of it for two pianos and percussion, which had been given one reading and shelved. Orchestras, she soon discovered, simply were not interested in a new oboe concerto.

Now she was thinking of reworking it for oboe and chamber orchestra; if I were interested, she could rescore it over the summer. She certainly did not need to ask twice. Although I said I should look at the original, I assumed I would give her an enthusiastic yes, since I find her music so uniformly interesting and beautiful. Indeed, the original concerto looked wonderful, and seemed like its ensemble could be successfully shrunk. She guaranteed that she would have it done on time. But "on time" meant the November concert—which already had a double-reed concerto,



Photo by Robin Holland

Ursula Mamlok

miere should be included in the publicity. Accordingly, I decided not to take a chance on waiting to hold a competitive audition and invited Yousun Chung, who had become the senior oboist in the ensemble once the older students had graduated, to play. To my great pleasure, after examining the piece, she agreed to perform it. Since Ms. Mamlok said she would not change the solo part, we could give Yousun the music before summer vacation. Everything was set.

Let me not forget the events that led to the concerto sitting on the shelf for nearly 30 years. In the mid-'70s, the Oboe Concerto was commissioned by Nora Post, a fabulous young performer who was becoming quite a star when she suddenly vanished from the stage. Rumors had it that she was gravely ill or had had an accident and no longer could play. Nobody seemed to know exactly what happened, and Ursula Mamlok's piece was never heard.

Having arranged the coming performance, I was driven to tell Nora the good news and see if she could possibly attend. However, I had not seen her in nearly 30 years. Naturally, the hunt began with a Google search—and sure enough, up she popped, living in Kingston, N.Y., importing and repairing oboes. I phoned her immediately and, after warm greetings back and forth, learned how a problem with her lower back had led to four failed operations, during the course of which she was warned twice that she might die. Nora is, however, a real survivor; although in chronic pain for which there is no cure at present, she enjoys her work, is mobile, and most cheerful. To my great joy, she hopes to come for the performance.

The tale of Ursula Mamlok's Oboe Concerto has one other surprising element. In preparing the program notes, I noted familiar details: born in Berlin in 1928, fled from the Nazis, spent two years in Ecuador, and ended up in New York. After submitting her youthful compositions to Mannes College, Ms. Mamlok studied composition with George Szell. But then I noticed that her degrees are from the Manhattan School. In a telephone conversation, she explained that she had dropped out of school to marry and, in 1956, decided to complete her education—this time at the Manhattan School. Then came the surprise: Ms. Mamlok confessed that, not knowing that Americans return to school at any age, and concerned that she would be regarded differently from her younger fellow-students, she "chopped off" five years from her age. After a brief pause, and with obvious delight, she declared, "Actually, I am 80!" (I wish I could have seen her jolly, pixyish face as she told me this.) Now, however, she was acutely embarrassed at having led everyone astray. Indeed, even *Grove's Dictionary* has the wrong birth year! When I tentatively asked if she wanted to take this opportunity to set the record straight, she immediately assented, adding that she wanted people to understand that she is not "one of those old ladies who lies about her age." It was just that, having lost so much time running from the Nazis, she had found herself in an awkward position. The discomfort had all been unnecessary, but once the wrong birth date had been circulated, the momentum was impossible to stop. So our

Continues on page 23

DISCOVERIES

by Michael Sherwin

The Art of Jennie Tourel

The Art of Jennie Tourel: Alice Tully Hall Recital, 1970. Vocal works by Stradella, Monsigny, Beethoven, Debussy, Liszt, Glinka, Tchaikovsky, Dargomyzbsky, and Massenet, plus encores. Jennie Tourel, mezzo-soprano; James Levine, piano; Gary Karr, double bass. (VAI Audio VAIA 1213, 2 CDs)

JENNIE TOUREL, distinguished singer and teacher, was one of Leonard Bernstein's favorite performing collaborators. Bernstein chose her as soloist in his 1964 New York Philharmonic recording of his Third Symphony, *Kaddish* (Sony 60595), a work that the Juilliard Orchestra will play at Avery Fisher Hall on November 10 (*see article on Page 1*). Tourel was a Juilliard faculty member from 1963 until her death 30 years

ago this month, on November 23, 1973. Her students included Faith Esham, Barbara Hendricks, Neil Rosensheim, and Neil Shicoff.

Three recent CD releases allow us to experience Tourel's special artistry. *The Art of Jennie Tourel* (VAIA 1213, 2 CDs) vividly preserves a complete recital the mezzo-soprano presented at Alice Tully



Hall in April 1970 (originally issued on Vox CDs). Her gifted pianist is the 26-year-old James Levine. Although recorded late in Tourel's career (at age 69), this engrossing recital offers an object lesson in stylistic authority and understanding. Tourel generously gave five encores; all of them are here. As a bonus, VAI adds arias the singer recorded with conductor Pierre Monteux in the mid-1940s, and a charming 1969 interview by John Ardoin.

Tourel can be heard in her prime on a new Pearl CD (GEM 0198). It contains elegant accounts of Ravel's *Shéhérazade* and Berlioz's *Cléopâtre* with Bernstein and the New York Philharmonic taped in 1950, arias from Offenbach's *La Périchole* and *Les Contes d'Hoffmann* with Maurice Abravanel from 1947, and a scintillating 1952 recording led by Jean Morel (who taught conducting at Juilliard from 1949-71) of *La Vie Parisienne*, adapted from Offenbach by Manuel Rosenthal.

Lastly, a Jennie Tourel album has been issued in Decca's *The Singers* series (467907). It consists of 23 Italian, French, and Russian songs recorded for American Decca in the 1950s. Tourel once stated, "When I sing 20 songs in a recital, I tell 20 stories." Her CDs reveal her to have been a master storyteller.

Sejong Soloists Play Eric Ewazen

Ewazen: Concerto for Violin and Strings, Adele Anthony, violin; Down a River of Time (Concerto for Oboe and Strings), Linda Strommen, oboe; Sinfonia for Strings, International Sejong Soloists, Hyo Kang, artistic director. (Albany Troy 577)

ERIC EWAZEN received his doctorate from Juilliard in 1980 and has been a faculty member of the School ever since. Ewazen, who studied composition with Milton Babbitt, has written a good deal of brass music. His latest CD, in contrast, is dedicated to his music for strings. It is performed by the International Sejong Soloists, an expert, mostly Juilliard-trained, 25-piece conductorless string orchestra,



named after a 15th-century monarch during whose reign cultural achievements in Korea reached a high point.

Ewazen's Concertos for Violin and Oboe, as well as his Sinfonia for Strings, are accessible, appealing, and affecting. The confident soloists are violinist Adele Anthony, winner of the 1996

Nielsen Competition, and oboist Linda Strommen of the Juilliard faculty. Sejong's artistic director is Hyo Kang, a member of the School's faculty for 25 years.

Other noteworthy Ewazen CDs on the Albany label include *Bass Hits*, concert pieces for bass trombone (Troy 479), and *Orchestral Music and Concertos* for saxophone, clarinet, and flute (Troy 477). CDs from Well-Tempered Productions are *Music for the Soloists of the American Brass Quintet and Friends* (WTP 5189) and *Chamber Music of Eric Ewazen* (WTP 5172). Don't miss the composer's American Indian-themed *Shadowcatcher* (New World Records 80587).

The Juilliard Symphony will play Ewazen's *A Hymn for the Lost and the Living* on November 24 at Alice Tully Hall under Otto-Werner Mueller. □



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.

New Juilliard Ensemble
Alice Tully Hall, Friday, Nov. 14, 8 p.m.

Free tickets available in the
Juilliard Box Office.

and I generally prefer not to have more than one concerto or similar work on a program, lest they cancel each other out. Now I would have two concertos for double-reeds. Well, what can one say? What is a rule if one cannot break it?

The problem was that two oboists who had played regularly with the N.J.E. were graduating, and I had no idea whether the new students would want to jump into learning a new piece for an early audition. Therefore, I told her my final decision would have to wait until I was certain that I could guarantee a fine soloist. That had to be ascertained immediately. While May is a long way before November, it comes only a month or two before the deadline for season publicity—and a Mamlok pre-

Three Distinguished Guests Visit Juilliard

Laura Linney, Back in Room 304

By SETH NUMRICH

YOU could see the memories building up in Laura Linney’s eyes as she walked into Room 304 in the Drama Division on September 26. Drama students from Groups 32 through 36 all stood and applauded to greet the Group 19 alumna, a renowned stage and screen actress and 2002 Tony Award nominee who had come to share her wisdom with current students. There seemed to be something infectious about her smile as she and her interviewer, Michael Kahn (the director of the Drama Division) sat down and began the interview/discussion.

Ms. Linney started by giving us a brief synopsis of her life in the theater: The daughter of a renowned American playwright (Romulus Linney), she spent



Laura Linney

much of her young years traveling with her father as he worked on shows in regional theaters all across the country. She recalled: “I would watch the most glorious ingénues, these beautiful girls who were just like flowers—they were fabulous. And they would hit an age, and they just could not make the transition to leading lady, nor could they make the transition to character acting. That was when my first idea of going to some sort of a school for formal training

really started.” Linney earned her undergraduate degree at Brown University as a theater major. While she enjoyed her time there and was a self-proclaimed “big theater-history nerd,” she realized that she wanted something more.

Specifically, she wanted a program more focused on acting—her initial motivation for applying to Juilliard. (Of course, she got in, and spent four years here, graduating in 1990.) In summation of the time she spent here, she said something very simple and yet profound to all of us aspiring actors: “Really, guys—regardless of what your experiences are here, regardless of how painful, how challenging, how terrific, how confusing it is, regardless of where your life goes ... this school will prepare you for just about anything.”

Linney obviously knows this from experience, considering that very soon after graduating, she dove headfirst into a career that has consisted of just about anything and everything that an actor could hope for. Her first job out of school was as an understudy in the original Broadway production of *Six Degrees of Separation* at the Lincoln Center Theater. After that, she enjoyed several other roles in regional and Off-Broadway theater. “At the time,” Linney confessed, “I had no interest in film or television—not out of a snob factor; it just scared me. It was still foreign. I didn’t know anything about film and television... I grew up in the theater!” Fortunately, her agent was smart enough to seek out small screen parts for her to begin with, so as to slowly acclimate her to the world of screen acting. As she points out: “Slowly, over time, the parts just sort of, very subtly, got bigger and bigger.”

As her film career continues to grow and flourish, Linney remains very active in the world of live theater and received a Tony nomination for her work in the

Continued on Page 10

Stephen Hartke Shares Insights With Composition Students

By RAYMOND LUSTIG

“GET your inscriptions here,” reads the storefront sign for the inscriber’s shop in Imperial Roman Palermo. Or something like that. It’s difficult to know, really, because the sign is written in a combination of Latin and Greek and is grammatically correct in neither language—indicating that the business owner may have been a Carthaginian, left over from the days of the Punic War invasions into what is now Italy. No matter; the essential information is all there, and the meaning is communicated in spite of the words.

Barriers of language have always existed in close quarters, and have always been overcome. This is not just a modern, American melting-pot phenomenon.

Subjects like these—everyday meaning and communication, with the expansion and interactions of cultures throughout history—provide artistic inspiration for composer Stephen Hartke. Himself a deft communicator, Hartke’s precise language and engaging manner reveal a man obsessed with meaning, an obsession borne out in every level in his work, from the clarity with which he sets text in vocal writing to the descriptive titles he chooses to invite the listener into his creative world.

Juilliard was pleased to welcome Hartke when he visited the Composition Forum on September 22, as part of what composer Robert Beaser (head of the composition department) referred to as a “mini-festival” of

Hartke’s music from September 18 through the 23. The six-day period saw the premiere of his Symphony No. 3 by the New York Philharmonic (joined by the Hilliard Ensemble), as well as the Merkin Hall performance by the Hilliard Ensemble of two vocal works.

Born in Orange, N.J., Hartke grew up in Manhattan and began his musical career as a professional boy chorister. He studied at Yale, the University of Pennsylvania, and the University of California, Santa Barbara. He has been a Prize Fellow at the American Academy in Rome, Italy (1991), and a Fulbright Senior Scholar. He was composer-in-residence with the Los Angeles



Stephen Hartke

Chamber Orchestra from 1988 to 1992, and has served on the composition and theory faculties at the University of Southern California since 1987. Hartke is one of the most important and regularly commissioned composers working today. Among his most performed works are *Pacific Rim* (1988) and *The King of the Sun* (1988).

Hartke’s work is distinct from (but not reactionary toward) the high modernism that surrounded him as he came of age in the 1960s—the structuralism of Elliott Carter and Milton Babbitt and the aleatoric approach of Cage. He was greatly influenced by George Rochberg’s post-modern outlook, which broke with the rigidities of post-war serialism. Hartke pursued neither the hyper-expressivity of neo-romanticism nor the nearly static textures of minimalism, and developed a uniquely personal voice:

Continued on Page 10

Organ Outreach—Reviving the Popularity of a Glorious Instrument

Craig R. Whitney is the author of the book *All The Stops: The Glorious Pipe Organ and Its American Masters* (published by Public Affairs). He has worked for *The New York Times* as an international reporter, foreign editor, and Washington editor and is currently the assistant managing editor of *The Times*. Whitney began organ studies at age 13 and has played and written about organs around the world.

On October 16, the Juilliard organ department welcomed Whitney to its weekly performance class, where the students played works by Bach, Franck, Dupré, John Weaver, and a transcription of Rachmaninoff. Whitney said that the visit confirmed his impression that the quality of organ students has never been higher, and went on to speak about historical issues and various styles of organ building. He then took a number of questions from the students, who conversed with him about the future of the organ and were fascinated by his accounts of musical experiences as a correspondent in East Berlin and Moscow.

A few days before Whitney’s visit, organ student **Bryan Lohr** sat down with him for the following conversation about issues surrounding the organ and those who play it.

Bryan Lohr: Today, the organ is in a fragile state; some would call it a crisis, some would call it just a slump. In conservatories like Juilliard, organ departments are aloof from the other instruments. Many people in classical music think the sounds of the

organ are overly rich and the people who play them are overly eccentric. How did we get here?

Craig Whitney: Well, my thesis in *All The Stops* is that organists and organ builders did this to themselves by becoming fixated on historical performance and authenticity, more so than any other group of musicians. Obviously this can be a good thing, unless it is taken to an extreme, which is what happened with the organ. We (I mean the organ world) removed ourselves from the world at large and neglected some things that would have kept the organ more popular. Popularity isn’t a bad thing, when you want to keep the instrument and its literature alive for people to listen to and enjoy.

BL: What can be done to get the organ enthusiasm to what it was, say, 50 years ago?

CW: I think that, over the last decade or so, there have been so many great new instruments built in churches and concert halls across the country—of better quality than any that were built in the century before—and these could set the stage for a ren-



Craig Whitney

naissance. We may be able to get some of the way back to where we were 50 years ago ... if organists will take advantage of these instruments, and engage with audiences. Organists need to reach out with music that can be appreciated by anybody. That doesn’t necessarily mean one should play concerts full of mushy, romantic orchestral transcriptions ... but throwing one in the mix doesn’t hurt.

BL: A little variety (or a lot of it) in programming an organ recital can make all the difference.

CW: Yes, and it’s the organists who take advantage of variety who have a good chance of making a comeback. I think the low point of the instrument’s popularity is behind us; it’s on an upward slope now.

BL: This month, the Juilliard Symphony will be performing the Saint-Saëns “Organ” Symphony. We are lucky to have an organ in Alice Tully Hall; there is a notable lack of organs in concert halls throughout America.

CW: Notably Avery Fisher Hall. Remember that Philharmonic Hall had an organ—and it was thrown out in what I call an “acoustical convulsion.”

BL: And many people don’t realize the extent of the orchestral repertoire that calls for the organ. Respigi’s *Pines of Rome*, of course the Saint-Saëns ...

Continued on Page 14



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Laura Linney, Back in Room 304

Continued From Page 9

2002 Broadway production of Arthur Miller's *The Crucible*. She explained to us that she tries to make sure she's onstage at least once every other season.

The next point that came up had been on many of our minds: Michael Kahn asked Linney to elaborate on some of her experiences illuminating the differences between stage and film acting. "For one thing," she began, "your responsibilities as an actor are very different." In film, she explained, because the world of the script is so clearly visually defined for you already (specifically, when you're acting outside, for example), you often feel like half your work is already done for you. But in spite of this, she feels it's vitally important not to "skip steps" in your preparation and process as an actor. "Often directors in film will give you very result-oriented direction," she con-

tinued. "You can get caught up in the hour of the day, and losing the light ... but you just have to remember, don't skip steps. So you can ultimately give the director or producer the result they want, without skipping over the six or seven steps that actually justify what you're doing. Really, the ability to do all of these things comes directly out of the training that you will get here."

At another point in the interview, Linney shared a story that I found extremely inspiring about the work that we as actors will do here over our four years of training. She told us that, during her third year at Juilliard, she was going through a very rough time and was considering leaving the School. At some point, drama faculty member John Stix pulled her aside and asked why she wanted to leave. "So I explained it to him," Linney recalled, "and John said to me, very smartly:

'This is the place to fail. This is where you *have* to fail. And, when you fail here, it's a big success.' And sometimes it's hard to remember that when you're here, going from class to class, but it's very true and I think it's one of the best gifts that anyone ever gave me."

Those inspiring words motivated her to stay here and complete her training. For us current students, it was incredibly moving to listen to her talk about her time here, and to hear her say some of the things that—even though we've heard them before—were more meaningful coming from someone who has survived the training program and is a successful working artist. Laura Linney's discussion with us was very enlightening to all, and I hope she'll come back to talk to us again before my time here is over. □

Seth Numrich is a first-year drama student.

Stephen Hartke Shares Insights With Juilliard Composition Students

Continued From Page 9

solemn and humble, yet harmonically rich, vibrant in orchestration, and rhythmically complex. It is highly expressive, yet with a scholarly sense of austerity and restraint that gives his music a remarkably balanced sound. While his works are often for large orchestra, he rarely makes use of its full potential force. He is fond of shifting block sonorities, where chords seem to emerge from one another, and he makes use of choirs of mixed instruments which, in combination with his harmonies, yield rich, bell-like sounds. His orchestrational style has been compared to that of middle-period Stravinsky (whom he has written of as a spiritual mentor).

Introducing Hartke, Robert Beaser spoke of knowing him since 1974 when they were both students at Yale, and recalled Hartke's memorable *Mass*, performed that year. He was pleased they'd been able to keep in touch, and that he had been able to see Hartke develop and become successful. "He's written works that are really diverse and all totally personal ... and always sound wonderful."

In his talk to Juilliard's composers, Hartke discussed works of his whose processes highlight a particular creative concern of professional composers. The genesis of his Concerto for Clarinet (2001), subtitled *Landscape With Blues*, was a commission from the Iris Chamber Orchestra (named after the state flower of Tennessee), which Hartke described as "making inroads into turning itself into the St. Paul Chamber Orchestra of the South." The ensemble, conducted by Michael Stern, commissions a new work each year. Hartke's concerto was the commission for their inaugural season, with Richard Stoltzman as the soloist. The challenge Hartke faced was in reconciling the specificity of the commission with his own creative process. "Because it was their first season, they decided they wanted a piece that was more 'site-specific.' They wanted me to write a piece that would somehow reflect on American blues, paying tribute to delta blues in particular." As a composer inclined to immerse himself in a project and pursue it exhaustively, Hartke wasn't concerned with assimilating the sound world of the blues, but with the assignment's redundancy (as he per-

ceived it at the time). "This was a little bit of a tough assignment for me in that I had already written a piece a long time ago called *Ob Them Rats Is Mean in My Kitchen*, which is about Tennessee blues. It meant I had to revisit the topic, and I usually don't like to revisit topics." Richard Stoltzman was instrumental in convincing Hartke that the blues could be freshly explored as an "integral part of the American musical landscape." Determined to make the new project completely distinct from the earlier work (which had focused on a specific blues song), Hartke, always a scholar, devised a composition about the "geographical trajectory" of the blues, illus-

ed elements of blues—such as rhythmic incongruity of melody and accompaniment, use of the pentatonic, and texture based on ostinato—with his own singular voice. This is not always easy. Building a movement on an ostinato, for example, stands in stark contrast to his characteristically through-composed style. "It was tough to allow myself that," he admitted.

Discussing his second selection—*Tituli* (1999), for five solo voices, violin, and percussion—Hartke wished to convey to us "the joy of writing for non-standard ensembles." Composers, especially young and emerging composers, are often concerned that their works receive

"We composers write the music we do because we like it. We do it as an offering to intrigue, please, entertain, stimulate, and move."

trating something of the genre's history through the places from which it came.

He began with field research (selections from which he played at the Composition Forum). "The piece starts in West Africa with a reflection on a certain kind of West African music called *griot*, which is a tradition of praise singing that comes from the Senegal/Gambia region, one of many known sources for the blues." *Griot* has in common with American blues an extensive use of the pentatonic scale, and a speech rhythm that often runs counter to the rhythm of the instrumental ensemble. And, as in the blues, tension is often established with non-harmonic and sliding tones.

Hartke's experience with early music endowed him with a reverence for codified styles of a place and period, and a fascination with the merger (or lack thereof) between styles or languages, musical or otherwise, when they come in contact. He chose not to *invoke* earlier musical practices directly, but to *evoke* something of the world from which they were generated. Rather than trying to recreate the sound of blues from his own voice, he has created a work that takes more of a tone of tribute to this style and its practitioners.

This approach stands refreshingly apart from that of many post-modern composers, who are known to make liberal use of earlier styles as if they were their own. Hartke merges select-

multiple performances by different groups. One way to facilitate this is to write for a standard instrumentation, such as string quartet or brass quintet. Hartke rejects this notion as confining. "If the work is good, it will be performed," he asserted, pointing to Stravinsky's *L'Histoire du Soldat* and his Octet, and to Olivier Messiaen's *Quartet for the End of Time*, as legendary works written for non-standard ensembles. Hartke's *Tituli*, performed the previous evening at Merkin Hall (and a frequently performed work in general), uses a unique ensemble including the elusive five-octave marimba. His latest symphony is also unusual in calling for a quartet of men's voices as soloists in a symphonic setting. "About half of what I do is for less-than-common ensembles," he observes. Yet he points out that this arises not from prankish obstinacy. "We composers write the music we do because we like it. We do it as an offering to intrigue, please, entertain, stimulate, and move."

It is clear that something in the challenge of inspiring repeated performances despite pragmatic concerns functions to spark Hartke's creativity. The Juilliard composers—with a wealth of eager performers available here—are in an ideal position to put Hartke's insights and advice to the test. □

Raymond Lustig is a first-year master's student in composition.

William Ferguson Is First Tenor Presented in Debut Recital

By LEONA CARNEY

WILLIAM FERGUSON—the remarkable young tenor from Richmond, Va. who will be making his debut in Alice Tully Hall on November 20—always knew music was something he wanted to pursue. An artistic child in a non-artistic family, he first wanted to become a concert pianist, but soon realized that the solitary hours in a practice room weren’t for him. It seemed natural for this fresh-faced fellow to slip into singing classical music as an enjoyable substitute. “Had I realized one could have a career playing for singers, I might have tried to be an accompanist—but I love singing, and decided to pursue an opera career instead. I love the collaboration of all the arts that go into singing: text, drama, music, everything! That really attracted me to it. Singing was the natural step for me to take.” At age 15, he began his voice training. Around the same time, he experienced his first opera, the Virginia Opera’s production of Verdi’s *Il Trovatore*. He spoke passionately as he recalled the event: “Here was something so beautiful to watch and beautiful to hear ... it completely took me.”

This year, Ferguson became the first tenor to win the annual Alice Tully Vocal Arts Debut Recital, launched in 1997 to provide young Juilliard-trained singers full of potential a great place to begin their promising careers. Encouraged and funded by the Alice Tully Foundation and The Juilliard School, these debut recitals have already brought considerable talents to the world.

Ferguson graduated from Juilliard in 2001 with bachelor’s and master’s degrees, fully prepared for the world around him. He studied with Marlena Kleinman Malas and credits all the vocal arts faculty and staff at Juilliard for the skills that rendered him so qualified. He has also studied at many prestigious music festivals, including the Chautauqua School of Music, Opera Theater of St. Louis, Tanglewood Music Center, and Music Academy of the West.

His roles to date have included Hérissou de Porcé in *L’Étoile* with the New York City Opera, the title role of Benjamin Britten’s *Albert Herring* with the Music Academy of the West, Andres in *Wozzeck* with Opera Festival of New Jersey, Bentley Drummle in *Miss Havisham’s Fire* with Opera Theater of St. Louis, and Jo the Loiterer in *The*

have a conversation with the audience, something that rarely happens in opera,” Ferguson notes. For his Tully debut recital, he wanted something atypical. “I came up with about five different drafts of the program. One of the things I do, which I feel keeps me fresh as an artist, is always program new repertoire. That way, I am constantly broadening my repertoire, and that keeps me energized.” He will perform three selections from a cycle by the young composer Mason Bates titled *Songs From the Plays*: “Bring Back the Beds,” “They Say Prince Hamlet’s Found a Southern Island,” and “Your Genius Made Me Shiver.”



Photo by Lisa Kohler

William Ferguson

The text of the songs was written by Kenneth Koch, one of Bates’s teachers at Columbia University. Koch, a former professor of English and comparative literature, has won many awards for his poems and was inducted into the American Academy of Arts and Letters. (Sadly, he died from leukemia in July 2002.)

Ferguson grew up around the corner from Bates, and so has a special bond with him. They attended school together, all the way from kindergarten through Juilliard, where both earned their bachelor’s and master’s degrees. Immensely interested in contemporary music, Ferguson truly advocates the importance of performing new pieces: “Music is a living art ... how exciting it is to perform new music!”

He is also performing Schubert’s “Fischerweise,” “Der Jüngling an der Quelle,” “Leid eines Schiffers an die Dioskuren,” “Die Forelle,” “Auf dem See,” “Am Meer,” and “Der Zwerg”—all of which relate to water. Ferguson says he is “fascinated by Schubert’s settings of ‘water texts.’” He deliberately juxtaposed the two composers on the program because most listeners would otherwise miss the progression he sees within both sets. “You can see influences of Schubert in the Bates,” he points out.

For the second half of the evening, he will perform Purcell’s “Mad Bess,” *Winter Words* by Benjamin

Britten, and songs by Percy Grainger. Britten’s themes frequently revolve around the loss of innocence, the sort of blissful ignorance that can never be regained—a subject matter that fascinates Ferguson. He also loves to sing traditional folk songs, as they are “so honest ... they are genuine expressions that are so raw, so human—and that really attracts me.”

He will perform with pianist Steven Philcox, whom he first met in 1997 at the Music Academy of the West. “It is rare that I hear a pianist who plays for singers so beautifully ... we really listen to each other,” Ferguson says of his collaborator. Fate joined the two when they were assigned to a coaching together, and since that time the partnership has continued. Philcox attended the Manhattan School of Music for his master’s degree at the same time Ferguson was finishing his bachelor’s at Juilliard, so each quickly became the other’s first choice for partnership in future performances. “When Steven plays with me, I feel as though it’s different from when I sing with someone else. He and I create an individual sound,” he points out.

When asked about his favorite role so far, Ferguson hesitates a moment before citing Jo the Loiterer in *The Mother of Us All*, by Virgil Thomson. The opera is the chronicle of the life of Susan B. Anthony, and her fight for women’s rights. Jo the Loiterer is the only individual who stands by Susan’s side throughout the entire piece. The character of Jo the Loiterer was created with the American writer Joseph Barry in mind. Ferguson explain his warm feelings for the role: “I never felt so connected—not only myself to the character, but also the way in which my character fit into the larger piece, and how Jo was part of the whole scope of the opera. The performance we gave was really fantastic, and I learned so much from that experience.” Having learned the role at Juilliard, he was fully prepared to cover it as his first job at New York City Opera. He first sang the role in the Juilliard Opera Workshop’s first production by a second-year voice class.

Many opportunities await Ferguson in the coming year. This month, he will sing the role of Nanki-Poo in *The Mikado* with the New York City Opera. He will perform with the Orchestra of St. Luke’s on January 4, singing Bach’s “Christmas” Oratorio, Parts 1-3. He is also slated to appear in a recital in May with the Marilyn Horne Foundation.

Spotting William Ferguson was not difficult when I met him the first time. There is a presence about this congenial tenor, an air about him. When I met him for brunch, he was on his way to another long, but motivating rehearsal. I immediately felt a connection with him, and knew I was going to enjoy our time together. Ferguson is a “people person” who avidly told me how much he loved to meet new people and give the gift of music to them. When we began discussing his upcoming recital, the passion and excitement glowed in his eyes. “I’m not taking anything for granted,” he told me near the end of our interview—and, as remarkable as it may sound because of the success he has achieved already, I believe him. □

Leona Carney is a second-year voice student.

Alice Tully Vocal Arts Debut Recital:
William Ferguson, Tenor
with Steven Philcox, Piano
Alice Tully Hall
Thursday, Nov. 20, 8 p.m.

For ticket information, see the calendar on Page 24.

Mother of Us All with the Juilliard Opera Workshop, as well as numerous others. Yet with all his opportunities in opera, he still loves to sing recitals, which he has given in Washington, New York City, Los Angeles, and many other cities.

“A recital is much more personal ... you get to

TIME

by Jeni Dahmus

CAPSULE

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

1910 November 5, the new Institute of Musical Art building at 120 Claremont Avenue was dedicated.

1976 November 17-19, Herbert von Karajan gave a three-day program of master classes for Juilliard conductors, including students Myung Whun Chung, Victoria Bond, Samuel Muni, Stephen Colvin, and Ronald Braunstein. Among the works studied were Brahms’s Symphony No. 1, Strauss’s *Don Juan*, and Stravinsky’s *Le Sacre du printemps*, all performed by the Juilliard Symphony Orchestra.

1987 November 8, former faculty member

Beyond Juilliard
1910 November 30, the only completed opera by Ernest Bloch, *Macbeth*, was premiered at the Opéra-Comique in Paris. The opera received its New York premiere at Juilliard in May 1973.

1976 November 15, choreographer Twyla Tharp premiered her *After All* at Superstakes III in New York, with music by Tomaso Albinoni and costumes by Santo Loquasto.

Julius Baker presented a flute recital with guest artists President Joseph Polisi, Erich Graf, Trudy Kane, Jeffrey Khaner, Janet Millard de Rold, and Lisa Emenheiser Logan. Works by Mozart, Dutilleux, Jolivet, Telemann, Kuhlau, Gaubert, Borne, and Boismortier were performed.

1991 November 8-11, the Juilliard Dance Ensemble presented a program of dances choreographed to the music of Mozart as part of the

Mozart Bicentennial at Lincoln Center. Diane Coburn Bruning’s *No. 85* and Lynne Wimmer’s *Tundra* received their world premieres, and the program also included Garth Fagan’s *Mozbops Mall*, Joan Woodbury’s *Affectionate Infirmities*, and Lisa Nowak’s *Night Dances*. In addition to the performance on the



Photo by Peter Schaaf

Herbert von Karajan and alumna Victoria Bond, 1976.



main stage, an intermission event was held in the Juilliard Theater lobby, featuring period dances reconstructed by Wendy Hilton and Elizabeth Aldrich. □

Jeni Dahmus is Juilliard’s archivist.

Shaking a Fist at the Almighty: A Daughter’s Perspective

Continued From Page 1

er Talmudic layer to the father argument, because now I have an argument with my own father because I had issues with *his* narration. He was never very happy with his narration and he changed it several times. I managed to get permission to change it yet again, because my father was so ambivalent about it.

JC: You really had to get permission?

JBT: Yes, from the estate; you bet I did! And I did not think that I would get it.

JC: We are using the 1977 revised edition for the Juilliard performance, but I am eager to see your version. But back to your father...

JBT: In writing this piece, my father was wrestling with his own father, his God, and his religion.

Juilliard Orchestra and Choral Union
Gerard Schwarz, Conductor
Avery Fisher Hall
Monday, Nov. 10, 8 p.m.

For ticket information, see the calendar on Page 24.

JC: And it was the early 1960s.

JBT: That’s correct. He was writing it the same year President Kennedy was assassinated, and he dedicated the piece to him.

JC: To whom he was so close...

JBT: Yes, my parents adored President and Mrs. Kennedy. They took this tragedy very personally. His death was a calamity in our household. I think of it as a moment when the atmosphere changed in our home; it was sort of like childhood’s end for me because, after that, my parents were visibly depressed.

JC: Weren’t you about 9 or 10 years old?

JBT: I had just turned 11; it was 1963.

JC: Do you know what your father thought of the symphony?

JBT: He loved his music, yet he was ambivalent about the narration. He could tell that something about it was not working. When he first wrote the piece, it was supposed to be a woman speaking, and he wrote it for my mother as narrator. He eventually rewrote it to accommodate either gender.

JC: I suppose one never resolves problems with parents, and all these conflicts are right there in this piece. Your father kept rewriting and reworking those relationships while working on the *Kaddish*. You are, too.

JBT: How true; that is something you rewrite your entire life. In that sense, perhaps, the narration of *Kaddish* can never be quite finished.

JC: The first performance of the piece was in Israel and the American premiere was in Boston.

JBT: Yes, and if you want to find out more about it,

consult the Humphrey Burton biographical study, *Leonard Bernstein*. It is factual and an excellent source of dates and quotations. I use it all the time.

JC: Do you remember seeing the first performance in New York?

JBT: No, I was too young. I didn’t go to the opening, but I saw it at some point, because I remember seeing my mother standing at a lectern. I found it difficult to sit through, and the music is difficult. I certainly remember the first recording of the piece, with both my mother and father.

JC: You mentioned the recording, which brings back many memories. It had a white and blue album cover and it rested on my parents’ record player. Your father was a hero to the American Jewish community, and my parents, like many others, would purchase a recording of everything “their Lenny” would record or any piece he wrote.

JBT: Like a Beatles album!

JC: I never thought of it that way, but that’s really true. Do you remember your father composing the piece?

JBT: I have a nice little story to tell you. My father spent a long time writing it. He finished it in our country house in Connecticut. You have been there; do you remember that his studio was across the lawn from the house and the pool?

JC: Yes, who could forget it?

JBT: He came out of the studio waving the score, and said, “I finished.” We were all sitting by the pool

The Multifaceted Legacy of Jewish Music

THE Juilliard Orchestra’s concert at which *Kaddish* is being performed is just one component of an international conference/festival titled “Only in America—Jewish Music in a Land of Freedom.” This event, which will include numerous concerts, lectures, and performance-practice workshops, will take place November 7-11. The conference is jointly sponsored by the Jewish Theological Seminary of America and the Milken Archive of American Jewish Music.

The concert’s program will include the Bernstein *Kaddish Symphony*, Ernest Bloch’s *Schelomo*, and the world premiere of Samuel Adler’s *The Challenge of the Muse*. Adler has been a member of Juilliard’s composition faculty since 1996.

The Milken Family Foundation, which co-commissioned *The Challenge of the Muse* along with the Maurice Amado Foundation, is currently pursuing an unprecedented project to release a series of CDs that traces the history of American Jewish music in a variety of genres. More than 600 works have already been newly recorded for this series, many of which will now be commercially available for the first time. By 2005, some 50 CDs will be available on the Naxos label, most of which will feature the music of a single composer or music associated with a particular Jewish holiday.

This ambitious project will include works by more than 200 composers, about half of whom are living. From opera to klezmer to children’s songs,

the Milken Archive series will encompass an encyclopedic variety of styles. It will incorporate various popular genres (such as music of the Yiddish theater), political songs of the Zionist movement, and liturgical music from the Orthodox, Conservative, and Reform traditions. Also included in the series will be several works on Jewish themes written by non-Jewish



Samuel Adler

composers, such as Dave Brubeck’s cantata *The Gates of Justice*.

The Milken Archive is an initiative of the Milken Family Foundation. Lowell Milken, chairman and co-founder of the foundation, explained, “My personal interest in music and deep, abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the quality and tremendous diversity of music written for or inspired by the American Jewish experience.”

Adler, who is a member of the Milken Archive’s editorial board, is extremely optimistic about the project. “In America, for the first time in the history of the Jews, major composers who happened to be born Jewish also wrote liturgical music. Darius Milhaud, for example, had never written any liturgical music until he was commissioned by Temple Emanuel in San Francisco. The Milken Archive wants to document everything that’s been done from 1750 to the present. We even have liturgical music from the Revolutionary period.”

Adler dedicated *The Challenge of the Muse* to Lowell Milken and the Milken Family Foundation. Scored for soprano, tenor, and orchestra, the work is based on a text by Judah Alharizi, a 13th-century Spanish-Jewish poet. In each stanza, the Muse provides a sentence from the Bible and then challenges a poet to write a verse that ends with that sentence. Adler’s piece, set in the original Hebrew, includes six of the original 30 challenges.

“This text is wonderful for a composer,” Adler said. “When [the Muse] gives the sentence, she sings it with a certain melody, which then recurs when the poet repeats it as a refrain. I was mindful of the great Sephardic

tradition [of the Jews who lived in medieval Spain], and I included several excerpts of intonations. I also took two tunes from that tradition and quoted them fully: the singing of the *Song of Songs* and the prayer *Hashkiveinu* [Shelter of Peace].”

The Challenge of the Muse celebrates two anniversaries in Jewish history: the 350th anniversary of the first Jewish settlers in New Amsterdam and the 85th anniversary of *Kristallnacht*, “the night of the broken glass” when, on November 9 and 10, 1938, thousands of Jewish-owned homes, businesses, and synagogues were brutally destroyed throughout Germany and Austria. “This piece shows how someone can take a biblical sentence and create with it a new verse of poetry,” Adler said. “The people who came here in 1654 were completely in the dark as to what was here and created a new life. Similarly, many of the victims of *Kristallnacht* came here and started a new life. They created something out of what was already here and added so much to it.”

Adler emphasized the diversity of styles that encompass Jewish music: “I don’t think there is such a thing as a Jewish sound. I don’t expect people to say that [*The Challenge of the Muse*] ‘sounds Jewish.’ People think Jewish music is only that sad, wailing music that moves your heart to tears. That certainly is a tradition—a ghetto tradition—which I’m happy to say we don’t need anymore.”

—Edward Klorman

on Bernstein’s *Kaddish Symphony*

and my mother said “Hooray!” and she jumped into the pool with all her clothes on. Then my father jumped in, and then we all jumped in. It was a nice moment.

JC: You said your father spent a long time writing the piece. Did he agonize over it?

JBT: Well, when did he *not* agonize? But he agonized a *lot* over writing this symphony; it took him

interested in an intellectual challenge, but it just bugged him that he wasn’t taken seriously by the academic music world. The serious music types never understood why he was writing Broadway shows. It really didn’t matter what they thought. The great thing about my father was how he could always build the bridge from one genre to the other.

JC: He was not always taken seriously by the music critics, either. Your father talked to me about that

care about what anyone was thinking about his music, and ironically, the *Chichester Psalms* is his most popular orchestral piece. It gets played everywhere: in schools, colleges, and by orchestras all over the world.

JC: Did your father ever talk to you about his legacy and how he wanted to be remembered?

JBT: We are now saddled with that very issue. He never talked about it much. My father was too busy living.

JC: I always feel your father’s influence in my life as a musician, and I think about him every time I go into Avery Fisher Hall or look up at the second floor of the Dakota. I remember a sweet cartoon that appeared in the newspaper when he died. It went something like this: “The world was a better place because Leonard Bernstein lived here.” How lucky we all were!

JBT: I know. There is nobody like him around. □



For the Juilliard Orchestra performance of *Kaddish*, Tovah Feldshuh (left) is the narrator and Gerard Schwarz the conductor. Judith Clurman, director of the Juilliard Choral Union, prepared the chorus.

a couple of years. I remember that he went to the MacDowell Colony for a while, the summer before he completed it.

JC: This symphony is hard to rehearse. Did your father know that he was writing difficult music?

JBT: Yes, he did. The difficulty of *Kaddish* and the way it keeps flipping back and forth between impossible and lyrical passages speaks directly to the essential problem that I think my dad had with composing. During his lifetime, if you did not write difficult, atonal music you were not taken seriously in academic circles. My father thought highly of those circles and wanted to be accepted by them. But he could not quite move himself to write atonal music exclusively. He could make excursions into “12-Tone Land,” but he always circled back around and wrote a tune.

JC: Thank goodness! He was true to himself.

JBT: We’re all glad that he stuck to his guns, but his excursions into “12-Tone Land” made him feel that he would be taken seriously as a composer, and as a result, there is plenty of interesting music. That is what was going on! I’d like to get back to the narration—specifically, my layer of narration. In my version, I take my father to task for flip-flopping. Why was he making everything so difficult? Why didn’t he do what he really wanted to do: make it simple?

JC: How true. I am thinking about the beautiful *Jeremiah Symphony*, the melodies of *On the Waterfront*, and the Broadway musicals—specifically, “Some Other Time” and “Lonely Town” from *On the Town*. I cannot leave out *West Side Story* and the melody of the second movement, the *Adonai Roi*, from *Chichester Psalms*. I recall a conversation with your father before my own conducting debut in 1988. We talked about bringing the worlds of popular culture and classical music together, and how good music was good music, no matter what the style.

JBT: How lucky you were. This is what my father felt.

JC: So, you’re basically saying that he really wrote difficult music in the *Kaddish Symphony* and he tried to become what he wasn’t in this piece.

JBT: He was academically oriented and always

problem in his career and how it bothered him.

JBT: Right, because he straddled all these lines.

JC: Thank goodness he did! You said that your dad was struggling with his God in this symphony. His varied setting of the liturgical texts is staggering. He pushes the setting of the text to the outer limits, with both correct and misplaced accents, with incomplete words, and with word divisions that don’t make sense. He treats the prayer with kindness, anger, joy, delicacy, and harshness. He is affirming life; he is reciting the *Kaddish* for people he loved, for a fallen president; he is micromanaging his struggle with his father; and perhaps even reciting the *Kaddish* for the six million Jews, the gypsies, gays, and other innocents who perished in the Holocaust. The piece runs the entire gamut of emotions. I hear his love, anger, warmth, struggle, and anxiety in this music.

JBT: Yes—even if you don’t know what the words mean, the sound of the text is so keening and hypnotic. It is very intense.

JC: You know, his use of the text is over the top!

JBT: Yes, it is! In some ways, the piece embodies his entire personality. It has it all, and it is overwhelming!

JC: Do you think the *Kaddish Symphony* will ever enter the standard repertoire?

JBT: It has a lot of things going against it, for that to happen. It is such difficult music, and difficult to produce. This symphony has all the bells and whistles, including a chorus, a children’s chorus, a narrator, a soloist, and a gigantic orchestra with extra percussion. It is an ordeal to get this performed, let alone perform it well. But I am hoping that it gets heard more. The music is difficult, but the more you listen to it, the more it blossoms under your observation, as with so many difficult but well-made things. What I always feel when listening to the *Kaddish Symphony* is that it is supposed to end on this triumphant, glorious note—but in fact, the chorus’s difficult, fugal writing makes it sound as if it is not joyous. I like to think that the *Chichester Psalms* is the real coda to the *Kaddish Symphony*. It is the resolution of the conundrum my father had about writing difficult music and music that comes easily. That is what he did when writing the *Chichester Psalms*. He just decided to do what he wanted to do, and write what he wanted to write. He didn’t

EXCERPTS FROM THE NARRATION OF *KADDISH*

(from the Invocation)
O, my Father: ancient, hallowed
Lonely, disappointed Father:
Betrayed and rejected Ruler of the Universe:
Angry, wrinkled Old Majesty:
I want to pray.
I want to say *Kaddish*.
My own *Kaddish*. There may be
No one to say it after me.

(from the *Din Torah*)
Are you listening, Father? You *know* who I am:
Your image; that stubborn reflection of You
That Man has shattered, extinguished, banished.
And now he runs free—free to play
With his new-found fire, avid for death,
Voluptuous, complete and final death.
Lord God of Hosts, I call You to account!
You let this happen, Lord of Hosts! ...
Tin God! Your bargain is tin!
It crumples in my hand!
And where is faith now—Yours or mine?

(from the Finale)
O my Father; Lord of Light;
Beloved Majesty: my Image, my Self!
We are one, after all, you and I;
Together we suffer, together exist,
And forever will recreate each other.

(Text by Leonard Bernstein, reprinted courtesy Leonard Bernstein Music Publishing Company, LLC)

RECOMMENDED READING:

- Leonard Bernstein* by Humphrey Burton (Doubleday, 1994)
- Findings* by Leonard Bernstein (Simon and Schuster, 1982)
- Bloch, Schoenberg, Bernstein—Assimilating Jewish Music* by David M. Schiller (Oxford University Press, 2003)



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Greene Concert Features Baroque Music

By AUDREY AXINN

JUILLIARD students and faculty members Lionel Party and William Purvis have a chance to collaborate in an evening devoted exclusively to the performance of Baroque music on November 6, when the second annual Jerome L. Greene concert takes place in Alice Tully Hall. Mr. Greene, who died in 1999, was a highly esteemed member of Juilliard’s board of trustees for 14 years. He created the Jerome L. Greene Scholarship Fund in 1985, and his

instrumentation of a concerto grosso ensemble requires 6 to 12 players—too small a group for orchestra concerts and too large to work easily as a chamber-music ensemble. The Greene concert features several such works, including J.S. Bach’s “Brandenburg” Concerto No. 3; Corelli’s Concerto Grosso, Op. 6, No. 1; and Handel’s Concerto No. 3 in F Major, for double choir of wind instruments. The program also includes two smaller-scale works by Purcell: a Trio Sonata in G Minor and the *Chacony*.

The increasing popularity of performing Baroque works on period instruments has, ironically, also contributed somewhat to a decline in the frequency that Baroque repertoire is performed in many music schools. Performing Baroque music on period instruments, long established in Europe, has been steadily gaining momentum in North America. While Boston remains the main hub of historical perform-



Photo by Nan Melville

Lionel Party directed and performed at the first Jerome L. Greene concert on April 10, 2003.

widow, Dawn Greene, has continued to offer generous scholarship assistance to students in all three divisions of Juilliard through the Jerome L. Greene Foundation. While Mr. Greene loved all classical music, he was particularly fond of works in the Baroque and Classical styles. It is fitting, then, for Juilliard to honor his memory with a concert focusing on the music he loved best.

The Jerome L. Greene concert, which is under the direction of Lionel Party, offers a special haven at Juilliard for repertoire that is not so easy to incorporate into students’ conservatory training, and offers students a chance to present the results of their efforts in a world-class hall. Clara Lee, a cellist who performed last year and is eagerly anticipating this year’s con-

ance activity, period orchestras and chamber music series are thriving in Seattle, San Francisco, Toronto, and increasingly (with the New York Collegium and several period chamber-music series) in New York City. With period performance firmly entrenched, presenters and performers are thinking twice before programming Baroque works on modern instruments. The fact that period performance requires period instruments poses a real challenge to music schools dedicated to training musicians on modern instruments while also seeking to offer the broadest possible training that enables students to make the most of all the opportunities awaiting them after they graduate. Although this dilemma has no easy answer, here at Juilliard the Jerome L. Greene concert offers students the chance to hone their understanding of the Baroque style, certainly a good foundation for anyone interested in performing Baroque repertoire on either modern or period instruments.

Please join us for this special opportunity to celebrate the memory of Jerome L. Greene and explore Baroque performance at Juilliard. □

Audrey Axinn teaches in the chamber music and collaborative piano departments.

Organ Outreach

Continued From Page 9

CW: ... Poulenc, Mahler, Copland ... and there are many more. But of course, some of the best organs are found in churches. Here in New York City we have some of the best in the country. Organists already know this, but you can certainly have a good concert experience in a church. Although I do think it helps a lot, whether in a church or a concert hall, if the organist can be seen and not “hidden,” if the console is out of sight. And there are ways to get around that.

BL: Such as closed-circuit video projections of the organist at the console.

CW: And if you can’t do that, the organist can come out and talk to the audience. Audiences love it.

BL: And that is something that the great concert organist Virgil Fox (who is discussed at length in *All The Stops*) did—and ever since, organ audiences expect some kind of verbal commentary.

CW: [Laughing] Virgil did it over the top, though, like he did everything.

BL: On the topic of churches: Do you think the organ’s close association with sacred music and organized religion hurts its potential as a concert instrument with some people?

CW: I don’t think it has to hurt it at all. There is a big appetite for sacred music, too. People just generally seem to associate the organ with church

Continued on Page 23

CAREER

by Derek Mithaug

BEAT

Getting Ready to Speak Up

Did you know that public speaking is rated the number one fear in America? In poll after poll, more people fear public speaking than getting a root canal—or even dying! But speaking effectively to groups of people is an essential skill for anyone hoping to advance his or her career. With the growing need for performing artists who can communicate verbally with diverse audiences, it is now vital that they overcome these innate fears and begin speaking frequently and effectively.

This year, Juilliard launches its first public speaking club, called Speaking Up. The purpose is to give anyone in the Juilliard community (students, faculty, and staff) a weekly opportunity to work on their speaking skills. Public speaking is a learnable skill. Through consistent practice, you can overcome your fear and learn to speak confidently and effectively in front of any audience—whether it's a pre-concert lecture, a eulogy at a funeral, or a testimony in front of a congressional committee for the National Endowment for the Arts.

Speaking Up offers participants an opportunity to speak to fellow club members at their convenience. (Guests and casual observers are always welcome, too.) When participants feel ready to give a presentation, they simply need to contact the club chairman and arrange a date. There are no expectations of the speakers, other than following the club's weekly agenda and protocol.

New members receive a packet outlining the speeches they will need to give in order to earn the club's official competency rating for "Advocate for the Arts." The material outlines the objectives for each speech (the topics of which are left to the speaker's discretion). The entire program is designed to help

speakers become accustomed to speaking frequently. There are two levels to the speech program, taking participants from basic competency to mastery. The first level is called "Advocate for the Arts" and develops basic skills such as speech organization, vocal variety, gestures, eye contact, conviction, and persuasion. To earn an "Advocate for the Arts" competency award, members must give a total of seven speeches with the required objectives. Participants who complete this level are invited to continue with additional speeches that will earn them the "Distinguished Advocate for the Arts" achievement award. En route, advanced speakers will be called upon to serve as speech evaluators. The advanced speeches are more challenging, and the focus is on the content of the speech and the effectiveness of the speaker to address multifarious topics in the arts.

I realized that avoiding opportunities to speak publicly was costing me professionally.

An additional highlight of Speaking Up will be an annual speech competition, to be held each spring. (Unlike the speech club, the competition will be open to students only.) Representatives from the faculty and administration will judge the competition. Students do not have to participate in the weekly club meeting in order to compete in the competition (although we encourage them to visit at least one meeting, in order to learn how speeches are evaluated).

I am personally excited to see this idea finally take shape at Juilliard. I was one of those many people who avoided speaking publicly, though I felt I was a competent speaker in certain contexts. It was only after joining a professional speaking organization that I realized two things. First, public speaking is a skill—and mastery of any skill takes practice. Speaking once a year at an annual conference simply doesn't give

you the consistency needed to improve; regular practice in front of peers is far more effective. Second, I realized that avoiding opportunities to speak publicly was costing me professionally. Recalling the times that I actually turned down invitations to speak (some of which were important engagements), I am painfully reminded of how this fear indirectly hindered my professional development—and I know that I'm not alone. My meetings with students, alumni, and other professionals have revealed that many are missing critical opportunities that could substantially improve their career prospects, either because they decline to speak, or speak ineffectively. If you are like me, don't let that fear prevent you from realizing your dreams. Take advantage of Speaking Up to learn how to become an effective speaker. Get ready for your next opportunity—whether it's a job interview, or a lecture for an international conference. Take control of your destiny and join us on Thursdays from 12:30 to 1:30 p.m. in the computer training lab (Room 241). Our first club meeting is scheduled for November 13. (This is an information meeting only.) Please call the Office of Career Development at ext. 7315 to let us know if you will be attending. Casual observers are welcome. I hope to see you there! □



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

SPEAKING UP!

A public-speaking club for students, faculty, alumni, and staff. Learn to speak confidently and effectively in front of groups of people. Join us every Thursday, beginning November 13. Room 241 (Computer Training Lab), 12:30-1:30 p.m.

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Inside an Old London Church, a State-of-the-Art Recording Studio

By TIM WHITELAW

OLD STREET, LONDON, England—Among a clump of down-at-heel housing developments in a nondescript London suburb sits the Church of St. Luke’s, an elegant building originally dating from the 1700s. This modest building is the unlikely home one of London’s most innovative news arts venues: L.S.O. St. Luke’s, the new administrative center of the London Symphony Orchestra and the base for their Discovery education program. Extensive renovations on the church were completed in March of this year (it was little more than a ruin when work began in 1996), and the result is unique among London’s myriad music venues, combining an arts outreach, education, and administrative center for the orchestra, with an acoustically brilliant recording and performance space.

I arrived at St. Luke’s on a crisp September morning to witness what was something of an historic occasion: the very first recordings ever to be made at this venue, which by a unique confluence of events involved no less than three distinguished graduates of The Juilliard School. Behzad Ranjbaran (MM ’88, DMA ’92, *composition*), a current faculty member, and Kenneth Fuchs (DMA ’88, *composition*), the head of composition at the University of Oklahoma—both composition graduates—have joined forces with producer Michael Fine for this opportunity to record their work

with the London Symphony Orchestra, enlisting the conducting talents of JoAnn Falletta (MM ’83, DMA ’89, *orchestral conducting*) (who premiered two of the Ranjbaran works), now an internationally renowned graduate of the school’s conducting program. The occasion then was something of a reunion, since all three knew each other from their time at Juilliard. For me, it was a chance to go behind the scenes at a professional recording session, and to see in action an orchestra I’ve revered since hearing them blast out *Star Wars* soundtracks when I was an 8-year-old sci-fi buff.

Ranjbaran’s sessions were first, recording a trio of works he calls “the Persian trilogy,” comprising *The Blood of Seyavash*, *Seemorgh*, and *The Seven Passages*—a cycle of pungently evocative orchestral scores inspired by his native Iran and totaling some 80 minutes of dramatic, intricately textured orchestral music recorded over a marathon four sessions.

Kenneth Fuchs began his recording sessions with a brief speech to the orchestra expressing his admiration for them, which was followed by appreciative applause from the musicians. First up was *An American Place*, a quilt of clean, optimistic orchestral colors, enhanced by some fine playing from the orchestra’s quicksilver brass section. Later, the orchestra was joined by soloist Thomas Stacy, principal English horn of the New York Philharmonic, for the recording of *Eventide*, a concerto for



Left to right: Michael Fine, JoAnn Falletta, Behzad Ranjbaran, and Kenneth Fuchs at the London Symphony Orchestra St. Luke’s recording session in September.

the unconventional combination of English horn, percussion, and harp.

Most modern orchestral recordings are in fact painstaking patchworks of edits and re-takes, which are seamlessly stitched together digitally to give the illusion of a near-perfect performance. Nevertheless, the degree of clarity with which the orchestra rendered the music on the first reading was breathtaking, but it is the conviction rather than the accuracy of the playing that Ranjbaran comments upon: “I was so impressed by the speed that the orchestra adjusted to the nuances early in the recording sessions... the solos were performed with incredible artistry.”

In a departure from the usual setup, the St. Luke’s control room lies below the main recording hall and the sessions are monitored through a video feed. Present in the control room were Ranjbaran and Fuchs, a publicist, and a technical staff. Being in the control room rather than the hall allows the composers and producer to hear the many orchestral details captured by the recording through the speakers, giving them a more realistic image of the recorded sound, including details such as harp passages and other sonic nuances obscured in live performance. At the mixing desk was recording engineer Jonathan Allen, whose recent recording credits include the scores for *Lord of the Rings* and *The Hours*. Aiding him was a recording assistant, who logged the takes on a computer and supervised the digital tape recorders. It was an efficient, professional, and surprisingly relaxed operation.

At the center was producer Michael Fine, a veteran of Koch and Deutsche Gramophone records, who now

works independently. Equipped with a headset, a microphone, and a score, he worked in close partnership with Falletta, communicating over an intercom system. Falletta’s role was especially important in a “record-rehearse” situation, since not only did she have to shape a performance from an orchestra who had not laid eyes on the music previously, but she also had to maintain consistent tempi over literally hundreds of takes to ensure seamlessness at the editing stage. On top of that, the intensive nature of the sessions meant her task required the most incredible stamina. As Ranjbaran points out, “JoAnn recorded 140 minutes of new music in four days. This is an incredible accomplishment by itself for any conductor.”

As the sessions finally drew to an end, the composers departed and headed back to the U.S., exhausted but pleased. For Fine, however, the job had just begun; the stacks of digital audio tapes were boxed up in preparation for editing. The final recordings will be meticulously digitally woven together over the ensuing weeks by Fine using a “Sadie” digital editing platform, before being shipped to Germany for final mastering. Although the details of the final CD releases for the Fuchs and Ranjbaran works were yet to be finalized at the time of writing, it seems certain—with the combined efforts of a top orchestra, conductor, and producer collaborating on the work of two highly distinguished composers—the final recordings will be a proud achievement for all involved. □

Tim Whitelaw earned his graduate diploma in composition from Juilliard last May. He is currently studying in London.

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CONGRATULATIONS TO STUDENT AMBASSADORS!

The Office of Alumni Relations congratulates the following students on becoming Student Ambassadors to the alumni of Juilliard: Aaron Blake, Armando Braswell, Amy Buckley, Gary Gatzke, Bryna Pascoe, Mauricio Salgado, Erica vonKleist, Rutina Wesley, and Chen-Xin Xu.

Student Ambassadors will work as a team with the Office of Alumni Relations, helping to plan events that will bring current students into contact with alums. They will also offer creative input on programs to help students gain advice and mentorship from alumni and serve as a general representative voice for their divisions regarding alumni relations.

RECENT EVENTS



Photo by Hiro Ito



Photo by Peter Schaaf



Photo by Nan Melville



Photo by Jessica Katz

FALL CONCERTS

Top: The New Juilliard Ensemble and conductor Joel Sachs performed on September 20 in the Juilliard Theater, featuring works by Derek Bermel, Ole Buck, Andrew Ford, and David Liptak.

Second: Konstantin Soukhovetski (left) and Orion Weiss performed works by Medtner, Liszt, and Milhaud at the Gina Bachauer International Piano Competition 2003 Winners Concert on October 1. The concert in Paul Hall was broadcast live on WQXR's *McGraw-Hill Companies' Young Artists Showcase* series.

Third: Carlos Kalmar conducted the Juilliard Symphony on October 9 in the Juilliard Theater. Carla Leurs was the soloist for Mozart's Violin Concerto No. 4.

Bottom: The ensemble of Tirso de Molina's *The Last Days of Don Juan*, a fourth-year drama production in the Drama Theater, directed by Michael Sexton.



Photo by Lisa Yelon

MASTER CLASSES AND LECTURES

Above: Robert Taub presented a lecture on Beethoven's piano sonatas to Bruce Brubaker's piano literature class on September 22 in Morse Hall. Taub's book, *Playing the Beethoven Piano Sonatas*, was recently published.

Right: Violinist Yon-Joo Lee played the first movement of Mozart's D-Major Concerto for Ruggiero Ricci at his master class in Morse Hall on October 13.



Photo by Nan Melville



Photo by Wendy Law

STUDENT AFFAIRS EVENTS

Top: JoAnna Farrer and Anna Wolfe enjoy the scenery on a hike organized by the Office of Student Affairs. The students traveled to Cold Spring in Putnam County on October 18 for the hike.

Middle: Jeannette Fang, Andrew Yee, JoAnna Farrer, and Jennifer Sheehan participated in the Making Strides Against Breast Cancer 10th-anniversary walk on October 19. These students were among the 24,000 walkers who raised more than two million dollars for the American Cancer Society.

Bottom: President Joseph W. Polisi led a discussion with students about politics and current affairs in Morse Hall on October 9.



Photo by Clara Jackson



Photo by Jane Rubinsky

SHANGHAI ARTS ACADEMY VISITORS October 8, Room 302

The Drama Division welcomed students and faculty from the Shanghai Arts Academy, who visited Juilliard on October 8. The guests—who spent the day sitting in on second-year drama classes in movement, voice, mask work, and singing—are pictured with second-year drama students in Room 302.



Photo by Lisa Yelon



Photos by Peter Schaaf



JAMIE BERNSTEIN VISITS CHORAL UNION REHEARSAL October 22, Room 305

Left: Judith Clurman rehearsed Bernstein's *Kaddish Symphony* with the Juilliard Choral Union in preparation for the Juilliard Orchestra concert on November 10. **Right:** Jamie Bernstein, the daughter of composer and conductor Leonard Bernstein, spoke to the singers about her father and the piece they are to perform. (See article on Page 1.)

Liederabend to Highlight Music of the ‘Big Five’

By GINA LEVINSON

ON December 4, the Department of Vocal Arts and the Collaborative Piano Department will present an evening of Russian song by the composers known as the “Big Five” or the “Mighty Handful” (in Russian, *moguchaya Kuchka*).

The national characteristics of Russian music might seem to be a given, but they were hardly so at the time these composers came to the fore in the second half of the 19th century. When Peter the Great declared St. Petersburg the capital of Russia in 1712, it was part of an effort to inspire his backward nation to become more westernized through access to a port city. Over the next century, St. Petersburg did indeed become an influential European power under Catherine the Great and her successors. On the heels of the Decembrist Revolution of 1825 (led by liberal aristocrats inspired by the principles of the French Revolution following the death of Alexander I, Catherine’s grandson), came a period of extreme repression under the rule of Nicholas I. Under this near police state, where education and reform may as well have not existed, came the first great flowering of Russian national art. Among the writers working in St. Petersburg at this time were Pushkin, Turgenev, Gogol, and Dostoevsky. And it was also during this time and shortly following that the “Big Five” came into being.

The critic and journalist Vladimir Stasov (1824-1906) was a champion of the Russian nationalism movement. He was a person of immense enthusiasm who possessed a unique gift of sociability. Appointed head of the St. Petersburg Public Library’s art department in 1872, Stasov used his prominence to lobby for the importance and excellence of Russian national music and art. He was particularly known as the supporter of Mikhail Glinka (1804-1857), whom he regarded as the progenitor of a uniquely Russian manifestation of classical music that incorporated folk themes. Stasov helped to lay the foundation of these populist principles and encourage their flowering in a new generation of composers, who became known as the “Big Five.” The intellectual and social leader of this new assemblage of Russian talent, he was an advocate for all that was new in the world of art throughout his entire life.

The self-appointed leader of the “Big Five” was Mily Balakirev (1837-1910). Upon arriving in St. Petersburg, he met Glinka and was greatly influenced by the elder composer’s nationalistic musical goals. César Cui (1835-1918), a military engineer by trade, was also both a published critic and composer. As a devotee of Balakirev, he was one of the main

spokesmen for this new Russian school, along with Stasov. Joining them were Modest Mussorgsky (1839-1881), Aleksander Borodin (1833-1887), and Nicolai Rimsky-Korsakov (1844-1908). The “Big Five” were liberal and self-trained, as opposed to the conservative and formally trained musicians of the Russian Music Society, and had a strong opposition to European-trained composers. They preferred originality to the technique that was being taught at the conservatories at the time. (Stasov even claimed that the conservatories were harmful—that they were “breeding grounds for talentless people.”) As none of them had formal training, the “Big Five” learned from each other through trial and error. It was Stasov who dubbed the group the “Mighty Handful” in an 1867 review. Indeed, there was something “mighty” about the rapid pace of their growth and development. Although they never referred to themselves as such, their belief in the Russian nationalistic school led to a clear shift away from the European influence to a truly unique Russian sound, which has delighted listeners across the world to this day.

The composers known as the "Big Five" were instrumental in establishing a Russian nationalist identity that led to a clear shift away from European influence.

Mussorgsky was considered to be one of the most original and influential of the 19th-century Russian composers. He was a military officer—that is, when he wasn’t let go for frequent bouts of alcoholism and mania. His music was primarily based on the scales of Russian folk music and he utilized bold harmonies that were unorthodox for his time. His songs (among the finest of the 19th century) reflect his desire to reproduce the rhythm and contours of Russian speech. His operatic masterpiece, *Boris Godunov*, is set to the drama of Russian author Aleksander Pushkin. This monumental work is unusual in its musical and dramatic use of the chorus, and is admired continually for its unparalleled psychological insight. Other well-known works of Mussorgsky include *Pictures at an Exhibition* and the song cycles *The Nursery* and *Songs and Dances of Death*. The latter cycle is a setting of words by Mussorgsky’s close friend, Count Arseni Gelonishchev-Kutuzov. It portrays Death as the resting-place for a sick child, as a knight claiming his bride, as the dancing partner of a drunken peasant ... and finally, as a commander counting his spoils on the battlefield. On the upcoming concert, mezzo-soprano Alison Tupay and baritone Anton Belov will each perform two songs from *Songs and Dances of Death*.

Borodin was a renowned scientist and professor of

chemistry at the St. Petersburg Military Academy, where he both taught and did research. Unlike the other composers of the “Big Five,” who drew on Russian folk melodies for inspiration, Borodin did not—preferring to relate his music to images of Russian places and legends. In 1869 he began the opera *Prince Igor* (completed by Rimsky Korsakov after Borodin’s untimely death). He is also famous for his string quartets and 16 art songs—for most of which he wrote the text himself. Bass-baritone Daniel Gross will sing four of these songs on this program (as well as on his solo recital on November 15 at Paul Hall). “The Sleeping Princess” is a fairy-tale-like lullaby that seems to pave the way for the songs of Debussy, Ravel, and Stravinsky, with its use of the whole-tone scale and unresolved minor seconds. “Song of the Dark Forest” is a brooding and powerful setting of a Russian folk legend. “For the Shores of Your Distant Homeland,” his most well known song, is a deeply romantic and impassioned work about the loss of a loved one. Last is “Pride,” a humorous tale of how Pride parades around “all puffed up.”

Rimsky-Korsakov is remembered today for the freshness and brilliance of his instrumentation and is regarded by many as one of classical music’s paramount orchestrators. A pre-eminent teacher in Russia, he taught himself theory and harmony as he was teaching his students, and is recognized today for his re-orchestration of Mussorgsky’s *Boris Godunov* and for his symphonic suite *Sheherazade*. Soprano Hanan Alattar will present four songs of Rimsky-Korsakov.

Like Stasov, Cui wrote numerous articles of music criticism. As a composer, his output was tremendous: some 14 operas, including four children’s operas. He wrote several hundred songs (in Russian, French, Polish, and German), many piano pieces and chamber works, and several orchestral and choral works. *Oriente* is perhaps his best known work, originally for violin and piano, and now transcribed for everything from piano duet to Hawaiian guitar. Bass Alvin Crawford will present Cui’s *The Statue of Tsarboyeselo* and Mussorgsky’s famous *The Song of the Flea*.

Balakirev wholeheartedly employed Russian folk melodies in his compositions and used Russian folk tales as a basis for his symphonic poems *Tamara* and *Russia*, as well as his fantasia for piano, *Islamey*—arguably one of the most challenging and virtuosic pieces ever written for the keyboard. Devoted to the concept of Russian nationalism, he was one of the founders of the “Free School of Music” in St. Petersburg, which as its name suggests provided tuition free music education. At press time, his music has not been programmed on the concert. But baritone Alex Hajek will sing three songs of the Russian composer Sergei Taneev (1856-1915)—another Russian composer who associated with them. □

Gina Levinson is Russian diction coach for the Vocal Arts Department.

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SONGS

Poetry, short stories, and other literary works
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Addicted
by Michelle Smith

For five years,
I have been caught off guard by her beauty.
I lose the five years of anger in her eyes.
My will power to hurt her,
Always manages to get tangled in her hair.

(Untitled)
by Michelle Smith

How was I to know,
This love was not the one?
His calming touch was a lie?
The electric shock was a false alarm?
How was I to know,
I would be the last to know?

(Untitled)
by Michelle Smith

I am not in my heart right now,
Someone else moved into it,
Where am I if I'm not in her?

Michelle Smith is a fourth-year dance student.

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

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A Legend Leads the Way

Continued From Page 3

der—am I being too country?—but you must prepare for it now!” Alvin, in response, delivered a final cadenza of great, rolling warmth. “O.K., angel! Now you understand what we want!”

The final three singers presented arias from roles with which Ms. Price has been identified. Mezzo-soprano Abby Powell, accompanied by Michael Baitzer, presented the “Habanera” from *Carmen*, a role recorded by Ms. Price. “Carmen is not coy; she is definite and real, a cigarette *diva* with her own kind of elegance,” she told Abby. “I want to see that sureness—and remember, when you truly are sure of yourself, you don’t have to *do* a lot.” Soprano Melissa Shippen, also accompanied by Michael, performed “Si, mi chiamano Mimi” from *La Bobème*, after which Ms. Price applauded and exclaimed, “I liked that! You know why?” (Here, a conspiratorial twinkle in her eye.) “Because *you* liked it!” Soprano Soo-kyung Ahn followed with “Come scoglio” from *Così fan tutte*, accompa-

nied by Donna Gill. As with Susanna’s Countess, Ms. Price focused on the way in which the *recitativo accompagnato* must be built carefully and completely, so that its progression into the subsequent aria has an expressive logic. Abby, Melissa, and Soo-kyung all responded to Ms. Price’s words and energy with ever-increasing tonal and dramatic color, leaving the audience shouting and Ms. Price beaming.

President Polisi had begun his introduction of Ms. Price’s class with a well-worn but eminently encouraging dictum in Juilliard’s Vocal Arts Department—oft repeated after long days in windowless rehearsal studios: We breathe the same air here that Leontyne Price breathed in her student days. After the class, filled with her inspiration (in both senses, the taking in of breath, the lifting up of the heart), we all breathe a little more deeply, and with a certain quiet pride. □

Camille Zamora is an artist diploma candidate in opera studies.

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Umbrella for Students With Special Needs

By AMINA ROYSTER

THIS year, there is a new addition to the support services that Juilliard provides to students. President Joseph W. Polisi charged Joan Warren, associate dean for financial aid and academic support services, with establishing an office to provide support for Juilliard students with special needs. The Office of Academic Support Services (O.A.S.S.) was created to help students maximize their learning opportunities, assist them in their personal growth, and ultimately improve their persistence to graduation.

For the past two years, Ms. Warren has worked with Juilliard’s underrepresented students while serving as chair of the JUST for Success program, which will function under the auspices of the Office of Academic Support Services. As her voice filled with excitement, Ms. Warren explained that the goal of the O.A.S.S. is to provide academic assistance and special advising, along with other services, to encourage the success of students who fall into several categories: those with disabilities, those who are the first in their families to attend college, and low-income students, in addition to the underrepresented students. Ms. Warren noted with a tone of regret that, in the past, some extremely talented students with special needs that were not tended to might “slip through the cracks” and fail to graduate. In order to prevent this disheartening prospect, Ms. Warren looks forward to learning more about students with special needs and creating a network specifically for them. She is hopeful that the new office

will offer help to at-risk students before they face probation or leave school. Another O.A.S.S. goal is to develop a strategy for training faculty members in how to work with and accommodate students with disabilities.

“The entire Juilliard community is fortunate that associate dean Joan Warren has taken on the responsibility of developing programs through the new Office of Academic Support Services,” said President Joseph W. Polisi. “Dean Warren will be developing programs that will allow Juilliard to address the many issues that our students face which may prevent them from taking part fully in all that Juilliard has to offer. This new dimension of the Juilliard experience will further enhance the artistic and educational environment within our community.”

Though her new responsibilities are great and time consuming, Joan Warren points out that it is “worth every bead of sweat it takes to help talented people achieve success no matter what their personal circumstance may be.” Information on the O.A.S.S. can be found in the Juilliard Student Handbook under Academic Policies and Procedures or Student Rights and Responsibilities. Any questions about the office or interest in participating in its programming are welcomed. For more information, contact Joan Warren or Cedric Harris, a Juilliard alumnus who directed last year’s M.L.K. Celebration and who serves as program assistant for the JUST for Success Program. □

Amina Royster is a fourth-year dance student.

FOCUS

by Greta Berman

ON ART

Appreciating the Extraordinary El Greco

THE Metropolitan Museum of Art’s recently opened exhibition titled “El Greco” (which runs through January 11, 2004) has no colon after the artist’s name. No amplification is needed, or even possible. The Greek artist who was born Domenikos Theotokopoulos (1541-1614) transcends any adjectives, and refuses to be bounded by time period or style. Presumably the Spaniards in Toledo, where he moved in 1576, couldn’t pronounce his name and called him simply “the Greek.” The name stuck. And so he is known to this day, part of the pantheon of the

Art), he portrays in the lower right-hand corner four artists, as a kind of footnote to his sources: Titian, Michelangelo, Giulio Clovio, and Raphael. Thus begins the odyssey into the famed dynamic, abstract spaces teeming with twistings and turnings, brimming with weird and ecstatic color and light. In El Greco’s art, unearthly beauty often vies with earthly loveliness. Contrast is constant: between the supernatural and reality, the mystical and rational. Space and time take on new meanings never before dreamed of. And El Greco (like the

the Garden (c. 1600-05, Cat. No. 35) dazzles both eyes and mind. The unearthly light of faith radiates out from chaos and depression. Though his disciples and even God seem to have forsaken him, Christ stands firm, his steadfastness punctuated by the rock behind him. Whether or not you share Christian theology, the message shines forth: From darkness and uncertainty emerge positive, creative energy and hope. Reunited here, *Saint Martin and the Beggar* (1597-99, Cat. No. 38) and *Virgin and Child With Saints* (Cat. No. 39) originally hung beside each

Remarkable in this exhibit too are several pieces of sculpture, either designed by El Greco or actually made by him. Many deeply introspective and observant portraits add to the variety and down-to-earth psychological perception of the artist. One of the most overwhelming pieces in the show is the 1612-14 *Adoration of the Shepherds* (Cat. No. 62), made at the end of his life, and intended for his own tomb. As in so many of El Greco’s works, there is a division between earth and heaven in this nocturnal scene. The precipitous perspective and weightlessness defy



Left: *The Adoration of the Name of Jesus* (c. 1577-79); above, a detail from *Saint Peter* (early 1610s); right: *The Adoration of the Shepherds* (c. 1612-14). All: oil on canvas.

greatest artists of all times. His art is so extraordinary that you might have thought it sprang fully formed, out of nowhere. Indeed, many during his time (and for several centuries after his death) attributed his strange art to astigmatism or other vision problems. This show, however, dispels (or at least modifies) any such notions, by demonstrating a connection that runs from the artist’s earliest Greek icon paintings (before 1567) through his Italian years (from 1570 to 1576) and his mature life in Toledo (from 1567) until his death in 1614. The early paintings, though damaged, provide evidence of the art of a young icon painter, working in the flat style of his time but already looking ahead, introducing Italian Renaissance perspective into his work. It is not long before he plunges into deep space. The exhibit includes several vertiginous versions of *Christ Healing the Blind* (c. 1570-75) and *The Purification of the Temple* (1570-1610). In the mid-1570s version of the latter (Cat. No. 7; collection of the Minneapolis Institute of

timeless contemporary that he is) leaps out of all categorization, into our eyes, our minds, our psyches. He is simply unforgettable. It is difficult to single out a few works from this 70-work exhibition, the first major retrospective of the artist in more than 20 years. There are no bad paintings in this meticulously put-together show. Though it can certainly qualify as a blockbuster, its size, for once, is exactly right. *The Adoration of the Name of Jesus* (c. 1577-9, Cat. No. 22) is staggering, with its extremes of darkness at the bottom of the canvas and light at the top, made even more dizzying by its criss-crossed composition. Here the supernatural representation of purgatory (the scene is poised between Heaven and Hell) is coupled with a celebratory, historical painting of the victory of the Catholic forces in Venice over the heathen Turks at the Battle of Lepanto in 1571. Likewise, the light emitted by Christ and the angel amid the swirling centrifugal forces of ovals and triangles in the highly abstract *Agony in*

other in the Capilla de San Jose in Toledo. The paintings relate to each other in their display of earthly loveliness in the features of the Madonna, child, and saints; the gentle beauty of the horse; and in *Saint Martin* and the landscape of Toledo beneath. Next to the *Saint Martin*, a wall label with a reproduction of Picasso’s *Boy Leading a Horse* from New York’s MoMA (Museum of Modern Art) confirms Picasso’s fascination with his earlier compatriot’s work. Some El Grecos I had never seen before include three versions of an allegory of a boy lighting a candle (Cat. Nos. 63, 64, and 65). In one of them, an ape and a fool are featured. The strange, candle-illuminated faces emerge from pitch darkness, intent and intense (and resembling each other), foreshadowing scenes by the Baroque painters Caravaggio and Georges de la Tour. The artist surely painted this for educated, literate patrons who would have understood its meaning, perhaps warning humankind against the machinations of the likes of these three.

credibility. Flame-like light flickers throughout the painting, perhaps coming from the tiny Christ child suspended almost magically in the center. But at the same time, the painting is so real that the nearest shepherd may be a self-portrait. Be prepared to be overwhelmed; there may be crowds. But unlike the Leonardo da Vinci show last year, the works are mostly large-scale. Do not miss this opportunity; El Greco is unique. There is no other artist like him. Musicality and dance-like, dramatic qualities are what one most remembers from this exemplary exhibition of the art that influenced modernists such as Matisse, Marc, Picasso, and Pollock. The Metropolitan Museum of Art is at 82nd Street and Fifth Avenue. Hours are Friday and Saturday, 9:30 a.m.-9 p.m.; Sunday and Tuesday-Thursday, 9:30 a.m.-5:30 p.m. □



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

ALUMNI NEWS

DANCE

2000s

William Briscoe (BFA '03) joined the Stephen Petronio Company.

Brock Labrenz (BFA '03) is back in New York performing with the Frankfurt Ballet in its October season at the Brooklyn Academy of Music.

Eugene Rhodes (DIP '01), who has danced with the Bern Ballet since he graduated, joined the ABC Dance Company at the Festspielhaus, St. Pöllen, Austria. The artistic director is Nicolas Musin.

Todd Burnsed (BFA '00), **Natalie Desch** (BFA '96), **Rebecca Hermos** (BFA '93), and **Roger Jeffrey** (BFA '96) are performing with the Metropolitan Opera Ballet in Doug Varone's choreography of Stravinsky's *Le sacre du printemps* for the 2003-04 season.

Hanifa Jackson (BFA '00) and **Tueree Shard** (BFA '01) are dancing in a touring company of *The Lion King*.

Adrienne Linder (BFA '00) performed *Whodunnit* with Silver-Brown Dance at St. Mark's Church-in-the-Bowery in September.

Annie Zivolich (BFA '00) and **Jane Sato** (BFA '03) joined the Oberlin Dance Collective in San Francisco in September and October respectively.

1990s

Sharon Booth (BFA '99), after completing two seasons with Company C, recently joined Smuin Ballet in San Francisco.

Iiana Goldman (BFA '99) and **Alexis Martin** (BFA '01) have been performing with the Oakland (CA) Ballet.

Gelan Lambert (BFA '99) gave a solo concert at Long Island University's Triangle Theater in June. In July, he performed his one-man show *Identity* at Jacob's Pillow's Inside Out Performance. Lambert is currently performing in New York City Opera's *Alcina* at New York State Theater, with choreography by Sean Curran. He joined Curran's company last month.

Tara Keating (BFA '95) has been promoted to soloist with the Pennsylvania Ballet.

Tina Curran (BFA '90) leads the opening workshop—Introduction to LOD (Language of Dance)—at the Dance Education Laboratory: Professional Development for Dance Teachers on November 9 at the 92nd Street Y in New York City.

1950s

The fifth edition of *Ballet Basics*, a textbook by **Sandra Noll Hammond** ('57), was published in August by McGraw-Hill. Hammond's article, "Sor and the Ballet of His Time," was published in Madrid this summer in *Estudios sobre Fernando Sor/Sor Studies* for Instituto Complutense de Ciencias Musicales.

DRAMA

2000s

Luke Macfarlane (Group 32) is currently performing in Wendy MacLeod's new play *Juvenalia*, directed by David Petrarca, at Playwrights Horizons in New York.

Michael Urie (Group 32) appeared in August in the New York International Fringe Festival in the production of *WTC View*, a new play by Brian Sloan, directed by Andrew Volkoff.

Charles Borland (Group 30) can be seen next month in Oregon at Portland Center Stage in Shakespeare's *The Merchant of Venice*, directed by Robert Alfoldi.

Glenn Howerton (Group 29) is appearing now as a series regular on the NBC primetime drama *ER*.

1990s

Brooke Berman's (Playwrights '99) new play *Smashing* had its New York premiere last month in a production by the Play Company, directed by Trip Cullman.

Elizabeth Reaser (Group 28) will play Athena in the upcoming Regency Enterprises film *Stay*. Reaser recently finished filming the lead role in the independent film *Mind the Gap*.

In September, **Ron Fitzgerald**'s (Playwrights '98) new play *Parts Unknown* opened Off-Broadway at Chashama. The production was directed by Michael Criscuolo.

Kurt Naebig (Group 19) played the role of Stanley Kowalski in *A Streetcar Named Desire* last month with Buffalo Theater Ensemble in Chicago.

Marla Schaffel (Group 19) is currently playing the lead role of Maria in the national touring company of Rodgers and Hammerstein's *The Sound of Music*.

1980s

Michael Beach (Group 15) can be seen in a new season of the NBC weekly drama *Third Watch*, which began last month.

Bradley Whitford (Group 14) returned to a new season of the NBC drama *The West Wing* last month.

Elizabeth McGovern (Group 12) can be seen on Wednesday nights in the new CBS dramatic series *The Brotherhood of Poland, N.H.*

1970s

David Schramm (Group 1), **Tim Blake Nelson** (Group 19), and **Kate Jennings Grant** (Group 25) are appearing together now in Amy Freed's new comedy *The Beard of Avon*, directed by Doug Hughes, at New York Theater Workshop.

MUSIC

2000s

In October, **Morgan Grunerud** (BM '03, *voice*) performed the role of Micaela in an English adaptation of *The Tragedy of Carmen* at Two River Theater in New Jersey.

Leor Maltinski ('01, *violin*) is currently playing in the first violin section of the San Francisco Symphony.

Asmira Woodward-Page (MM '01, *violin*), pianist Tanya Bannister, percussionist Svetoslav Stoyanov, and the Enso String Quartet performed the first Tuesday Matinee concert at Merkin Hall in September. In December, **Vassily Primakov** (BM '03, *piano*) is also to perform on this series.

1990s

The Seattle Symphony has named **David Gordon** ('99, *trumpet*) as its principal trumpet and **Nathan Hughes** (MM '00, *oboe*) as its principal oboe.

Ann Marie Hudson (MM '98, *viola*) gave a solo recital at the University of Texas at Arlington in September. A master's swimmer since 2000, Hudson swam from Lanai to Maui this August in the 31st annual Maui Channel Swim, the only inter-island relay race in the world.

Jihwan Kim (Pre-College) composed the music for a new musical, *Cupid and Psyche*, which had its New York premiere in September at the John Houseman Studio Theater.

The Nurse Kaya String Quartet (a traditional string quartet plus drums and bass)—**Kenji Bunch** (MM '97, *viola and composition*), **Cornelius Dufallo** (BM '95, MM '97, *violin*), Tim Kiah, **Rubin Kodheli** (BM '01, *cello*), **Jesse Mills** (BM '01, *violin*), and Chris Vatalaro—performed at the Non Sequitur Festival of music and words in August at the Bowery Poetry Club in New York.



Johannes Tonio Kreusch (MM '96, *guitar*) recently recorded three solo albums for the BMG label: the manuscript version of Villa-Lobos's Etudes and Ginastera's Sonata; *Portraits of Cuba*,

an all-premiere recording featuring music by Cuban composer Tulio Peramo; and *Inspiración*, which features music from Spain and Latin America as well as music written by Kreusch. His latest release is *Panta Rhei*, a duo recording with the trumpeter Markus Stockhausen and featuring improvisational music by both performers.

Philippe Quint (BM '96, MM '98, *violin*) made his Weill Recital Hall debut at Carnegie Hall in October. The all-Russian program included the premiere of **Lera Auerbach**'s (MM '99, *composition*) Sonata No. 2 for violin and piano ("September 11"). Quint was joined by pianist **Adam Neiman** (BM '99, *piano*) for Schnittke's Suite in the Old Style, and Prokofiev's Sonata No. 2 in D Major. Also performed was Shostakovich's Trio No. 2 with cellist Andrei Tchekmazov.

Hee-Kyung Juhn (MM '94, *accompanying*) is to give a series of recitals this month with flutist Elena Yarritu in San Francisco, Santa Barbara, and at Carnegie's Weill Recital Hall. Juhn has been on the faculty at U.C.-Santa Barbara since 2001. She also served as associate faculty at Music Academy of the West in the summer of 2002.

Gary Ginstling (MM '91, *clarinet*) was recently named the new executive director of the Berkeley Symphony Orchestra. This season, the symphony is marking Kent Nagano's 25th anniversary season as music director.

Anne Akiko Meyers (CRT '90, *violin*) performed selections from her new recording released on the AVIE label at Alice Tully Hall in September. Her new CD features music by Satoh, Debussy, Ravel, Messiaen, and Takemitsu. Meyers performed with the Royal Concertgebouw Orchestra in the famed Museumplein concert in June. This concert in Amsterdam was attended by more than 10,000 people and broadcast live throughout Europe on AVRO.

In September, Klavierhaus brought together 21 pianists to play a program of music by Italian composer Daniele Lombardi on 21 Fazioli pianos at the Winter Garden of the World Financial Center in New York. The musicians included **Beata Moon** (BM '90, piano).

1980s



Nuvi Mehta (MM '88, *violin*) has been named the new artistic director of the Ventura (CA) Chamber Music Festival. Mehta has served as the music director of the Marquette Symphony for the past three years.

Centaur Records released two solo piano CDs in August featuring **Sang Mi Chung** (BM, MM '87, *piano*). The disks include music by Haydn, Mendelssohn, Chopin, Beethoven, Scriabin, and Schumann.

Ken Bookstein (MM '86, *piano*) is a staff radiologist with Kaiser Permanente in Portland, OR. He completed a body imaging fellowship at University of Washington-Seattle, as well as radiology residency at U.C.-San Diego.

The Kobayashi-Gray Duo, consisting of **Laura Kobayashi** (BM '85, *violin*) and pianist Susan Keith Gray, recently toured South Africa, giving recitals throughout the country and presenting master classes at the University of Cape Town and Stellenbosch University. Kobayashi is an assistant professor of music at West Virginia University.

Maria Radicheva (BM '84, MM '85, *violin*) was the featured violinist for an all-Prokofiev concert in March. In observance of the 50th anniversary of the composer's death, the program was presented under the auspices of Montclair (NJ) State University's department of music. In April, Radicheva was an adjudicator for the 11th Music and Earth International Competition

for Instrumentalists and Composers in Sofia, Bulgaria, and gave a series of master classes during the event. She co-directed and coached the Chamber Music Retreats at Vassar College in July and August.

Andrew Cooperstock (MM '83, *piano*) and violinist William Terwilliger will soon release a compact disc (on the Albany label) of music for piano and strings by **Lowell Liebermann** (DMA '87, *composition*). The disc also features the Ying Quartet, violist Erika Eckert, and cellist Andres Diaz. The Cooperstock-Terwilliger duo's last recording, music of Aaron Copland (Azica Records), won high praise from *American Record Guide*, *Strings*, and *The Strad*. Cooperstock is a member of the faculty at the University of Colorado-Boulder, Brevard Music Center, and the International Festival-Institute at Round Top.

In July, **Sergiu Schwartz** ('83, *violin*) served on the jury of the national finals of the Canadian Music Competition in Calgary. He was a member of the international jury at the fifth Henryk Szeryng International Violin Competition in Mexico and the ninth Lipinski-Wieniawski International Violin Competition in Poland in September. Sylvia Kim, Schwartz's student at the Conservatory of Music at Lynn University, won the gold medal and first prize at the Henryk Szeryng International Violin Competition in Mexico.

John Davis (MM '82, *piano*) played the music of Blind Tom at Symphony Space in Manhattan in September.

Paul Gati (BM '82, MM '83, *violin*) has signed a contract with Columbia Artists Management (R. Douglas Sheldon Division) and the Radio and Television Registry in New York.

Rozanna Weinberger (MM '82, *viola*) gave the U.S. premiere of Judith Shatin's *Penelope's Song*, a work written for Weinberger, at the University of Virginia in September. Other recent performances include a concert at Columbia University's Lerner Auditorium in August together with Grammy award-winning flutist Nestor Torres, Buster Williams, Larry Coryell, and others. Weinberger performed *Sweet Thunder*, a work she recently co-wrote with record producer Mark Godwin.

Matt Haimovitz (Pre-College) has begun a 50-state tour of modern American music, both in standard halls and alternative spaces (including CBGB's in New York and the Mint in Los Angeles).

Desmond Hoebig (BM '81, MM '82, *cello*) was appointed principal cellist of the Cleveland Orchestra, leaving his position as principal cellist of the Houston Symphony.

Dmitry Rachmanov (BM '81, MM '82, *piano*) performed a recital in May of works by Tchaikovsky, Rachmaninoff, and Prokofiev in the Rudolph Ganz Memorial Hall at Roosevelt University in Chicago. He repeated the program at Merkin Concert Hall in New York and at the European Center of Education and Artistic Exchanges in Paris in June. In July, he participated in the opening concert of the Amati Music Festival in Hunter, NY, with the violinist Francisca Mendoza.

Sara Davis Buechner (BM '80, MM '81, *piano*) performed Mozart's Piano Concerto, K. 453, with the Montreal Chamber Orchestra in October. The concert was held at McGill University and celebrated the 30th anniversary of the orchestra. Buechner recently joined the piano faculty at the University of British Columbia in Vancouver.

1970s

Laurine Celeste Fox (MM '79, *trumpet*) recently conducted the Boricua College Orchestra and Chorus at Symphony Space in New York in a program that included works by Puerto Rican composers Manuel Gonzalez, Awilda Villarin, and Bobby Capo, as well as extensive excerpts from *Porgy and Bess*.

William Wolfram (BM '78, *piano*)

ALUMNI NEWS

recently performed Britten’s Piano Concerto with James Paul and the Milwaukee Symphony, Beethoven’s Piano Concerto No. 5 with JoAnn Falletta and the Buffalo Philharmonic, and, with the Minnesota Orchestra, Beethoven’s Piano Concertos Nos. 1 and 5 with Marin Alsop and Nos. 2, 3, and 4 with Gerard Schwarz.

Frederick Zlotkin’s (BM ’71, MM ’72, DMA ’78, *cello*) recording with Leonard Slatkin and the BBC Symphony Orchestra of Korngold’s Cello Concerto was featured in a fall issue of *BBC Magazine*. A video documentary, *Hollywood Composers*, focusing on Korngold and Rozsa is forthcoming. Zlotkin performed with the Lyric Piano Quartet (Glenn Dicterow, Karen Dreyfus, Frederick Zlotkin, and Gerald Robbins) in April at Bargemusic Concerts. In July he performed with Arturo Delmoni, Lamar Alsop, Charles Libove, Ruth Alsop, and Nina Lugovy at Alsop Hall in Saratoga Springs. In August, Zlotkin appeared at the Central Vermont Chamber Music Festival in Woodstock and Randolph, VT, performing with violinists Erica Kiesewetter and Basia Danilow, violists Nardo Poy and David Cerutti, and cellist Peter Sanders.

1960s

Rita Chen Kuo (DIP ’67, PGD ’68, *piano*) and **Anne Hijazi** (BM ’66, MS ’68, *piano*) and members of the Global Harmony Ensemble were invited to perform in April at the 15th annual conference of the North America Taiwanese Women’s Association in San Francisco. The musicians gave the premiere of Kuo’s two compositions for one piano, six hands. They also performed a concert for the Celebration of the Taiwanese American Heritage Month at the Chappaqua (NY) Library in May.

In August, **Julie Holtzman** (PGD ’61, *piano*) performed at 75 Main in Southampton, L.I., singing jazz, blues, and bossa standards with guitar accompaniment. She presented her annual two-part birthday tribute to George Gershwin at the club Central Park South in Manhattan in September and October. Also in October, Holtzman performed at St. Peter’s Church as part of its All Night’s Soul series, offering two obscure works: “Please Don’t Do It in Here” by Billie Holiday and “Clothed Woman” by Duke Ellington.

Leonardo Balada (DIP ’60, *composition*) will have a number of his works premiered in the 2003-04 season. In October, his Symphony No. 5 (“American”) was premiered by the Pittsburgh Symphony Orchestra. Other upcoming premieres include *Ebony Fantasies* (Orquesta y Coro de la Comunidad de Madrid), Concerto for bass clarinet and chamber ensemble (Pittsburgh Chamber Music Project), and *Prague Sinfonietta* (Czech Sinfonietta). Naxos Records recently released two of Balada’s chamber operas: *Hangman*, *Hangman!* and its sequel *The Town of Greed*, both performed by the Carnegie

Mellon Opera Theater, conducted by Colman Pearce.

1950s

Camille Antoinette Budarz (BS ’57, *piano*) presented a solo recital at the Marcella Sembrich Opera Museum in Bolton Landing, NY, in August. Marcella Sembrich was an early member of the Juilliard Graduate School’s voice faculty, from the 1924-25 academic year until her death in 1935. Budarz performed Chopin’s A-flat Ballade, which Sembrich had played at a concert in New York City in 1884. She also played music by Karol Szymanowski and Ignace Paderewski, who were countrymen, colleagues, and personal friends of Sembrich, and by Franciszek Brzezinski, their less well-known contemporary. The program also included transcriptions of Chopin songs by Franz Liszt and **Renato Premezzi** (BS ’59, MS ’60, *piano*). In April, Budarz was invited to perform in her native Pittsburgh as part of Steinway Piano’s 150th anniversary.

William Cooper (BS ’57, *piano*) gave a recital at the University of Kentucky in September. Included on the program were works by Mozart, Chopin, Bolcom, and Poulenc. In February, Cooper will perform with the Lexington Community Orchestra.

Alfred Watson (BS ’54, *piano*) performed and lectured at the Merrimack Community College in Andover, MA, in February. In March, he performed on the legendary Steinway pianos of Vladimir Horowitz, Van Cliburn, and George Gershwin at the Indian Hill School of Music, Blackman Hall, Littleton, MA.

In October, a concert of music by **Elizabeth Bell** (BS ’53, *composition*), in honor of her 75th birthday, was given by soprano Elizabeth Farnum, flutist Lisa Hanson, **Max Lifchitz** (BM ’70, MS ’71, *composition*), and cellist Stephen Drake, as well as the North/South String Quartet (Aaron Boyd, Jesse Mills, Ah-ling Neu, and Sarah Hewitt-Roth), at Christ and St. Stephen’s Church in New York City.

Kenneth Lane (’51, *voice*) continued his performances of Broadway hits and American standards in Parsippany, NJ, in September, and at the New Life Expo, New Yorker Hotel, in October. He is to perform at the Montville (NJ) library on November 18.

David Labovitz (DIP ’50, PDG ’52, *piano*), conductor of the Choral Symphony Society, led that ensemble in an all-Mozart program at Christ and St. Stephen’s Church in October. He will conduct the chorus in the 12th annual performance of Bach’s *Christmas Oratorio* on December 7 at the same venue.

1940s

The 51st annual Ole Bull Music Festival, which is directed by **Inez Bull** (DIP ’46, *piano*), was held at Galeton (PA) High School in October. □

SPOTLIGHT ON
TOZAN HARDISON

Practicing Music and Mindfulness

The search for meaning defines our lives—and for some, the journey takes both literal and spiritual form. Tozan (Thomas) Hardison has traveled farther than most. A Juilliard-trained pianist, he taught piano for more than two decades before caring for a sick friend inspired him to earn a nursing degree. The discipline of music and the compassion of nursing found their ultimate union when he moved to Japan for seven years to become a Zen Buddhist priest.

SPIRITUALITY hardly came out of left field for Tozan Hardison, a Washington, N.C., native, whose earliest education was in a Catholic convent school that gave him “a sense of seriousness” along with his earliest piano lessons. But this country boy had never seen a nine-foot Steinway until his audition at Juilliard: “I sat down and started playing the ‘Tempest’ Sonata of Beethoven and was about to cry, the sound was so beautiful!”

After earning his bachelor’s and master’s degrees in 1960 as a student of James Friskin, Hardison opened a private teaching studio in a 200-year-old Connecticut barn famous as the former hideout of Boss Tweed. He had been an associate professor of piano at Eastern Michigan University for several years when teaching began to lose its luster, and he returned to New York to care for his ailing godmother, Mrs. Edwin Hughes (whose husband he had studied with when Friskin went back to England for the summers). The sense of service brought Hardison such satisfaction that he earned a nursing degree and worked at Stamford Hospital as a cancer nurse before returning to North Carolina to care for AIDS patients at Duke University Hospital. “That’s where I really got in touch with Buddhism,” says Hardison, who was flying out to San Francisco for Zen study that helped him remain detached but compassionate in the face of death.

Japanese friends on an exchange program at Duke invited him to visit in Sendai, Japan—“and another door opened,” says Hardison. He taught English at Tohoku University to support himself while mastering the intricacies of the tea ceremony (“a Zen communion, in a sense, conducted in total silence punctuated only by the boiling of water and the knocking sounds of bamboo utensils”). As he progressed through the various stages of rigorous training for the Zen Buddhist priesthood—conducted entirely in Japanese—Hardison learned Japanese characters and brushstrokes, created his own pottery bowls and vessels, and even made his own robes.

After his ordination, Hardison lived and worked for four years in a Zen temple in Murata, a small, rice-farming village of some 800 families where “old Japan” is preserved “like you see in the movies of Kurosawa.” Eventually he returned to the United States to establish his own small Zen temple in the Appalachian Mountains outside Boone, N.C., which he maintained for six years.

Though he no longer teaches formally, music has remained a constant throughout Hardison’s life: playing for Mrs. Hughes during her illness, playing chamber music while nursing, performing on request in Japan, and giving small recitals in his house and in local retirement homes. He recently returned from a 10-day trip to Japan that included a benefit concert for the village of Murata. Hardison notes that his music has been enriched by the compassion learned in nursing and the mindfulness of Zen: “I was so arrogant as a young guy, playing all this loud and fast stuff. But after awhile, you get



Tozan Hardison

honed down, and now I love to make beautiful sound.”

Hardison is quick to counter misconceptions about Buddhism: It is not so much a religion as a philosophy of life, one that requires mindful practice, understanding, and commitment to being a better person. He says he meditates every day, but adds: “There are other ways to meditate than just sitting on a cushion and being quiet.” It’s easy to live as a hermit and be a perfect Buddhist, he points out; the real test of one’s Buddhist practice is how one functions out in the world, getting along with people and dealing with problems.

Having grown up as an Episcopalian, Hardison still likes to go to services for the major holidays: “It’s a root thing for me, very comforting and inspiring. I don’t feel that my Buddhism has taken away from Christianity. As a matter of fact, I know and appreciate it a lot more since becoming a Buddhist priest.”

—Jane Rubinsky

STUDENTS AND ALUMNI — SAVE THE DATE!

Career Fair and Alumni College
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IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Helen Lockwood Eichenbaum
(’32, *voice*)
Herbert Noel Garber (DIP ’38, *violin*)
Lewis Hamvas (MS ’49, *piano*)
Mary Elizabeth Rosborough Hansen
(’45, *voice*)
Donna Ficker Holly (’62, *dance*)

Josephine Harreld Love (DIP ’34, *piano*)
Collins Smith (DIP ’31, *piano*)
Farrold Stephens (’48, *voice*)
Ruth E. Holmen Taylor (’48, *voice*)

Friends

Richard Talmage Perkin
Malvina Hecht

FACULTY AND STUDENT NEWS

FACULTY

Clarinet faculty member **Alan R. Kay** received a 2003 Presidential Scholars Teacher Recognition Award and appeared in a ceremony at Washington's Corcoran Gallery with his student Won-Jin Jo to receive a plaque and congratulations from First Lady Laura Bush. Kay was honored last year with membership in the Orpheus Chamber Orchestra and was recently voted in as the orchestra's program coordinator. He serves as artistic director of the New York Chamber Ensemble, which returned for its 14th season at the Cape May Music Festival. This year the ensemble appeared with Juilliard colleagues **Mark Gould**, **Michael Finn**, and **Renée Jolles**. He appeared on WNYC's *Soundcheck* with John Schaeffer in February, performing solo works by Vincent Persichetti and Krzysztof Penderecki.

Drama faculty member **Felix Ivanov** won first place in the heavyweight division at the 2003 American Juyukai 37th Annual East Coast Judo Championship, in Newark, N.J., in September.

Bass faculty member **Eugene Levinson** was the recipient of the International Society of Bassists 2003 Special Recognition Award in Orchestral Performance in June for his outstanding achievements. Levinson also wrote a new method book titled *The School of Agility*, released by

Carl Fischer, detailing his innovative method of bass playing.

Jerome Lowenthal (MS '56, *piano*) played an all-Beethoven recital (including the "Hammerklavier" Sonata) at Barge-music in September. In October he performed solo and chamber music with the Philomusica Society at Merkin Hall. On December 6, he is to play quintets by Fauré and Ignaz Friedmann with the Avalon Quartet (**Blaise Magniere** [AD '03, *resident quartet*], **Marie Wang** [AD '03, *resident quartet*], **Brian Chen** [AD '03, *resident quartet*], and **Sumire Kudo** [AD '03, *resident quartet*]) at the Ukrainian Center. Later that month, he will be giving classes at the Ecole Normale (where he was once a student) in Paris.

STUDENTS

Koji Attwood, **Steve Beck** (BM '01, MM '03, *piano*), and **Elizabeth Morgan** (BM '01, MM '03, *piano*) are to perform at Merkin Hall on November 22 in a benefit concert for the International Society of the Friends of Gyorgy Cziffra.

Second-year Artist Diploma violinist **Tanja Becker-Bender** recently completed a tour with the Schleswig Holstein Music Festival Orchestra, conducted by Kurt Masur. Together with violinist Viviane Hagner, she performed Bach's Double Concerto in Hamburg, Greifswald, Berlin,



Photo by Christian Steiner

and Leipzig. The tour was presented by the German Music Foundation, which has also loaned her a violin by Giuseppe Guarneri del Gesu since March 2002. Other summer projects included a performance of Beethoven's Violin Concerto with the Chautauqua Symphony Orchestra under the baton of Uriel Segal, a performance of Mozart's "Haffner" Serenade with the Prague Chamber Orchestra at the Rheingau Festival, chamber music at the Bebersee Festival, and recitals in Vienna and Berlin.

Dance student **Marcus Bellamy** toured Italy and Japan in *West Side Story* this summer.

Oliver Jia, a Pre-College student of Oxana Yablonskaya, won two first prizes in international piano competitions in Italy this summer. He received the top prize in the 14-18 age range at the Third Rassegna Internazionale per Giovani Pianisti "Citta di Minerbio," and in the young pianist age group at the Associazione Amici del Concorso Pianistico di Senigallia Incontro Internazionale Giovani Pianisti "Citta di Ostra." Senigallian television interviewed him after the second competition results.

Cellist **Wendy Law** was invited to play

in a memorial ceremony in September for the United Nations staff members who were killed in Baghdad as a result of a bombing in August. The memorial was held at the General Assembly of the United Nations and was webcast live on the U.N. Web site. (*See Voice Box on Page 2.*)

Artist Diploma pianist **Soyeon Lee** won second prize at the 2003 Cleveland International Piano Competition in August, as well as the competition's Mozart Prize, given for the best performance of a Mozart work.

D.M.A. composition student **John Kaefer**'s recent composition *Mosaic* for large orchestra was performed by the Pacific Symphony Orchestra under the direction of Carl St. Clair as part of the orchestra's 2003 American Composers Festival. One of the performances was broadcast throughout California on the radio station K-Mozart FM. *Mosaic*, which was premiered in April 2002 by the New York Youth Symphony in Carnegie Hall, has garnered awards from BMI and the Barlow Endowment (the Barlow Prize; honorable mention). Kaefer won the 2003 Haddonfield Symphony Young Composers Competition, and *Mosaic* will be performed by that ensemble in December. He recently joined the piano faculty at Westminster Choir College of Rider University in Princeton, NJ. □

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A Double Bill for Double Reeds by N.J.E.

Continued From Page 8

world premiere of the rescued Oboe Concerto will celebrate Ms. Mamlok's 80th birthday year, not her 75th!

The oboe and bassoon solos are two of five marvelous pieces to be heard on November 14. There is yet another world premiere: *Al Ha-Shminit: Interludes on a Bygone Mode*, by Dalit Hadass Warshaw, a composition student who completed her D.M.A. last year and was one of two winners of the N.J.E.'s annual competition for Juilliard composers. Her piece features a solo for theremin, the

electrostatic instrument which is one of the few survivors of the new instruments of the 1920s. Ms. Warshaw, a virtuoso pianist and thereminist, will play. The other works are both U.S. premieres: Irish composer Gerald Barry's *Dead March*, and *Twilight Music* by Dmitri Yanov-Yanovsky, of Uzbekistan. Both composers have already been represented in New Juilliard Ensemble concerts. □

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

Organ Outreach

Continued From Page 14

music or horror films ... or baseball games. It just shows, maybe, that a lot of people have never really heard the organ. If you can get people exposed to the organ in church, that's fine. You've got a captive audience; show them what the organ can do. I know lots of people who have heard the organ in church and were profoundly moved by it ... and they went to concerts because they heard a good performance in a worship service. Who knows? Maybe it even got them interested in classical music as a whole.

BL: There is very little music being written for the organ by composers who are non-organists.

CW: Well, the thing is that organists need to reach out more to the classical musicians. Works that are commissioned for organ and orchestra by orchestras tend to not work very well, because the composers don't know how the organ sounds or what works best on it. When E. Power Biggs had his weekly radio show on CBS in the '40s and '50s, he worked closely with composers (who didn't write for organ) and commissioned new works ... and he played them. These things don't happen by chance; you have to help composers discover the organ.

BL: Improvisation is an art that is practiced by organists and not many other classical musicians.

CW: I think improvisation is a great hand that organists have ... and you should play it for all it's worth. I can only encourage organists to develop that skill. When the great French organists Marcel Dupré and Louis Vierne came to this country in the 1920s and '30s, there was always an improvisation on a submitted theme on the program—this was one of the biggest draws they had. That fascinat-

ed people. It adds an element of spontaneity and excitement that you won't find in any other classical music setting.

BL: It's one thing to get people listening to the organ and another to get people to play it. Fewer and fewer students are pursuing the organ.

CW: Enrollment is just following the cycle of decline in the general interest in and use of the pipe organ. Although, if I were asked what is the single most significant thing that could be done to increase the number of people studying the organ, I would say raise their salaries in churches—because that's where most organists will find work. I think organists have been way underpaid in this country for many years.

BL: Do you have any advice for young organ students?

CW: If you've got it, flaunt it. It's a splendid instrument! It can do things that no other instrument can ... it can produce unmatched effects and has charms that I think the public will recognize and respond to if organists reach out to them with music they can appreciate. I would encourage young organists to persevere against all odds, and by fighting the good fight they will hopefully turn things around—for themselves and all the rest of us.

Currently, Juilliard has eight organ majors and one organ minor. The School is fortunate to have the newly renovated Holtkamp organ in Paul Hall, a Rodgers digital organ in the Bruno Walter Orchestra Studio, and three pipe organs on the fifth floor. Visitors are welcome to the organ performance class, held each Thursday at 11 a.m. in Paul Hall.

Bryan Lohr is a third-year organ student.

CALENDAR

OF EVENTS

NOVEMBER

1/SAT
PRE-COLLEGE FACULTY RECITAL
Eric Ewazen, Composition
EWAZEN A Suite from *The Cloud Forest* for piano, 4 hands; *Myths and Legends* for trombone quartet; *Original Light* for soprano and piano; Organ Symphony (arr. Hong)
Paul Hall, 6 PM

3/MON
JUILLIARD JAZZ ENSEMBLES
The Music of Donald Brown
Paul Hall, 8 PM
Standby admission only.
See article on Page 5.

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 and Harpsichord
Works by Corelli, Telemann, Bach, Purcell, and Handel.
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.
See article on Page 14.

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 AND CHORAL UNION
Gerard Schwarz, Conductor
ADLER *The Challenge of the Muse* (premiere)
BLOCH *Schelomo*
BERNSTEIN *Kaddish Symphony*
Avery Fisher Hall, 8 PM
Tickets are \$15, \$7; on sale at the Avery Fisher Hall Box Office or CenterCharge (212) 721-6500.
See article on Page 1.

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

JUILLIARD OPERA CENTER
HANDEL *Oreste*
Sung in Italian; U.S. Premiere
Juilliard Theater Orchestra
Daniel Beckwith, Conductor
Lillian Groag, Director
Juilliard Theater, 8 PM
Tickets on sale for \$20 at the Juilliard Box Office or CenterCharge (212) 721-6500. Half-price student and senior tickets available.
See article on Page 1.

13/THURS
LIEDERABEND
Paul Hall, 6 PM

DMITRY KOUZOV, CELLO
Paul Hall, 8 PM

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

Unless otherwise noted, events are free and no tickets are required. Programs are available through The Juilliard School Concert Office one week prior. Check for cancellations. For further information about Juilliard events, call the Concert Office at (212) 769-7406. Juilliard Association members have special privileges for most events. For membership information, call (212) 799-5000, ext. 303.

CHRISTOPHER GUZMAN, PIANO
Paul Hall, 8 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Yousun Chung, Oboe
Justin Brown, Bassoon
Works by Barry, Yanov-Yanovsky, Mamlok, Hosokawa, and Warshaw.
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.
See article on Page 8.

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

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



Photo by Steve J. Sherman

Otto-Werner Mueller will conduct the Juilliard Symphony on Nov. 24 at Alice Tully Hall.

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

CELLO STUDENTS OF JOEL KROSINICK
Morse Hall, 6 PM

COMPOSER'S CONCERT
Paul Hall, 8 PM

18/TUES
STEVEN PAUL SPEARS, TENOR
Paul Hall, 6 PM

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

CHAMBER MUSIC RECITAL
Paul Hall, 6 PM

RAFAL JEZIERSKI, CELLO
Paul Hall, 8 PM

20/THURS
SONATENABEND
Paul Hall, 6 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
Tickets \$20, \$15; on sale at the Alice Tully Box Office or CenterCharge (212) 721-6500. Half-price student and senior tickets available. TDF accepted.
See article on Page 11.

JENNIE JUNG, PIANO
Paul Hall, 8 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
BRIAN FRIEL *Translations*
Directed by Richard Feldman
Drama Theater, 8 PM
Free tickets required; available starting at 5 PM on Nov. 6 at the Juilliard Box Office. *Extremely limited ticket availability.*
See article on Page 4.

21/FRI
CHING-YUN HU, PIANO
Paul Hall, 6 PM

ASYA KOZHEVNIKOVA, PIANO
Morse Hall, 8 PM

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

JESSIE MONTGOMERY, VIOLIN
Paul Hall, 8 PM

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
Peng-Peng Gong, Piano
Works by Hindemith, Mozart, and Schubert.
Juilliard Theater, 5 PM

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

ERIK CARLSON, VIOLIN
Paul Hall, 8:30 PM

JILL VAN GEE, VIOLA
Paul Hall, 8:30 PM

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

24/MON
AMANDA K. STEWART, TROMBONE
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL
Paul Hall, 8 PM

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

JUILLIARD SYMPHONY
Otto-Werner Mueller, Conductor
Esther Park, Piano
MOZART Overture to *Die Zauberflöte*
EWAZEN (arr. Mueller) *A Hymn for the Lost and the Living (In Memoriam 9/11)*
PROKOFIEV Piano Concerto No. 1
SAINT-SAËNS Symphony No. 3 in C Minor, Op. 78 ("Organ")
Alice Tully Hall, 8 PM
Free tickets required; available starting Nov. 10 at the Juilliard Box Office. *Extremely limited ticket availability.*

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

JUSTINE CHEN, COMPOSITION LECTURE
Morse Hall, 5 PM

CHAMBER MUSIC RECITAL
Students of the New York Woodwind Quintet
Morse Hall, 8 PM

SHARON BOGAS, CELLO
Paul Hall, 8 PM

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

DECEMBER

1/MON
JENNIFER RHODES, BASSOON
Morse Hall, 6 PM

JUILLIARD JAZZ ENSEMBLES
The Origins of Jazz
Paul Hall, 8 PM
Free tickets required; available starting Nov. 17 at the Juilliard Box Office.
See article on Page 5.

2/TUES
JUSTIN MESSINA AND NORBERT PALEJ, COMPOSITION
Paul Hall, 6 PM

MICHAEL SPASSOV, COMPOSITION
Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM

Free tickets required; available starting Nov. 18 at the Juilliard Box Office.

3/WED
WEDNESDAYS AT ONE
Vocal Arts
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

YOON-JUNG CHO, VIOLIN
Paul Hall, 6 PM

DAVID SAMUEL, VIOLA
Paul Hall, 8 PM

4/THURS
JUILLIARD DANCE STAGE WORKSHOP
Juilliard Theater, 6 PM
Free; no tickets required.

LIEDERABEND
Paul Hall, 6 PM
See article on Page 18.

TOMOKO UCHINO, COLLABORATIVE PIANO
Paul Hall, 8 PM

PRE-COLLEGE SYMPHONY
Danail Rachev, Conductor
Works by Shostakovich, Beethoven, Bach, and Hindemith.
Alice Tully Hall, 8 PM
Free tickets required; available starting Nov. 20 at the Juilliard Box Office.

5/FRI
YI-WEN CHAO, VIOLA
Paul Hall, 4 PM

YURI CHO, VIOLIN
Paul Hall, 6 PM

CELLO STUDENTS OF JOEL KROSINICK
Morse Hall, 6 PM

ADAM BARNETT-HART, VIOLIN
Paul Hall, 8 PM

WENDY LAW, CELLO
Morse Hall, 8 PM

6/SAT
CHENXIN XU, PIANO
Paul Hall, 8:30 PM

EDWARD KLORMAN, VIOLA
Paul Hall, 8:30 PM

8/MON
RODERICK GORBY, ORGAN
Paul Hall, 4 PM

RECITALISTS SEMINAR CONCERT
Voice Students of Robert White
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL
Morse Hall, 6 PM

AN EVENING OF SONG
Betany Dahlberg, Mezzo-Soprano and Nicole Taylor, Soprano
Morse Hall, 8 PM

LIFE BETWEEN THE KEYS
Piano undergraduate class of 2004
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
George Manahan, Conductor
Works by Rossini, Mendelssohn, Rota, and Respighi.
Alice Tully Hall, 8 PM
Free tickets required; available starting Nov. 24 at the Juilliard Box Office. *Extremely limited ticket availability.*

9/TUES
JOSH SINGER, VIOLA
Paul Hall, 6 PM

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

10/WED
WEDNESDAYS AT ONE
Graduate Students from the Vocal Arts Department
Alice Tully Hall, 1 PM

CLARINET CONCERTO COMPETITION
NIELSEN Clarinet Concerto
Paul Hall, 4:30 PM

SAMI MERDINIAN, VIOLIN
Paul Hall, 8 PM

CHAMBER MUSIC RECITAL
Students of the A.B.Q.
Morse Hall, 8 PM

11/THURS
CAROLINE CHIN, VIOLIN

Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available starting Nov. 25 at the Juilliard Box Office.

NEW DANCES AT JUILLIARD EDITION 2003
New Works by Jacquelyn Buglisi, Thaddeus Davis, Zvi Gotheiner, and Dwight Rhoden, created on and performed by Juilliard dancers.
Juilliard Theater, 8 PM
Free; no tickets required.

12/FRI
ALICIA GABRIELA MARTINEZ, PIANO
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL
Fortepiano Music
Morse Hall, 6 PM

MELISSA SHIPPEN, SOPRANO
Paul Hall, 8 PM

AN EVENING OF SONG
Aaron Blake Greenberg, Tenor; Jeannette Boxter, Soprano; and Tammy Coil, Mezzo-Soprano
Morse Hall, 8 PM

NEW DANCES AT JUILLIARD EDITION 2003
Juilliard Theater, 8 PM; see Dec. 11.

13/SAT
NEW DANCES AT JUILLIARD EDITION 2003
Juilliard Theater, 8 PM; see Dec. 11.

DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Directed by Tazewell Thompson
Drama Theater, 8 PM
Free tickets required; available starting at 5 PM on Nov. 21 at the Juilliard Box Office. *Extremely limited ticket availability.*

NATALIE HAAS AND JOANNA FARRER, CELLO AND VIOLIN
Morse Hall, 8:30 PM

VICKY WANG, CELLO
Paul Hall, 8:30 PM

14/SUN
NEW DANCES AT JUILLIARD EDITION 2003
Juilliard Theater, 3 PM; see Dec. 11.

DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Drama Theater, 7 PM; see Dec. 13.

15/MON
AN EVENING OF CELLO MUSIC
Atoanetta Emanoilova and Joy Song
Paul Hall, 6 PM

RU PEI YEH, CELLO
Paul Hall, 8 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Drama Theater, 8 PM; see Dec. 13.

16/TUES
DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Drama Theater, 8 PM; see Dec. 13.

AUDREY M. FLORES, HORN
Morse Hall, 8 PM

SOO R. BAE, CELLO
Paul Hall, 8 PM

17/WED
MAIYA PAPACH, VIOLA
Morse Hall, 4 PM

MICHAEL SHINN, PIANO, AND ALLISON KANTER, VIOLA
Paul Hall, 4 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Drama Theater, 8 PM; see Dec. 13.

18/THURS
DRAMA DIVISION FOURTH-YEAR PRODUCTION
FLORENCE GIBSON *Belle*
Drama Theater, 8 PM; see Dec. 13.

20/SAT
GARETH FLOWERS, TRUMPET
Morse Hall, 8:30 PM