

# The Juilliard Journal

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December 2003/January 2004

## Creative Sparks, Creative Steps *New Dances at Juilliard Edition 2003 Unveiled*



Dwight Rhoden

**N**EW Dances at Juilliard Edition 2003 will be unveiled in the Juilliard Theater on December 11-14. This program is a brand-new initiative in the Dance Division that is scheduled to become an annual event and is already very exciting to all of our young and terrific dancers.

Last year—my first as director of the Dance Division—I realized that not all of our fine students had the opportunity to work with professional choreographers and several did not get the chance to perform on the stage of the Juilliard Theater. Since I believe that being a part of the creative process and performing are essential to every dancer's education, I determined that something must be done to rectify this situation. The solution was simple: invite four choreographers to create four new dances, with each choreographer assigned to a class/year level. The choreographers understood that their new creation was to include every student in the class, either all together or in alternating casts. Eliminating auditions for this project guaranteed that all the young artists of the Dance Division would perform in December! This, as you might suspect, has been an overwhelming success as an initiative—and as I write, all of them are busy and happy, at work with their choreographers.

Insisting that creative process stay in the



Thaddeus Davis

forefront of this project, I have asked the choreographers to work only three days a week—supporting the idea that there is time for reflection and digestion of the work that they expose the students to. This encourages the students to actively participate in the process, mastering the moves given to them, absorbing the music that they are dancing with, and freeing themselves to be expressive artists fully in control of their material.

I chose four very different choreographers, to create a diverse and interesting program and to expose the Dance Division to different approaches to the process of creation. Thaddeus Davis, Jacquelyn Buglisi, Dwight Rhoden, and Zvi Gotheiner are all choreographers of standing with unique, personal movement vocabularies. I am thrilled that they all had the time and accepted my offer to create at Juilliard—and they are equally thrilled to be working with such fine dancers at the School.

We have asked four dancers—Riley Watts, first year; Abbey Roesner, second year; Drew Sandbulte, third year; and Rachel Tess, fourth year—to provide a glimpse into the creative process of each choreographer for *The Journal*. We invite you to come to a performance and share in the results, and hope that you will find them as exciting, informative, and enlightening as we have.

—Lawrence Rhodes



Zvi Gotheiner

In articles on Pages 12 and 13, four dance students describe the process of working with guest choreographers as they rehearsed works for New Dances at Juilliard Edition 2003.



Jacquelyn Buglisi

Photos by Rosalie O'Connor

## *Belle*: Ringing Out Loud and Strong

By MAHIRA KAKKAR

**“D**ON'T they know? We order ourselves according to eternal dictates. And after all the squabbles we settle ourselves again like a newborn babe, into the comfort arms of yesterday.”

So says Lackey, one of the characters in *Belle*, the powerful play being given its American premiere by the fourth-year drama students at Juilliard. Written by Canadian playwright Florence Gibson (who describes the play as “a reconstruction of the

Reconstruction era of the United States”) *Belle* is, in essence, a poetic metaphor for a period of American history. The characters in the play scream, fight, shout, run, rally, march, and laugh unashamedly in their full-hearted protest against these “eternal dictates.”

While *Belle* is about using, losing, and finding one's voice, the action proper revolves around two former slaves: Belle and her husband, Bowlyn. In the period following the Civil War, the two leave Georgia with their baby to go North. Bowlyn promises Belle: “I

Continued on Page 5

### THE JUILLIARD SCHOOL

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The Juilliard  
Journal

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LETTERS TO THE EDITOR

THE MEANING OF KADDISH

JUDITH CLURMAN’S interview with Leonard Bernstein’s daughter (“Shaking a Fist at the Almighty” in the November *Juilliard Journal*) spoke to both my heart and my intellectual curiosity. Jaimie Bernstein Thomas was an ideal interview partner. It was a hard task for me to follow all the difficulties and the cloudy mood that colored the discussion (as it probably did the creation process of the *Kaddish Symphony*). The meaning of *Kaddish*, to me, is a poetical expression of Jewish suffering and grief. I believe that Lenny experienced those feelings during his struggle with his composition, beside other things that he encountered in dealing with such a problematic subject. I remember how much sweat he used to put into his conducting and lecturing, and I assume that the composing of *Kaddish* demanded much more. I congratulate Ms. Clurman on her coming back to this monumental prayer.

AHARON SHEFI  
Retired Director of the Givatayim  
Conservatory in Israel

REMEMBERING DAVID BAR-ILLAN

I was greatly saddened by the death [on Tuesday, November 4] of my former Juilliard classmate and friend, pianist David Bar-Illan. A pang of nostalgia, though, makes me smile when I recall how we used to practice simultaneously (and illicitly) in an unreserved, unpaid-for practice room—he, knocking off a Chopin etude in chromatic sixths, while I struggled with a Paganini caprice in a different key.

Although we had made a pact to at least practice in the same key, this proved to be impractical, and the resulting cacophony had curious eavesdroppers knocking on the door. After many such interruptions by kibitzers, we finally had to barricade the door with a chair and play possum when someone knocked. (Once it turned out to be an angry administra-

tor, Judson Ehrbar, but we were not penalized when he heard David’s amazing rendition of a Liszt piece—a bribe, so to speak.)

We both had scholarships, but I soon lost mine for cutting orchestra rehearsals. David, on the other hand, was a brilliant scholar, and in L&M, while I noodled cartoons in my notebook, David would raise his hand and ask questions that had composer-teachers like Bernard Wagennar and Peter Mennin fumbling for proper answers.

I recall one instructor (who shall remain anonymous) who told the class that Beethoven was a “great developer, a genius of orchestration and harmony,” but that “he never actually wrote a memorable melody in his life” [sic].

Instantly, from David came an audible hum: the last movement of the Fifth Symphony, followed by *F  r Elise*.

“Yes, yes,” stammered the teacher, “but how he labored over these . . . .” Too late. David had our unanimous support, and a barrage of applause drowned out the embarrassed blasphe-

mer. Mostly, I will miss David’s warm smile and his sense of humor. Many years later, I ran into him at a Horowitz recital in Manhattan. I reminded him of our practice-room-sharing days and asked if he could still knock off that Chopin etude in chromatic sixths. He grinned, put his arm around me and his index finger to his lips.

“Shhh,” he whispered. “I am a politician now, and I haven’t practiced for a week!”

(Mr.) LESLIE DREYER (B.S. ’50, *violin*)  
Metropolitan Opera Orchestra

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

A WINTER’S TALE



VOICE  
BOX

Standing Up for  
Lincoln Center

*In the article “Lincoln Center’s Culture Gap” that appeared in the October 5, 2003, edition of The New York Times Magazine, author Deborah Solomon examines the role of Lincoln Center in the performing arts. Arguing that it needs to win “the hearts of a generation of kids who tend to view Lincoln Center more as a social hub for grandmothers than as an essential center of music,” she states that “... to promote the classics is to advance an agenda, not a sensibility.”*

*Students from President Joseph W. Polisi’s American Society and the Arts class responded to*

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

*Ms. Solomon’s article. Here are excerpts from three of their essays.*



Adam Meyer

to shed humor on a serious problem. However, if Ms. Solomon is to be taken seriously, the reader has to assume she is in favor of Lincoln Center booking concerts by Outkast and Snoop Dogg, not to mention showing big-screen marathons of *The Simpsons*. Personally, I love *The Simpsons*, and at the end of a long day, my music listening choices swerve away from classical music. However, publishing an article in *The New York Times* suggesting that these are viable solutions to Lincoln Center’s and the New York Philharmonic’s problems is both na  ve and reckless.

Ms. Solomon’s main argument seems to call for a coming together of pop and classical cultures. While I do believe that both are essential to a balanced and diverse society, mixing the two dilutes the purpose of both undertakings. Besides, in a culture that is dominated by “reality TV” and

shows like *Joe Millionaire*, perhaps classical art forms shouldn’t hope to be saved by an aspect of society that is, at least in part, responsible for the slow and methodical suffocation of the public’s interest in music, art, and dance. ...

Ms. Solomon should be careful about publishing articles suggesting that pop culture can save institutions that aim to bring a greater purpose to people’s lives. She seems to confuse profitability with artistic vitality and thinks that an infusion of pop culture can replace artistic integrity. In an attempt to admonish it, Ms. Solomon writes that Lincoln Center “continues to view art as a pure undertaking removed from the taint of commerce...” What she doesn’t realize is that in this time of managerial turmoil, this is the one thing Lincoln Center can still cling to.

—Adam Meyer, master’s degree candidate in viola



Min-Ju Choi

Ms. Solomon accuses Lincoln Center of “counting on the packaging of art to supply the drama that is missing ...” What she does not realize perhaps is that the halls in Lincoln Center must be of high acoustical quality in order to best represent the performing ensembles. Pop bands, as stated in the

Continued on Page 4

# All About Ives—Half a Century Later

By JOEL SACHS

As a child, I enjoyed many summers at a now defunct camp in Ridgefield, Conn. Years later I learned, to my great consternation, that the camp had been situated only a few miles from the home of Charles Ives. To my shame, I had never heard of him, despite my piano teacher's passionate commitment to new music.

Lamentably, I was in good company: Very few other people had heard of him then. The tragedy of Ives's life is that, at his death in 1954, he was scarcely known beyond a small circle of devoted admirers. That circle included Henry Cowell, who published many of his compositions and—with his wife—wrote the first biography of Ives; Nicholas Slonimsky, who conducted some of Ives's music in the early 1930s; John Kirkpatrick, the pioneer performer of the "Concord" Sonata; and Lou Harrison, whose performance of Ives's Third Symphony in 1946 led to Ives's receiving the Pulitzer Prize the following year, nearly half a century after he wrote the symphony. Such neglect is hard to imagine, now that Ives's music is (almost) standard repertory and music history courses routinely teach about him.

Yet Ives is still known largely through a handful of works that are played repeatedly while his other music languishes. This situation may be explained in several ways. Part of the fault lies with performers who find a handful of pieces that "work" and do not explore beyond them. Arts administrators, "knowing" that the audience will head for the exit at the first dissonance, find the concept of leadership difficult and tread the same, safe path. It also cannot be denied, however, that some of Ives's music is very difficult. Believing that the ear can be trained to hear at an amazing level, he exercised the creator's right to challenge performers and listeners, almost daring them to rise to the occasion. For years, it was almost a miracle if the performers of some chamber works could stay in the same place at the same time. Today, however, we are blessed with performers who crave such challenges. Accordingly, the time seemed right for Juilliard to take a new and comprehensive look at Ives. The 20th Focus! Festival, therefore, will offer listeners the opportunity to hear a comprehensive selection of his music.

Naturally, the most important reason to honor any composer is a perception that his or her music warrants extended and repeated listening. In some cases, however, a composer's legacy includes so

much more than the music itself that a tribute is doubly deserved. Obvious examples would be Bartók's studies of East European traditional music; or Schoenberg's accomplishments as a theorist, teacher, and painter; or John Cage's uncanny ability to stimulate fresh thinking in many arts.

Ives gave us many reasons to be thankful for his life: his superb writings, his belated influence upon musical perception, his dedication to the highest artistic standards. Another reason, however, remained hidden for years at his own request. While it is widely known that he became wealthy in the insurance business, few people know that he used much of his wealth to underwrite the creation of an infrastructure for American composers. Henry Cowell's concert series, recordings, and publications of American music, created for the general benefit of American composers, were funded in a large part by Ives. The first orchestral concerts of American music in Europe, organized in the early '30s by Cowell and conducted by Nicholas Slonimsky, Anton Webern, and the Spaniard Pedro Sanjuan, were paid for in full



Charles Ives, c. July 1950, outside his summer home in West Redding, Conn.

years beginning in the mid-1920s would have slowed if not collapsed altogether. Surely all this, added to Ives's music itself, is a good reason to pay that cantankerous but lovable man special homage.

The 2004 Focus! Festival, which takes place January 23-30, will lead off the world's commemoration of Ives's death with six concerts comprising most of his major solo and chamber music and some of his most important orchestral music. In addition, five singers will perform groups of songs, and the Juilliard Choral Union will join the Juilliard Orchestra in the Fourth Symphony. A selection of his brief but extremely pungent works for mixed ensembles, a preconcert mini-recital of Ives's small group of solo organ compositions, and a preconcert panel discussion by some of the leading Ives scholars will round out a major week of music.

Such a festival has required unusual advance preparations. His most challenging compositions include the two Piano Sonatas, each of which are more than half an hour long. Clearly, one could not invite pianists to begin tackling such huge projects in late September. Accordingly, last spring, all returning piano students were invited to submit their names if they wanted to devote the next months to learning an Ives sonata. As it happened, Aaron Wunsch, a graduate from the master's degree program and an incoming doctoral student, had already learned half of the "Concord" Sonata and was eager to continue the project. Ofra Yitzhaki, a non-resident D.M.A. student who also seems to relish confronting tasks that are barely possible, was equally eager to learn the First Sonata.

As preparations continued, it transpired that an excellent piano trio was already preparing Ives's difficult Trio, and various string quartets were ready to jump at the opportunity to learn Ives's quartets. Finding singers also was not a problem, though some of them may not realize what they have let themselves in for! Many Ives songs are almost never heard, and some of them provide unparalleled per-

formance challenges. On the other hand, Ives's "Victorian" songs from his early years also are neglected because they are deemed insufficiently avant-garde. Judith Clurman, director of the Juilliard Choral Union, jumped at the opportunity to teach her army the difficult choral part of the Fourth Symphony, which Anne Manson will conduct. And since the chorus will be on hand, Ms. Clurman will provide a prelude to the orchestral program: Ives's magnificent setting of Psalm 90 for chorus, organ, and bells. At the time this article was being written, the audition for a soloist in the *Emerson Concerto* for piano and orchestra—a version of the first movement of the "Concord" Sonata—had not taken place, but five pianists are hard at work. The opening concert, by the New Juilliard Ensemble, will include the Third Symphony, the small-orchestra version of *Three Places in New England*, the sprightly but difficult *Ragtime Dances*, and a selection of songs in Ives's orchestrations.

Performing Ives's music poses two problems beyond actually learning them. One is the poor state of much of the published material, which is gradually improving as the Ives Society produces its carefully prepared volumes. The dismal state of affairs became apparent to me some 20 years ago, when John Kirkpatrick published his new edition of the Piano Trio. I had already played it a few times, but when Peermusic Classical graciously gave me a prepublication copy to use in a concert, I was shocked. Ives once famously told a copyist to bear in mind that the wrong notes are the right notes, but Kirkpatrick had discovered that many wrong notes really *were* wrong, and that some peculiar counterpoint was in fact an error. When I compared Kirkpatrick's revisions with Ives's manuscripts—just to assure myself that he was not simplifying Ives's dream—his edits seemed so obvious that I could not imagine how the earlier publication could have had so many mistakes. Thanks to John Kirkpatrick, we have the *right* wrong notes!

The published songs are also filled with errors. Although H. Wiley Hitchcock's new edition of the songs, to be published by Garland in the near future, is not yet available to the public, Professor Hitchcock has most kindly offered to advise us about those songs that are chosen.

Some of Ives's music remains unpublished, but will eventually appear, thanks to the Ives Society. For example, although Ives composed extensively for chorus and organ, and was an excellent organist, he wrote very little solo music, and about half of it is still not printed. A performance of Ives's solo organ music has been made possible, however, thanks to James Sinclair, the renowned conductor and Ives editor, who is providing the still-unpublished pieces.

The Focus! Festival opens with the New Juilliard Ensemble on Friday, January 23, and continues with four chamber concerts, a panel discussion, and a mini-recital of solo organ music. The festival concludes on January 30 with the Juilliard Orchestra. All performances other than the organ concert are in the Juilliard Theater and begin at 8 p.m.; the organ concert (in Paul Hall) and the panel discussion begin at 7 p.m. Those who attend the organ recital will have ample time to get to the Juilliard Theater for the main performance. All events are free, though tickets are required. The Juilliard library's display of Ives materials is open to the general public by appointment. (Call 212-799-5000, ext. 265.) □

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

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noted)

Free tickets are required; for more information,  
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# Looking Toward ChamberFest 2004

By BÄRLI NUGENT

“THE music world—and audiences everywhere—have finally caught on to a well-kept secret of composers and performers alike: The music we call ‘chamber music’ contains some of the most inspired, exciting, and probing music ever written. That, combined with the challenge it holds—learning to communicate with, listen to, and convince one’s colleagues—makes chamber music the best learning experience and the most fun! It is so gratifying that Juilliard students have the opportunities (and enthusiasm) to explore this great literature and enrich their musical beings.”

Truer words were never spoken—and they were uttered by no less than Joseph Kalichstein, at the celebration marking his appointment to the newly

accepted into the program return from their winter break one week early. Each group rehearses in their own fifth-floor studio and receives two hours of coaching a day for a week. Performances take place the following week, at the beginning of spring semester.

This year, those performances will be in Paul Hall on January 12, 13, and 14 at 8 p.m. Alice Tully Hall is the site for the ChamberFest concerts on January 14 at 1 p.m. and January 16 at 8 p.m. ChamberFest closes on January 17 with an 8 p.m. concert in the Juilliard Theater.

The repertoire will include traditional masterpieces and less well-known pieces, such as the Beethoven String Quartet, Op. 132; Dvorak String Quintet; Shostakovich Piano Quintet; Schoenberg’s *Verklärte Nacht*; Messiaen’s *Quartet for the End of Time*; a piano trio by Mendelssohn; Beethoven folk songs for tenor, violin, cello and piano; *Morning Music* for Brass Quintet by David Sampson; and *Viola, viola* by George Benjamin, among others.

Past coaches have included Joseph Kalichstein, Itzhak Perlman, Michael Tree, Charles Neidich, Toby Appel, Samuel Rhodes, Baruch Arnon, Mark Gould, Curtis Macomber, Yoheved Kaplinsky, Gyorgy Sandor, Peter Serkin, Lewis Kaplan, Bruce Brubaker, Stephen Clapp, and Carol Wincenc.

A past student participant wrote, “ChamberFest was one of my favorite weeks at Juilliard, ever. The opportunity to really focus on chamber music was unique and much needed. This program was incredibly well organized and an ideal experience for me. I can’t wait for next year’s ChamberFest!” She doesn’t have to wait any longer. □

*Bärli Nugent is assistant dean and director of chamber music.*

**CHAMBERFEST 2004**

**Paul Hall**  
Monday-Wednesday,  
Jan. 12-14, 8 p.m.

**Wednesdays at One**  
**Alice Tully Hall**  
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**Alice Tully Hall**  
Friday, Jan. 16, 8 p.m.

**Juilliard Theater**  
Saturday, Jan. 17, 8 p.m.

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

established Edwin S. and Nancy A. Marks Chair in Chamber Music Studies at Juilliard.

That spirit of commitment to intensive work and exploration in chamber music is best exemplified by the ChamberFest experience. Students

# Standing Up for Lincoln Center

Continued From Page 2  
article, use amplification that would effectively make these acoustical advancements superfluous. While there are many venues in New York that could easily accommodate a pop band, there are very few that can effectively accommodate a large orchestra.

There was one Lincoln Center institution not mentioned in Ms. Solomon’s article: The Juilliard School. With little research, she might have found that The Juilliard School gives numerous performances of works from all genres and for all tastes. I suggest that she familiarize herself with all the Lincoln Center constituents before passing critical judgment.

—Min-Ju Choi, master’s degree candidate in piano



Zulema Quintán

To say that Lincoln Center has turned up its nose at non-classical forms of expression is ill-founded. While no one would argue

that it has ever been an integral component of the concert season here at Lincoln Center, this is not because Lincoln Center has debased the name of popular music in the name of high art as Ms. Solomon insinuates. As Bruce Crawford, the chairman of Lincoln Center, put it nicely, “We don’t belong in the commercial music business.” Isn’t that what Madison Square Garden is for? The fact that Lincoln Center does not offer a wide variety of musical styles on an ongoing basis should neither compromise the integrity of the institution nor imply that it snubs more mainstream entertainment values. In a society overrun by the media, do we really want to find more outlets for “popular” expression?

Ms. Solomon describes performances at Lincoln Center as “all those packed, bejeweled nights at the Metropolitan Opera House” and “practiced, rehearsed-to-death beauty enacted thousands of times a year by actors, dancers and musicians.” Clearly, the splendor is gone for Ms. Solomon, but can she really speak for the public at large?

—Zulema Quintán, bachelor’s degree candidate in dance

# James Kreger

# Dvořák/Herbert

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Concerto in B minor

**Herbert**  
Concerto in E minor



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# Belle: Ringing Out Loud and Strong

Continued From Page 1

will bedeck your neck in diamonds. You will have parasols and cool drinks with their own smug umbrellas.” These two characters’ journeys become inextricably intertwined with those of Nance, a female suffrage worker, and Lackey, a young white man who sorely misses his life in the South. There is also Althea, Belle’s older sister, who is described as “timeless.”

We follow the trajectory of these characters as they try to find themselves and build lives of meaning in a shifting world. Bowlyn tries to define “the truth of his life.” Nance says, “The war is over and all them rules are gone—we’s making ‘em up.” Each is affected by living in a liminal stage of history—a time of betrayal, dreams, compromises, and contradictions. Politics, race, gender, and class seem to be the only constants. Belle is the most affected by these, as she suffers blow after blow in several forms. However, she alone does not succumb to external forces, because, as she tells Althea, “I don’t give up.”

The play is rooted in the actual past, but its language is unlike any other: lyrical, imaginative, and evocative of a completely different world. Gibson explains that she has drawn on several different experiences for her creation. “When I was a child, my father used to read to me from a comic strip by Walt Kelly (a political cartoonist in the McCarthy era) called *Pogo*, about swamp creatures from the Okefenokee swamp in Florida. They had a Southern way of talking that was highly embellished,” says Gibson. The playwright was also a practicing doctor for a number of years and lived in Africa. She worked on the Kenya-Uganda border

cal problems brought the clinic to its knees.” Gibson started reading the work of Bell Hooks, whose *Ain’t I a Woman: Black Women and Feminism* influenced her greatly, and also



Canadian playwright Florence Gibson

immersed herself in literature about the race for the vote as seen through the eyes of black men, black women, and white women. “This is really a play that has been percolating through me for the last 40 years,” says Gibson, “and it is a political, personal, and feminist piece all at once, set at the crossroads of racism and sexism.”

Given the volatile nature of the play and its themes, it is fitting that an artist as respected as Tazewell Thompson should be directing it. Mr. Thompson’s credits include plays at Juilliard and N.Y.U.; he believes it is part of his responsibility as a director to inspire young actors in the theater and excite them about the medium. His professional opera and stage work includes several world premieres. Observes Damali Scott, who plays Althea in Juilliard’s production of *Belle*, “The marriage of the play with Tazewell is a perfect fit. It is truly a collaboration.”

The director believes that the play is “gutsy and lavish in its language and themes. It explores themes of freedom and tolerance and the power of words to inspire, affect, and seduce—how words can change the course of a

nation and cause laws to come into being. In this play, the word and the poetry of the word are closely aligned with who the characters are. It is almost Shakespearean.”

*Belle* is indeed large in its scope and breadth; the characters all seem larger than life. Nance (played by Molly Stuart) is passionately committed to obtaining votes for women. The playwright based her on the Grimke sisters of the Abolitionist era. Nance goes to extremes to get what she wants, stopping at nothing and leaving a trail of destruction in her wake. Althea is a repository of rage for her entire race; with her roots in anger, she is unable to move forward. Her staying put in the world she knows while all the other characters move about is a physical representation of this. She is metaphorically still enslaved in the holds of the slave ships and is unable to find a way out. Bowlyn is intent on proving his manhood until he realizes he cannot live without Belle, and Lackey is the epitome of the

rootless white Southern man after the Civil War. Belle alone remains grounded, strong, and true.

Gibson’s inspiration for the title character came from a number of strong women, including Hooks and Sojourner Truth (whose slave name was Isabelle—or “Belle,” for short—which she later gave up). Echoes of these women’s words resonate throughout the piece; Belle utters Truth’s famous statement, “I have ploughed a furrow straight as any man.” The irony is that these fervent words are spoken while she is down on her hands and knees scrubbing a floor.

The play is brimful of rich contradictions like this, which make one wonder what it was like

to be alive at this threshold time in the country’s making. Bringing this period to life is a team of renowned designers. Costume designer Carrie Robbins says she is trying to uphold the integrity of the play: “The piece is poetic, and one has to filter and heighten reality to match the poetry of the text.” The costumes, therefore—while built to feel like actual clothes—are made to achieve a similar level of abstraction as the scenery and used to emphasize class differences. The sets, designed by Donald Eastman, convey a theatrical world rather than a naturalistic one, and allow for quick shifts from country to city, street to house, and working-class spaces to those inhabited by the bourgeoisie. “The sets will also convey the feeling that people are operating under the weight of the system—that they are working on the other side of liberty,” says Eastman.

The design team’s efforts serve a play that is very actor-centric. “I chose this play because its language is rich, and because I felt that people at Juilliard could really carry it off,” says Michael Kahn, who heads Juilliard’s Drama Division and is keenly interest-

ed in portraying a body of work that reflects the diversity of the department. “I also like to do plays that are very good and that people haven’t seen before,” Kahn adds. Given its subject matter and rich language, the team’s collaborative efforts and their credentials, and the powerful actors portraying the roles, the play promises to be more than merely good. It promises—like the lead character herself—to ring like a clear bell in the night air.” □



A costume sketch for the character Althea in *Belle* by Carrie Robbins.

Mabira Kakkar is a fourth-year drama student.

**Belle**  
Drama Theater  
Saturday, Dec. 13-  
Thursday, Dec. 18

See the calendar on Page 28 for details.

in maternal-child health clinics and observed how women were silenced in a polygamous society. “I also worked in Toronto in a women’s reproductive-health clinic and saw that, although the city is very multicultural, there was a real black-white divide, and the politi-

TIME

by Jeni Dahmus

CAPSULE

The following events occurred in Juilliard’s history in December and January.

**1928** January 15, the Juilliard Graduate School Orchestra gave its first concert at the Engineering Auditorium on West 39th Street. Conductor Albert Stoessel led the orchestra in performances of Ernest Bloch’s Concerto Grosso for String Orchestra with Piano Obbligato (Jerome Rappaport, piano), J.S. Bach’s Concerto in D Minor for Piano and Strings (Adele Marcus, piano), and Gustav Holst’s *St. Paul’s Suite*.

**1962** In December, William Schuman resigned as president of Juilliard to become president of Lincoln Center for the Performing Arts, Inc. Composer Peter Mennin was appointed as

Juilliard’s new president.

**1976** December 3, John Gielgud gave a master class for Drama Division students.

**1980** December 17, in celebration of Juilliard’s 75th anniversary, a black-tie gala for alumni, faculty, and friends was held at the Grand Ballroom of the Plaza Hotel. Juilliard students provided entertainment,



Barry Davidson (guitar), Bob Renino (bass), Scott Villiger (flute), and Ted Schoen (sax) of the “Sixty-Sixth Street Jazz Ensemble” performing at Juilliard’s 75th-anniversary gala.

## Beyond Juilliard

**1928** January 12, Vladimir Horowitz made his U.S. debut as soloist in Tchaikovsky’s Piano Concerto No. 1 with the New York Philharmonic, conducted by Sir Thomas Beecham. The event also marked Beecham’s debut in the U.S.

**1962** December 18, Shostakovich’s Symphony No. 13, scored for bass soloist, male voices, and orchestra, was premiered in Moscow.

including a vocal duet by Linda Kozlowski and Val Kilmer, dance choreographed by Brian Taylor, a vocal quartet (Ruth Jacobson, Kathryn Cowdrick, Jeffrey Thomas, and Michael Dash) accompanied by pianist Dan Riddle, and the student “Sixty-Sixth Street Jazz Ensemble” led by Scott Villiger. □



Jeni Dahmus is Juilliard’s archivist.

# The Zen of Touring: Juilliard Jazz Hits the Road

By **GILLIAN BROWN**

THE Juilliard Jazz Orchestra heads to the New Jersey Performing Arts Center in Newark to perform in January, and travels to Atlanta’s Schwartz Center for the Performing Arts in March. Both concerts are part of the jazz touring program. Victor L. Goines, artistic director of the Jazz Studies program, advises students to “go with an open mind. Don’t be bound by what you left behind. The food, the culture, the art—get the most out of what the situation has to offer.” Trying to escape the bounds of one’s past experience and future expectations sounds quite Zen, but it is a solid suggestion given the scores of questions that these young artists have about the upcoming tour.

From the concrete details (Do I have to bring my suit? Are we going by plane or by bus? Is there a vegan option?) to the more abstract questions that emerge from personal concerns (How do I tolerate the inevitable frustrations? The unfamiliar mattresses? The waiting in airports?), students wonder about plenty.

By asking good questions ahead of time and using that information to get prepared (from acquiring sturdy instrument cases to practicing patience) these future professionals are fully engaged in the learning opportunities

ues, including the Teatro Eugene O’Neil in San José, Costa Rica; Scranton University in Scranton, Pa.; Philipsburgh Performing Arts Center in Yonkers; and Alice Tully Hall and Aaron Davis Hall in New York City, as well as assorted clubs in the city and public schools in the metropolitan New York area.

Many of the current students have been on tour before. Their advice answers some of the questions and also echoes the “open mindedness” that Goines encourages. “Be excited to see new places,” says Carl Maraghi, a graduate-student saxophone player. “That first look on the Duomo in Florence, Italy ... I turned a corner and there it was. Oh, man—wow!” recalls Maraghi, reflecting on last summer’s trip to participate in the Festival of Two Worlds in Spoleto, Italy. Other musicians in the program reiterate his sentiments.

“You get to go out and experience things ... Switzerland was great,” says Erica vonKleist, a fourth-year saxophone player who went on tour with the Hall High School Jazz Band in her native West Hartford, Conn. Her advice to musicians going on tour? “Make sure to eat well—not *a lot* of food, but don’t eat junk. And drink a lot of water especially if you’re changing time signatures—I mean, time zones!” she adds with a laugh.

In addition to the hectic, detailed schedule of the tour process itself, the experience of performing is an integral part of a professional musician’s successful career. Matthew Rybicki, a graduate-student bass player, says that touring “gives you confidence. You think about the total number of human beings who have heard you and you survived, and you didn’t get kicked off the stage. So you know that you’re not

doing too bad.” Rybicki was part of a *West Side Story* international touring company performing in Taiwan.

Not only does this repeated performing offer the young musician a chance to practice his or her skills, but it allows a less tangible artistic phenomenon to emerge. Jonathan Irabagon, a graduate-student saxophone player, explains: “After a month of touring together, the music goes to a totally different level, like a type of ESP. You don’t need to

flower in different places, fostered by different people with different perspectives. “An exchange takes place,” says Goines, “with exposure to other musicians, other cities, countries, the world. You get to see and hear different styles—you benefit, and they do too.”

This exposure to the realities and opportunities of performing on the road is fundamental to the future success of Juilliard’s young jazz musicians. It is a complex transaction in



The Juilliard Jazz Orchestra performed the music of Benny Carter at Tully Hall on October 24. Pictured are (left to right) Matthew Rybicki, bass; Matthew McDonald, trombone; Lage Lund, guitar; Mike Dease, trombone; Kurt Stockdale, saxophone; James Burton, trombone; and Jonathan Irabagon, saxophone.

**Juilliard Jazz Orchestra**  
**New Jersey Performing Arts**  
**Center, Newark, NJ**  
**Saturday, Jan. 17, 7:15 p.m.**

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

presented by touring. The tour is an important part of Jazz Studies’ vision of a rigorous, pre-professional program with extensive performing experience at the core of its mission. This year alone there are more than 30 scheduled performances in a variety of ven-

talk about it anymore because you get used to how the others play, how the group plays together; you know the tunes really well. With the repetition of songs over and over, you get real comfortable with them, and then people start trying new things.”

And it is the exposure, the experience that the Juilliard Jazz Studies program hopes to foster with the tour, where young artists can experience performing in the time-honored context of crisscrossing America and the globe, sharing their art, all the while absorbing the flavors and styles that

which young artists learn the craft of touring, with its crazy details, labyrinthine schedules, questions answered and unanswered. But it is the growth through an open mind on tour that is invaluable. “I was in an earthquake once in Taiwan—7.2 on the Richter Scale. I thought I was going to die,” recalls Rybicki. “People responded with courage and kindness. I saw the beauty of the human spirit, and that reassured me ...” □

*Gillian Brown is office assistant in the Jazz Studies department.*

WORDS

without

SONGS

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

**Fort Tryon**  
by Rachel Tess

Wet gangly, bronzed limbs  
Orange neon light to save us from the dark  
What goes on here at night?

**Stagefright**  
by Rachel Tess

Butterflies weak and sinking  
Their wings brush against  
Stomach lining

Rachel Tess 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).

**2003 STUDENT PHOTO COMPETITION**

You don’t have to be a professional photographer—just be creative! The 12 winning photos will be featured in a 2004-05 Juilliard Calendar, which will be presented to the 2004 graduates. The top prize-winner will receive a \$200 gift certificate to the store of his or her choice. Eleven runners-up will receive a gift bag and free calendars.

**Extended Deadline for Entry: Friday, January 23, 2004!**

**Guidelines:**

- Maximum of two black-and-white photo entries per student.
- Photos must contain some universally recognizable Juilliard component (person, place, or event) and should be from the time period of June 2003 - December 2003.
- Photos can be serious, funny, touching, etc., but must be in good taste.
- Entries must consist of the photo(s) with description/caption, along with student’s name/phone number/address/e-mail, and be delivered to the Alumni Office in Room 208.

Sponsored by: Office of National Advancement and Alumni Relations, Room 208  
Phone: (212) 799-5000, ext. 344  
E-mail: alumni@juilliard.edu

# An Artist Who Defies Categorization

By RACHEL TESS

HOW can you introduce Meredith Monk? Bruce Brubaker faced this daunting task when she visited Juilliard on November 5 to be interviewed in his InterArts seminar. Singers and musicians may know Monk for her exceptional instrument, her broad and unconventional use of the voice, her creation of an extended vocal technique, which allows her freedom from traditional text, range, pitch, and timbre. Dancers watch videos of Monk's early installations in Dawn Lille's dance history class, and musical selections from her various works pop up at many Dance Division studio workshops. While Monk has an honorary doctorate from Juilliard, no department can really claim her. You cannot call Monk a singer, a dancer, or an actress alone. She does not just compose music, nor does she just make dances, direct films, or create theater. As she herself has written, her nearly four-decade-long career has been dedicated to creating "an art that breaks down the boundaries between the disciplines. An art, which in turn becomes a metaphor for opening up thought, perception, experience. An art that reaches toward emotion we have no words for that we barely remember. An art that affirms the world of feeling in a time and society where feelings are in danger of being eliminated."

Meredith Monk describes herself as a fourth-generation singer. Her great-grandfather was a cantor in Russia, her grandfather a bass-baritone, and her mother a singer for CBS. She learned to relate movement to music through Dalcroze Eurythmics, in a class she attended with the likes of Juilliard's own Liz Keen and Jane Kosminsky. She graduated from Sarah Lawrence in 1964, having studied dance, music, and theater, and went on to create new opera, musical-theater works, films, installations, and recordings with her own groups, Meredith Monk/The House and Meredith Monk and Vocal Ensemble. She is credited with creating an "extended vocal technique" and is a

pioneer in interdisciplinary performance. Her biography has attained short-story status in length, with listings of awards that include a MacArthur Genius Award, a "Bessie" for sustained creative achievement, 16 ASCAP Awards for musical composition, and the 1992 Dance Magazine Award.

Liz Keen, who teaches composition in the Dance Division and is a contemporary of Meredith Monk,



Meredith Monk speaks to Bruce Brubaker's InterArts Seminar, as he listens intently.

describes her as an artist with antennae to society. "Meredith has a quaint way of looking at time," says Keen; "her pieces have enormous depth and are related to culture." A perfect example of this (which Monk played for the interview) is her latest musical-theater work, *Mercy*, a collaboration with visual artist Ann Hamilton that premiered at the American Dance Festival in 2001. While the Juilliard audience did not have the pleasure of seeing the accompanying movement and video portion of this work, the room was

lulled by the swirling tones of the music. Monk explained her intent to have the "audience surrounded by sound," employing the idea of sound as sculpture.

Monk describes her work in terms of her goals to create "an art that is inclusive rather than exclusive—that is expansive, whole, human, multidimensional. An art that cleanses the senses, that offers insight, feeling, magic, that allows the public to perhaps see familiar things in a new, fresh way, that gives them the possibility of feeling more alive." She insists that multidisciplinary art "translates better to today's complex, media-inundated audience," and is adamantly opposed to the segregation of the different performing arts. Too often, says Monk, "art is simplified, packaged, and sold in Western society." In her own work, she aspires to "an art that seeks to re-establish the unity existing in music, theater and dance, the wholeness that is found in cultures where performing-arts practice is considered a spiritual discipline with healing and transformative power."

The hour-and-a-half-long interview was as broad in scope as Meredith Monk's ambitions as an artist. Prompted by questions from Brubaker, the students, and faculty, she covered a range of subjects from film to music, dance to composition, and creation to inspiration. What was perhaps most enlightening and memorable, however, was Monk's ability to tackle all of these things through process.

Monk's process is a highly intuitive one. She emphasizes the importance of "emptying in order to create." She likens the creation of ideas for a work to the "gathering of vegetables." As she begins creating, she places them in a pot of water on the stove, "lets them simmer, boil, and finally cook down." What's left is the final form of the work, the elements that will communicate its essence. She makes a clear distinction between manipulative and non-manipulative performance, placing value on "ambiguity—that there can be more than one choice for the audience." In this way, her work asks the audience to participate as the final

Continued on Page 23

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A black and white photograph of a man (Guy Rabut) wearing glasses, focused on working on a violin. He is using a tool to shape the wood of the instrument. The background is slightly blurred, showing some workshop items.

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# Flutes in Full Force

By JOHN McMURTERY

ONE of the great aspects of being at Juilliard is the opportunity to hear the finest musical artists in collaboration with each other. On January 21 at 8 p.m., flute faculty members Carol Wincenc and Robert Langevin will present a joint recital in the Juilliard Theater as part of the Daniel Saidenberg Faculty Recital Series. Ms. Wincenc, an internationally renowned soloist and recording artist, and Mr. Langevin, principal flutist of the New York Philharmonic, plan to showcase the talents of their colleagues and students in a program almost wild in its diversity.

When asked what inspired the idea to include students, Langevin explained, “We want to do a concert that

present the C.P.E. Bach Concerto for Two Flutes, H. 408, as the opening work on the January concert. He discovered that the piece is unpublished and unavailable, but that flutist Andras Adorjan plans to publish it in the near future. Instead, Juilliard flute students will join their teachers in a performance of an as-yet-unnamed Telemann concerto, as well as Mendelssohn’s Scherzo from *A Midsummer Night’s Dream* and Fauré’s beautiful *Cantique de Jean Racine*, Op. 11. The latter work features New York Philharmonic harpist Nancy Allen, who will join Mr. Langevin to play *Song of the Lark* by Charles Rochester Young. Ms. Allen takes the stage with Ms. Wincenc and violinists Miho Saegusa and Jaewon Choi, violist Chihiro Fukuda, and cellist Claire Bryant in a performance of Jolivet’s *Chant de Linos*.



Photo by Peter Schaaf

Robert Langevin and Carol Wincenc

includes everyone. We perform all the time, and it is satisfying to give students a chance to perform as well.” Wincenc elaborated, “When Jean-Pierre Rampal visited New York, he would organize flute extravaganzas in which he could feature many performers at once. Rampal loved the spirit of such an event; he was so generous that way. One evening at Lincoln Center there must have been 40 flutists

Mr. Langevin and Ms. Wincenc will also play five or six arias from Mozart’s *The Magic Flute*. Regarding Mozart’s own transcription of this opera, Langevin says, “Mozart arranged 17 arias to be played on two flutes or two violins. Arrangements of this sort were common during that period, but the remarkable aspect of Mozart’s duet writing is that it sounds as complete as the full score of the opera. Mozart’s students arranged other operas for similar combinations of instruments, but they are not as successful because the texture consists almost unvaryingly of a melody in one part and its accompaniment in the other. Mozart takes this concept of arrangement a step further by integrating the two lines.”

To conclude the concert, all flutists, string quartet, harp, and percussion will premiere a new work by the director of the Juilliard Pre-College Division, Andrew Thomas. □

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

**Carol Wincenc and Robert Langevin, Flutes**  
**Juilliard Theater**  
**Wednesday, Jan. 21, 8 p.m.**

**Free tickets available in the Juilliard Box Office after Jan. 5.**

on stage performing together. I love this tradition, and felt very comfortable asking Robert to play this concert in an effort to keep that tradition alive. We have a stunning flute studio and are really excited to put this together.” Originally, Langevin had intended to

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\*Complete list on the website.

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Katherine S. Black (’63, *voice*)  
Helen Lockwood Eichenbaum (’32, *voice*)  
Herbert N. Garber (DIP ’38, *violin*)  
Lewis Hamvas (MS ’49, *piano*)  
Mary Rosboroug Hansen (’45, *piano*)  
Donna Holly (’62, *dance*)  
Michael A. Kamen (BM ’69, *oboe*)

Josephine Harreld Love (DIP ’34, *piano*)  
Collins Smith (DIP ’31, *piano*)  
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Ruth Holmen Taylor (DIP ’48, *voice*)  
Harold J. Weiss (MS ’47, *piano*)

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Raymond L. Brittenham  
Laurence Tisch



# Fowl Play!

## A 'Plucky' Adaptation Features Third-Year Drama Students

By JACOB FISHEL

TURNING from Greek high drama (*The Odyssey*) to low comedy, Juilliard's third-year drama students apply their talents to Len Jenkin's adaptation of Aristophanes' *The Birds* this month, in a production directed by Christopher Bayes. This gem of a comedy from one of the foremost satirist playwrights of the Golden Age of Greek drama examines man's search for peace and contentment in a world plagued by his own evils. Aristophanes wrote the original play more than 2,400 years ago during the Great Peloponnesian War, when Athens faced an uncertain future. It tells the story of two Athenians who leave their homeland in search of a place where men can live in happiness. Their journey takes them into the sky, to the city of the birds: Cloudcuckooland. Frustrated

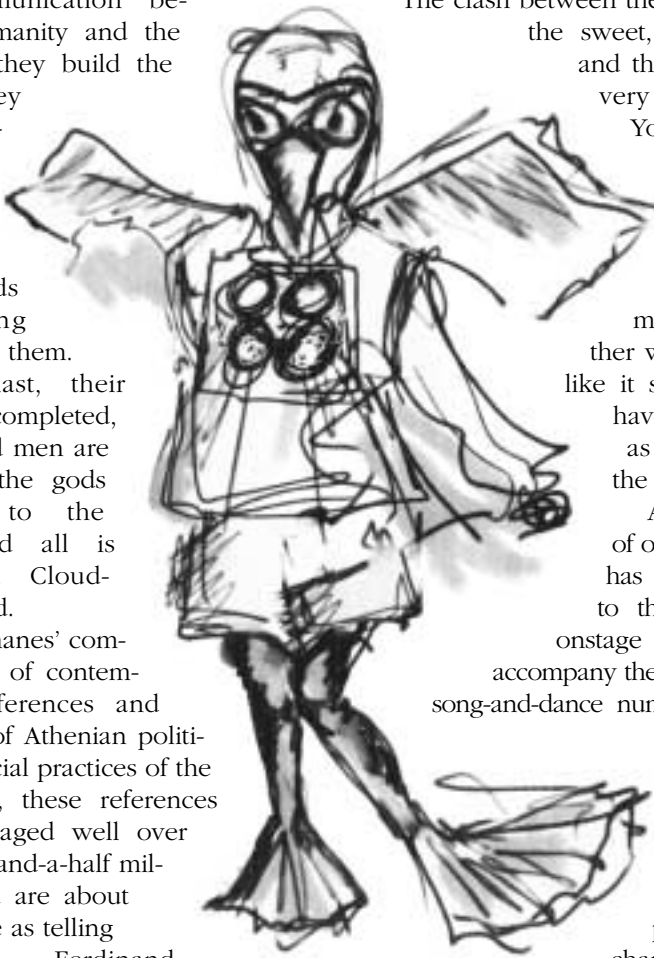


with the evils of humanity and the arrogance of the gods, the two devise a plan to build their own utopia in the clouds and give the birds supreme power. They erect an enormous wall between earth and the heavens, sever-

ing communication between humanity and the gods. As they build the wall, they are invaded by men driven by greed and gods threatening to destroy them. But at last, their utopia is completed, the wicked men are expelled, the gods concede to the birds, and all is happy in Cloudcuckooland.

Aristophanes' comedy is full of contemporary references and criticisms of Athenian political and social practices of the time. Alas, these references have not aged well over some two-and-a-half millennia and are about as effective as telling Archduke Ferdinand jokes. But award-winning playwright Len Jenkin has creatively adapted the play into a ferociously funny examination of modern American civilization. The location has been transported from Athens 414 B.C.E. to latter-day Las Vegas, and all the obscure Greek lawmakers, surveyors, prophets, and poets wrapped in togas of obsolescence are replaced by dirty politicians, showgirls, computer geeks, comedians, real-estate agents, and televangelists. At first it may seem slightly inappropriate, but—when examining the struggle of mankind to regain its innocence—what better city represents the slime, greed, and downfall of humanity than Las Vegas?

The text is fiercely biting and very vulgar, yet at the same time has great tenderness. It is this dichotomy that excites director Christopher Bayes. "Len's adaptation is hilarious, vulgar ... and very sweet," he notes. "It's quite a marvelous combination of a lot of really unusual things. All things stunning and rare—violent, but with a soft heart.



The clash between the vulgar and the sweet, the gentle and the violent, is very important. You can't pull back from it. If you stay in the middle, neither will resonate like it should. You have to be just as vulgar as the language." A great deal of original music has been added to the play. An onstage band will accompany the 16 actors in song-and-dance numbers, many of which are performed by the anthropomorphic bird characters. The three-person band,

playing an eclectic combination of instruments including a clarinet, an accordion, and a drum set, covers a wide range of musical styles including salsa, gospel, '50s jazz standards—and of course, Vegas lounge songs.

This marks the second time Mr. Bayes has tackled the adaptation of this play; he directed the world premiere in 2001 at the Yale Repertory Theater. An accomplished director, Bayes is also a consummate teacher of physical comedy and clown work currently on faculty here at The Juilliard School, as well as the Actor's Center, Yale School of Drama, the Academy of Classical Acting at the Shakespeare Theater in Washington, and New York University's Graduate Acting Program. When asked what it is that's so valuable that he brings to this play, Bayes deadpans, "Coffee." Then, after a dramatic pause, he adds: "Coffee ... and a will to live." Not quite the answer one would expect; then again, the unexpected is exactly what we've

come to expect from Mr. Bayes. He continues in a more serious tone, "I think I bring a physical approach to character and the emotion of theater that can allow us to enter into another kind of work, a different kind of psychology that is closer to that of the bird world."

Through all the slapstick, sight gags, musical numbers, vulgarity, and modernization, the play has retained its major themes, which still have relevance today. As Bayes sums it up: "This play makes you investigate the American mythology: Do we *have* an American mythology? What is utopia in society? Is the beauty and simplicity of the natural world part of that utopia? These are not unique questions, but ones that every generation must ask itself. How *do* we bring the logic and simplicity of the natural world into our daily lives? It's an important question to ask." □

Third-year drama student Jacob Fishel plays three roles in *The Birds*.



Costume designs for *The Birds* are by Caitlin Ward.

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# 6 Composers + 6 Choreographers + 6 Minutes = An Adventurous Hour of New Works

By GILLIAN BROWN

**E**ACH autumn, six student choreographers and six student composers start down the “road less traveled” in a unique course titled Choreographers and Composers Workshop (also lovingly referred to as “ChoreoComp”) with their faculty “guides”—Elizabeth Keen, member of the Dance Division faculty, and Pia Gilbert, member of the graduate studies faculty in music. These explorers spend the first three weeks of the class getting to know each others’ creative work, perspectives, and approaches. After this introductory period, the choreographers and composers pair up to create original, six-minute pieces. The intrepid pairs then spend the remainder of the semester (and part of the next) exploring the interdependence of music and dance—the “great exchange,” Gilbert calls it.

Gilbert hopes that the choreographers and composers achieve “sympathetic relationships that result in good teams.” As the class unfolds, students work together to create their pieces through a process that involves creating measures of music and dance in a “present-and-respond” fashion; the pieces take shape over time as the choreographers present segments of movement, which are responded to via the creation of music, and vice versa. This process is supported through conferences with the faculty and reports on the teams’ progress. The works are also shown intermittently while in progress for the class, and are critiqued by class members and faculty. The pieces are rehearsed outside of class and can involve up to 10 musicians and 10 dancers each, depending on the demands of the creative work. There are space constraints that dictate the ensembles’ sizes (given the dimensions of the stage where the works will be premiered). The finished works for this year’s class will be showcased on January 21 on the Wednesdays at One series in Alice Tully Hall.

This creative path is less traveled for modern choreographers and composers due, in part, to the advent of the Western-concept proscenium arch that now separates the once-united performing space of the dancer and musician. It is also a less common path

movement and then search for the “right” piece of music; instead, they find a piece of music they like and then create choreography based on that music. Here, the music is created in a symbiotic fashion with the movement—the music makes the movement and the movement makes the music.

Elizabeth Keen says, “Dance and music are like twins—who cares which came first? We don’t know, but they grew up together.” ChoreoComp allows students to fully explore the relationship between the two arts. “The choreographers really learn to accept what they hear, rather than what they *expected* to hear. And not just accept, but *utilize*,” adds Keen. She explains that, when choreographers (like all artists) encounter a problem in their composition, working collaboratively with composers can provide “an aural solution that they themselves would not have thought of on their own.” This

master’s student in composition taking ChoreoComp this year, says, “One of the surprising things is seeing what amazing instruments the dancers have made out of their bodies.”

The choreographer-dancers have all studied first-year composition with Keen, so they are familiar with the fundamentals of choreography. This class offers the chance to learn more about the mechanics of creating and add an additional, dynamic conversation to the choreographer’s repertoire. While the composers are almost always master’s students and have a firm grasp on the composition process, they too are willing to explore the interdependence of their art and dance for the chance to expand their creative vocabulary, for the opportunity for exploration, and for the sake of the “journey.” Shepherd adds, with obvious appreciation: “The dancers can instantly tap into just as complicated a vocabulary as a musi-



Pia Gilbert (foreground) and Liz Keen are the faculty members who teach the Choreographers and Composers class.

dynamic interplay between dancer and musician highlights the mutuality of dance and music.

“They’re learning about each other, learning about the intimately related [other] art, and hopefully understanding the link between the two arts on a much deeper level than before,” says Gilbert. It is this increased understanding that is the promise of ChoreoComp. Keen explains: “Dancers’ usual approach is to have a kinetic response to each beat of music ... With the coming together of the musician and choreographer, it becomes clear that is only one possibility. Instead you can have movement in counter rhythm, in canon, or choose to follow one or another of the voices in the music. Just as music is written over the bar line, your motion, your choreography can too.” In a similar way, composers gain additional appreciation for the art and physicality of dance. Sean Shepherd, a second-year

cian to express the idea, the phrase, etc ... and not any of it is written down in the time-bound way that music is.”

ChoreoComp’s “road less traveled” promises surprises to all seekers as the artists sign on for the adventure of co-creation. Luke Wiley, a second-year dance major and choreographer in this year’s class, says, “I wanted so badly to collaborate and be informed by different perspectives. It’s really healthy to be humble, to give up a piece of yourself, to compromise, and see what can we make grow out of this.”

“You go along and it gets created simultaneously,” says Keen, rubbing her palms together, thumbs up, to make a soft, whooshing sound. “You don’t really know what the end product will be.” And that—as Robert Frost reminds us—has made all the difference. □

Gillian Brown is office assistant in the Jazz Studies department.

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nary, private, after-hours visit to the Sistine Chapel and the Vatican Museums, which will be opened solely for our small group!

For more information, please contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or via e-mail at [alumni@juilliard.edu](mailto:alumni@juilliard.edu).

# Juilliard Composer Scoops \$25,000 Masterprize

By TIM WHITELAW

ON October 31, Juilliard faculty member and composer Christopher Theofanidis became 25,000 pounds richer in one night. That was the night Theofanidis won Masterprize—one of the biggest plums up for grabs in the classical music world and something of a talking point among new music’s cognoscenti. His piece, *Rainbow Body*, was selected as the overall winner of the competition from more than 1,000 entries in total, and finally picked from the six pieces played by the London Symphony Orchestra at the finale, by a combination of audience, celebrity jury (including Christoph von Dohnányi, Gidon Kremer, and Emmanuel Pahud), and votes (submitted by post



Christopher Theofanidis celebrates after receiving his Masterprize.

and online) from listeners around the world.

Theofanidis describes his piece as “the coming together of two ideas: my fascination with Hildegard of Bingen’s music (the principal melody of *Rainbow Body* is based on one of her chants, ‘Ave Maria, O Auctix Vite’), and the Tibetan Buddhist idea of ‘Rainbow Body,’ which is that, when an enlightened being dies physically, his or her body is absorbed directly back into the universe as energy, as light. This seemed to me to be the metaphor for Hildegard’s music as much as anything.”

Masterprize is billed as “the world’s leading composing competition.” Not entirely true, at least financially—the University of Kentucky’s Grawemeyer Award will net its winner a blockbusting \$200,000, but has thus far been quietly conferred upon a respectable spread of established figures: Boulez, Birtwistle, Adams, Corigliano, et al. But while Masterprize may not carry this kind of cachet, the size of its voting constituency, the clout of its sponsors, and the resultant exposure for its winners certainly means it’s a force to be reckoned with. And while the Grawemeyer sets out to reward pre-existing compositions in the often rather hermetic world of new music, Masterprize has rather different aims.

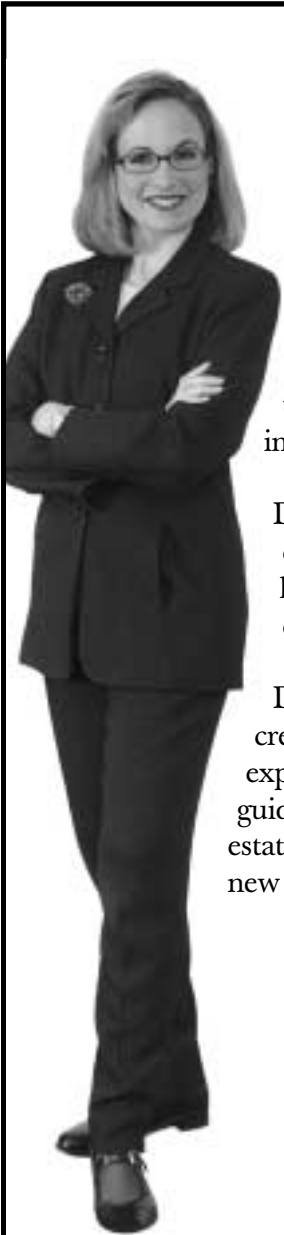
Masterprize is the brainchild of John McLaren, a former merchant banker, current novelist, and millionaire music-lover dismayed by what he perceived as the gap between audiences and contemporary music and determined to do something about it. The result is Masterprize, a competition in search of quality, accessible orchestral music now in its fifth year. From the beginning, McLaren was a persuasive man; having secured the continued participation of the London Symphony Orchestra, this year (the competition’s third outing), he got onboard such luminaries as EMI, Classic FM (Britain’s “favourite bits” classical station—the one that your average condescending snob will tell you is a great thing for everyone but them), NPR, and *Gramophone* magazine (which circulated 100,00 CDs of the 10 semifinalist pieces on its front cover).

The Masterprize gala finale, held at London’s Barbican Center, was an unusual event not just for new music, but for classical music, period—decked out with video screens and colorful banners and populated by gaggles of youth-orchestra kiddies (who played many of the pieces in the earlier stages of the competition, to provide recordings and the all-important education and outreach angle) numbering in the hundreds, all dressed in Masterprize regalia, cheering on the pieces they themselves had played. There was a fair bit of back-patting and even grandstanding at the gala, but at least it all went to point up that this was a classical music event with a difference. Few competitions I’ve attended have engendered such a good-spirited, celebratory atmosphere.

And few have drawn as much bile over the years as this one, particularly from at least some of the critics on Britain’s leftist broadsheets. *The Guardian*’s Andrew Clements was unsurprised in the final of the 2001 competition at the predominance of “American composers who have become adept at exploiting ... quick-fix populism, while most Europeans still cling to the idea that writing music is an art form rather than a consumer service.” Ouch. Alas, Clements’s sniffy, Euro-high-horse couldn’t be trotted out this time; only two of the pieces in the 2003 final were by Americans, the rest by his beloved Europeans. And Clements once again hated them all (“each was terrible in its own way”), though he begrudgingly admitted that *Rainbow Body* was the right choice to win, though that apparently didn’t “make the occasion any more meaningful.”

Juilliard’s new-music expert Joel Sachs has been involved with Masterprize since the early days. He was one of John McLaren’s informal advisors, was on the preliminary jury of the first two Masterprize competitions, and has a very strong soft spot for it. “Masterprize has been subject to some carping, which I find exceptionally irritating,” Sachs says. “When John McLaren first approached me as he was organizing the competition, I was incredibly impressed by two things:

Continued on Page 23



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# Creative Sparks, Creative Steps: New Dances

I won't lie; working with Thaddeus Davis has been hell. In this context, however, I don't mean hell in a "fire-and-brimstone" kind of way. Let me explain: This being the premiere major performance for our first-year class, each of us felt a certain pressure to make a good first impression. But there was nothing we could have done to prepare ourselves for Davis's work. For the first few rehearsals, he threw stones of improvisational choreography at us and expected us to catch them. His phrasing—never accompanied by the traditional 1-2-3-4 counting, but instead with such emphatic noises as "chicade-chicade-chicade-chica boom BOOM!"—seemed to solidify into a logical series only after he did it with us five or six times. Those with exceptional short-term memories survived; for yours truly, the process took (ahem) ... slightly longer.

What made learning this piece especially challenging was not only *how* he taught us, but also *what* he taught us. Though it was clearly not ballet, its classical roots were unmistakably visible under a layer of vibrant, staccato modern movement, creating exaggerated lines and rhythmic patterns. A few times during the two-and-a-half-hour rehearsals, Davis gave what he put as a "lecture of the week." He noticed that some of us were having difficulties throwing ourselves into his choreography, and tried to impress upon us the necessity for each of us to find our own, organic style of movement. This "funk" (as he so eloquently put it) is completely personal and is a

prerequisite to truly understanding any choreography. To offer a clearer illustration, he applied this concept in terms of location. For example, I am from Maine, and I move like I am from New England. The other funks, ranging from Brooklyn to Iowa to the Isle of Wight (located just off the southwest coast of England), create an interesting mélange of styles and rhythms in rehearsals.

Thaddeus's personal Alabama funk is directly related to percussive sounds. He said, "I hear funk and I hear a certain kind of passion in music, where I can find the syncopation in it. It's like being a percussionist, and you have to add all the high-hats and timbales." Without finding rhythm, Davis's choreography was extremely difficult to do well. Aesthetically, he had us experiment with our bodies' natural reaction to gravity to communicate through his steps. I asked him how he relates his

A year ago, the class of 2006 was introduced on stage as an ensemble for the first time in *Discoveries Uncovered*, a choreographic work created for them by alumna Jessica Lang. The success of commissioning a new piece specifically for last year's freshman class was part of what gave Lawrence Rhodes, the director of Juilliard's Dance Division, the idea to have original dances created again this year, but this time for all four classes.

ment phrase with a corresponding image. For example, she would demonstrate a low-centered, walking or crawling movement and explain that she wanted it to appear to be a struggle, like that of the great King Nebuchadnezzar, who was condemned to roam the earth on his hands and knees like an animal for all eternity. We would then take these ideas and improvise on them, until the choreographer discovered something interesting and useful that she liked. Our individual interpretations of the steps helped her to physically manipulate the dance phrases, noticing our various nuances and sundry choices of detail, to develop the exact intention for the movement she wanted. This process is so open that, often, the original steps Ms. Buglisi created were completely changed by the end result. This open-mindedness and ability to improvise is

one of the most important aspects of creating new choreography, according to Jacquelyn Buglisi. "I love to work with the individual," she says. "It is so exciting to have the possibility to collaborate with new dancers and to discover their spontaneity. Working on a dance is an adventure, and there is always exuberance in realizing the discovery. We dance to touch the world. We are artists because, without what we do, where is our humanity?" To be a part of this creative process with two different choreographers so far has been a wonderful learning experience, and has created a much closer bond among our classmates. We hope the class projects will continue to be a success, and be welcomed as a new tradition for the December dance concerts.

—Abbey Roesner

1st year:  
**Riley Watts**  
on  
**Thaddeus Davis**



**Top: Choreographer Jacquelyn Buglisi dances with second-year student Idan Sharabi. Bottom: Thaddeus Davis (center, in white T-shirt) demonstrates a move for the first-year dancers.**

personal funk to others as he is teaching choreography. He summed it up in one word: "*Plié*. *Plié* is where all of it is, putting the weight down ... Good ballet is down. It's really the art of illusion ... I can't stress enough that bad dance, in my eyes, is devoid of weight."

—Riley Watts

Working with a different choreographer undoubtedly presents a fresh set of challenges, but it also brings new insight into how the creative process functions. As dancers, we are expected to be both technically proficient and individually interpretive. While creating her piece, Ms. Buglisi would often give us a move-



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# at Juilliard Edition 2003 Unveiled

WHEN the third-year dancers first found out who our choreographer would be, some of us found ourselves not really knowing anything about Dwight Rhoden's work, and others were thrilled about the upcoming experience, having previously seen pieces that Dwight has choreographed. Despite how much knowledge people



BENJAMIN HARKARVY, who directed Juilliard's Dance Division from 1992 until his death in March 2002, once said of the class of 2004 that, if you put us in a room together for too long, we would make each other bounce. Our unusual group dynamic often resulted in a bit of chaos during our freshman year in class and rehearsals. In a nod toward our uneasy beginnings, we considered the name "Looney Tunes" for our upcoming senior production T-shirt logo. So, what happens when you put 18 separate identities with zany personalities in one room with a choreographer and ask him to make a group piece?

By their senior year, Juilliard dancers are equipped with the knowledge to assimilate many different types of movement. Along the way, our personal tastes, movement qualities, and processes that might not jibe so easily have evolved. One person is inspired by choreographer Ohad Naharin, another by William Forsythe, Lar Lubovitch, Robert Battle, or José Limón—choreographers with extremely different approaches. Israeli-born, New York-based choreographer and teacher Zvi Gotheiner embraces this. He acknowledges what he calls a "less than cohesive group of people" and is using this characteristic to his advantage in creating

did or didn't have of his work, we all went into the first rehearsal optimistic that this would be a worthwhile encounter.

The first two weeks with Dwight were spent learning movement from the piece he was creating for us, so that he could see us dance and get to know us, and we could begin to get more comfortable with his style of moving. It was a very intense way to start the process, causing our minds and muscles to work much harder than any of us had worked them this year. We would learn a movement phrase and then, as we reviewed the combination and began to understand it better, he would "insert" more movement into the original combination, creating a much more extensive phrase. This process was one I hadn't previously encountered, and it forced me to concentrate much harder on picking up small details of his movement in order for me to stay in control of the combination. Once we had a majority of the movement mastered, he began setting the piece.

I find Dwight's movement to be very technical, and extremely stylized. He is constantly telling us to never "finish" a movement, but always extend it to an extreme—and then move into the next step once you can't keep going without losing control. When I watch his assistants fulfilling the movement, it reminds me of some liquid form that has no bones and is constantly manipulating space as well as

time (another important quality of Dwight's work). The timing is essential in order for Dwight's work to be done correctly. We were never given specific counts to do any of the movement to, so it

became crucial that we continually breathe together and keep the movement the same throughout the group at all times. The dancers must continually be looking at and interacting with all the others in order to stay together and have the piece make sense.

Dwight's work has been inspired by many different things throughout his career. Sometimes the music moves him in a special way; other times he is inspired by human behavior and emotions. But inspiration from the dancers he is confronted with in the studio has ultimately given him the most pleasure as a choreographer. The joy and interest his dancers bring him is a valuable part of how his choreography is formed and translated on stage.

Though the work has been challenging, our confidence and the knowledge of Dwight's movement quality has been increasing continually since our first rehearsal with him. Dwight has said that "the Juilliard dancers' movement comes from a very pure place. Having this purity makes it easier to accomplish what they are striving for." Communication between Dwight, his able assistants (Desmond Richardson and Charlie Neshyba-Hodges), and the Juilliard dancers has been consistently open and giving, which has made this entire experience one the third-year dancers will always look back on with a smile.

—Drew Sandbulte

3rd year:  
**Drew Sandbulte**  
on  
**Dwight Rhoden**



**Top: (left to right) Luke Wiley and Emily Walsh work with Dwight Rhoden. Bottom: Zvi Gotheiner (seated) looks on as Rachel Tess (foreground) and Sebastian Gehrke and Mark Burrell (in mirror) rehearse.**

a commissioned piece for the upcoming December concert series. In fact, he doesn't mind if we bounce off of each other, maintaining that some of the most beautiful choreography can result from mistakes, collisions, and how the dancers enter and exit them.

Zvi Gotheiner began his artistic career as a violinist with the young Kibbutzim Orchestra, where he became soloist and concertmaster at the age of 15. This early talent for music is clear in his detailed use of Shostakovich's Piano Concerto No. 2. In his Juilliard commission (tentatively titled *Easy for You*

to Say), Zvi is attempting to create what Shostakovich might have envisioned choreographically. He pairs rhythmically complex and technical movement phrases with an unusual recording, subject in this instance to the will of the conductor, swelling and quickening in unpredictable ways. We are required to literally sing, speak, and dance the music, challenging nearly every skill we have learned in our four years at Juilliard.

Gotheiner once said, in his Saturday-morning ballet class at City Center, that a dance studio is comparable to a chemistry lab, a place of experimentation with room for "trial and error." In rehearsal, he pushes us as dancers to "investigate the material, to find our own unique way of moving within it." He challenges himself to find the magical moments we create through this process, searching for the sense of humanity integral to his works.

About a month away from the performance, we still collide in rehearsal. We are not always sure of the music, the correct arm, the initiation of a body part, or the dramatic motive. Nevertheless, the experience is an exciting one. Zvi likens the piece to a "tapestry that becomes livelier and livelier," as new elements reveal themselves. When asked if he is worried, his reply is no. He expresses his excitement at being in a room with so many extraordinary dancers, and enjoys the challenge of bringing us together in one of our final group offerings at Juilliard.

—Rachel Tess

4th year:  
**Rachel Tess**  
on  
**Zvi Gotheiner**

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# Remembrance Recital Pays Tribute to Two Juilliard Mezzos

By JENNIFER RIVERA

**B**ETWEEN the years of 1996 and 2001, Juilliard was graced with the presence of two wonderful mezzo-sopranos who contributed a great deal of spirit, commitment, and talent to the Juilliard Vocal Arts Department. Jennifer Marquette and Makiko Narumi were both extraordinary



Makiko Narumi performed the role of the First Prioress in the 2001 production of *Dialogues of the Carmelites*.

ily gifted individuals, each of whom shared their many unique gifts with the Juilliard community and beyond. Devastatingly, both women died of cancer only a short while after each had finished her time at Juilliard. The loss of one of them would have been difficult enough to cope with, but the loss of both in such close proximity was even more shocking.

During my four years at Juilliard, I was lucky enough to cross paths with both Jennifer and Makiko and, being a fellow mezzo, I came to admire both of them tremendously. Therefore, I thought it would be fitting to put together a memorial tribute to both of them, presented in the form of a recital by their closest friends and colleagues. Because each woman was so beloved, their friends jumped at the chance to perform in their honor—and before I knew it, 15 accomplished singers, two pianists, and even faculty members had agreed to perform. Everyone was thrilled with the opportunity to perform in honor of Jennifer and Makiko, and President Joseph Polisi immediately agreed to allow Juilliard to present this recital.

The Remembrance Recital will feature many distinguished Juilliard alumni, as well as faculty members Brian Zeger, piano, and Robert White, tenor. The music performed will be a combination of operatic and song literature, solos and ensembles. Some of the music will be pieces we specifically remember Jennifer or Makiko singing, and some of it will be music we simply love and want to share.

Jennifer Marquette will best be remembered by Juilliard audiences for her charming portrayal of Hansel in the Juilliard Opera Center's production of *Hansel and Gretel*, which was broad-

cast on public television as part of the *Live From Lincoln Center* broadcasts. She was a student in the Juilliard Opera Center from 1996 to 1998. Jennifer began her musical education as a French horn player at the Interlochen Music Academy in high school. When she moved on to singing, she received her undergraduate degree from the Hartt School of Music and her master's degree from the Manhattan School of Music. She performed roles in operas presented at the Aspen Music Festival and Opera Theater of Saint Louis. She died on December 27, 2000. She was 29 years old.

Frank Corsaro, who directed Jennifer in *Hansel and Gretel* at Juilliard, shares his thoughts about her:

"One of Jennifer's burning ambitions in my acting class was to master the various 'pants roles' in the operatic repertory. For a mezzo-soprano, this seemed most apt for the career she was dreaming of and preparing for.

"Initially rather shy and retiring, she nevertheless approached her work with steady application and zeal. Gradually her efforts began to show results. An elfin humor began to break through, and her attractive face, usually wearing a wistful, even solemn expression, began to glow with the power of her discoveries. Cherubino and company were joined by the allure of songs by Poulenc, Strauss, and even contemporary popular music.

"As her lifespan was a tragically brief one, she did not live to realize her potential in a professional situation. Now, in retrospect, it seems providential that she was

chosen to sing Hansel in Juilliard's production of *Hansel and Gretel*. Occasionally I watch the video made of this production for *Great Performances at Lincoln Center*. Jennifer's spirit shines brightly in this signal role. The camera was able to capture the essence of her talent as tribute to this sweet and still evolving artist. A small blessing in the larger scope of things—but a blessing

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**Remembrance Recital for Makiko  
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Jennifer Marquette (right) was Hansel to Sari Gruber's Gretel in the 1997 production of *Hansel and Gretel*.

# In Honor of Karen Tuttle as She Retires

By CAROL RODLAND

AS I pondered how best to honor Karen Tuttle, world-renowned violist and pedagogue and my own beloved mentor, in this publication on the occasion of her retirement from Juilliard, I was overcome with emotion and gratitude. This woman opened a whole new world to me the moment we met, and continues to have a profound impact on my life and work to the present day. Since I chronicled my own personal odyssey with "Tut" (as so many of us affectionately call her) in the April 2000 issue of *The Juilliard Journal* in celebration of her 80th birthday, I will keep my own reminiscences to a minimum here and will provide instead some information about her extraordinary life, for those of you who are not well-versed in "Tuttle-lore," and include some memories from her former students.

While Tuttle openly discusses with her students the details of her life's history and the people and philosophies that contributed to her development as an artist, I would like to express my gratitude to Matthew Dane, whose doctoral dissertation, *Coordinated Effort: A Study of Karen Tuttle's Influence on Modern Viola Teaching* (Rice University, May 2002), provided an excellent source for checking the accuracy of the facts as I remembered them. Matthew, who is assistant professor of viola at the University of Oklahoma, never studied with Tuttle, but in this excellent document, he chronicles her life and interviews nine of her former students (this writer included) who are active in the teaching field.

## FAVORITE MEMORIES FROM FORMER STUDENTS

Tut taught us to question everything and everyone—even her!—during lessons. She also taught us how to teach; not only did she want us to verbalize everything in order to make sure we really got it, but she required us to make comments in studio class about our fellow students' performances. Tut treated each student with a fresh perspective: Even if I was the fourth Brahms sonata of the day, she approached me and our work together with great enthusiasm and energy. No matter what we were working on, it was ALL important and there was something to be learned.

—Susan Dubois, associate professor of viola at University of North Texas

Serendipity led Karen Tuttle's path to cross mine when I was a sophomore

at Peabody. Her revolutionary proposition that musical health is defined equally through body mechanics and spirit, and that both elements are reflected in sonority, was an immediate call for action—a challenge gratefully acknowledged which has accompanied my work to the present. Karen Tuttle's initial attempts to sensitize her students to "body resonance" were extreme: we removed our chinrests and cut holes in the left shoulder of our shirts in order to better feel the vibration of the instrument! She taught us the essential—that to perform is to tell the news, and to tell it well requires aesthetic transparency, a generous spirit and the courage to remain vulnerable.

So, school felt wrong and music felt right. I can picture her telling the next part of her story: She assumes a horrifically tense violin-playing posture, twisting her neck sharply to the left, raising her shoulders, grotesquely poking out her wrists, and severely contorting her face. "This is how I used to play." Quite successfully, by all accounts; she had a manager, toured the West Coast, and did some high-level freelancing in Hollywood, all of which were somewhat uncommon for women at that time. But with all of this physical discomfort, she was not fully enjoying her life as a violinist. She claims she would have eventually quit, had the next moment of "Truth"—her fated meeting with the legendary violist William Primrose—not come when it had.

She first heard (and, more importantly, saw) Primrose play in Los Angeles, as violist of the London String Quartet. His ease with the instrument so enthralled her that she approached him immediately and asked to study with him. He agreed, but only on the condition that she switch to viola and move to Philadelphia, since he taught at the Curtis Institute there. She happily did both. After all, "Truth" must always be pursued, according to Tuttle doctrine, even if it means trading the E-string for a C-string.

Primrose was, of course, a phenomenal violist, and played with great physical ease and virtuosity. He was truly a "natural," by all accounts. He taught by example, but if anyone wanted or needed a technical explanation, he very quickly began sending them to Karen Tuttle, because it was she who could articulate what he actually, physically did to achieve his

beautiful sound and virtuosity. For this reason, even before she graduated from Curtis, Primrose appointed her to be his assistant—a position she kept even after graduating and moving to New York City to begin her career as a performing violist. When Primrose left Curtis in 1951, Tuttle took over the viola and chamber music departments, which she headed until 1956.

When she moved to New York City, she played a great deal of chamber music, and was a member of the Gotham, Galimir, and Schneider Quartets. She also became the first woman to join the NBC Orchestra. Her marriage in 1957 to Reichian psychoan-

alyst Dr. Morton Herskowitz resulted in a move back to Philadelphia, where she lives to this day. Her teaching positions over the years have included professorships at the University of Albany, Philadelphia Musical Academy, Peabody Conservatory, Mannes College of Music, Manhattan School of Music, a return to Curtis in 1978 (where she still



Karen Tuttle

teaches), and a stint at Juilliard from 1987-2003. During the summers she has taught at the Aspen Music Festival and the Banff Center for the Arts.

Tuttle loves to tell stories about the six people who revealed essential "Truths" to her. In addition to the aforementioned William Primrose, this diverse list includes the oboist Marcel Tabuteau, the cellist Pablo Casals, the violinist Alexander Schneider, the violinist/medical doctor Demetrios Constantine Dounis, and the psychoanalyst/doctor Wilhelm Reich.

From Tabuteau, the great French oboist who was principal oboe of the Philadelphia Orchestra for more than 40 years and who also taught at Curtis, Tuttle claims she learned about "grouping," how notes should be organized in a phrase and why. Through her, those of us who never met Marcel Tabuteau experienced this legendary musician's spirit and musical genius, not only through her stories, but also because she is a terrific mimic!

TUTTLE admits to a sometimes tumultuous relationship with the renowned Alexander Schneider, with whom she played in the famous Schneider Quartet for a number of years. She revered and respected his musicianship, but was not always enamored of his physical approach to playing the violin. Despite their frequent and spirited arguing, however, she considers him to have been an important influence on her. It is because of their intense professional relationship that we have those spellbinding Haydn quartet recordings! Again, through her stories (and her wonderful imitation of his Russian accent), she brings us closer to a master some of us did not have the privilege of knowing.

It was through Schneider that Tuttle met another of her key mentors, the cellist Pablo Casals. Schneider organized the famed Prades Festival in France, in which Tuttle participated, and it was there that she met and eventually studied with Casals. His ease and comfort with the cello, as well as his unique mastery of and passion for the music of J. S. Bach, were among his many gifts to

her. Tuttle's reverence for Casals inspired me and many others to listen to his recordings and to devour any books we could find about him. Casals' approach to teaching interpretation, which included very specific identifications of a piece of music's inherent characters, is an integral part of the Tuttle teaching method. Again, she provides us with a deeply personal connection to one of the music world's giants.

While in New York, Tuttle also became acquainted with the violinist-physician (some would even call him "guru") Demetrios Constantine Dounis. From him, Tuttle claims she more deeply understood just what it was, physiologically speaking, about William Primrose's playing that seemed so "right." Dounis was well-known for his scientific study and teaching of proper and healthy use of the body and mind in conjunction with string-playing technique. Some of Tuttle's own fame and unique successes as a teacher are connected to the teaching of healthy physical habits in conjunction with technique and effective and communicative music-making.

The last person on the list, Dr. Wilhelm Reich, was not a musician. As Matthew Dane points out in his dissertation, Tuttle views Reich as the "ultimate" in connecting the physical to the emotional, so essential in musical performance. Tuttle's insistence that her students acquire healthy physical habits with the instrument is not solely for reasons of physical comfort and injury-free professional longevity. She also feels that connecting emotionally with the music's inherent characters and conveying these emotions from a deeply-felt well of personal experience are of paramount importance. She maintains that this is only made possible by understanding one's own emotional life and dismantling the physical barriers that inhibit one's full expression of emotions. Thus inspired by Reich, she encourages students to journey inward, to "work on" themselves, in order to live fuller, richer lives and thereby enhance the power of their artistic expression. Her nearly 50 years of marriage to her beloved husband, Morty, himself a Reichian psychoanalyst, have continually deepened these beliefs in Reich's philosophies.

Karen Tuttle's extraordinary pedagogy consists of many ingredients—her deep and inspiring love of music;

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# DISCOVERIES

by Michael Sherwin

## Clurman Conducts Christmas Choral Works

A Season's Promise: *Choral Music by Oquin, Rorem, Hume, Morris and Bolcom, Paulus, Castelnuovo-Tedesco, Larsen, Thomson, Lauridsen, Lasser, Higdon, Cabaniss, Conner, and Horne. Margaret Kampmeier, piano; Melanie Feld, oboe; Susan Jolles, harp; Lois Martin, viola; The New York Concert Singers; Judith Clurman, conductor. (New World Records 80592)*

JUDITH CLURMAN, Juilliard's director of choral activities, has recorded one of the most interesting and attractive CDs of the holiday season. *A Season's Promise* contains 15 choral works by American composers (including five from Juilliard), many first performed at—and commissioned for—the annual Lincoln Center tree-lighting ceremonies, for which Clurman was music director from 1992-2001.



Clurman, who is director of the Juilliard Choral Union, received her master's degree in voice from the School in 1978 and has been on the faculty since 1989. In *A Season's Promise*, she conducts the 25-voice New York Concert Singers, a top-notch professional ensemble founded by her, in joyous and reverential music by such composers as Ned Rorem, Joan Morris, Stephen Paulus, and Virgil Thomson.

Clurman's two previous CDs with the Concert Singers for New World Records are also rewarding, offering fresh repertoire led with skill and flair. *Divine Grandeur* (80504) comprises recent sacred choral works by eight American composers including Robert Beaser, Stephen Paulus, Ellen Taaffe Zwilich, and Aaron Jay Kernis. Clurman's other choral CD contains William Bolcom's *The Mask* (80547) as well as works by Virgil Thomson and Castelnuovo-Tedesco, an imaginative choice of music.

Programmed with taste and originality, Clurman's newest CD, *A Season's Promise*, is a Christmas album that can be returned to again and again, one that can be listened to with pleasure throughout the year.

## Peter Schickele Presents P.D.Q. Bach

*P.D.Q. Bach: The Ill-Conceived P.D.Q. Bach Anthology. The Greater Hoople Area Off-Season Philharmonic; Turtle Mountain Naval Base Tactical Wind Ensemble; Peter Schickele, conductor and narrator. (Telarc CD-80520)*

PETER SCHICKELE will present "P.D.Q. Bach Strikes Back" at Avery Fisher Hall December 26 and 27, continuing a 38-year tradition of holiday lecture-concerts devoted to newly exhumed compositions by "the last (and least) of the sons of J.S. Bach." A student of Vincent Persichetti and William Bergsma, Schickele received his master's degree in composition from Juilliard in 1960 and subsequently taught at the School.



Mining a rich vein of musical humor paying homage to Spike Jones, Anna Russell, and the London-based Gerard Hoffnung Music Festivals, Schickele has now compiled a CD titled *The Ill-Conceived P.D.Q. Bach Anthology*, which contains lowlights of his six prior P.D.Q. Bach recordings for the Telarc label, four of which

have been Grammy winners.

An excellent introduction to the music of P.D.Q. Bach, the anthology contains samples of such unique and frequently hilarious works as the "1712" Overture, the oratorio *Oedipus Tex*, and *The Short-Tempered Clavier* ("in all the major and minor keys except the really hard ones"). Schickele is also an accomplished composer in his own right, as demonstrated by a recent CD of his Piano Quintet No. 1 and two string quartets, performed by Schickele with the Audubon Quartet (Centaur CRC 2505).

Some observers have had the temerity to suggest that P.D.Q.'s compositions were actually written by their discoverer, Professor Schickele himself, and have been so crass as to allege that the initials "P.D.Q." stand for "Pretty Darn Quick" Bach. However, this reviewer, after exhaustive research in European baptismal records and music archives, has uncovered convincing evidence that P.D.Q. was named in honor of hitherto-unsuspected French ancestors. As a contribution to musicology, I offer a solution to the riddle of the composer's initials: Befitting P.D.Q.'s French heritage, they stand for "Pas De Quoi," which, loosely translated, is "Not At All" Bach! □



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

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

# A Tale of Bibliographic Sleuthing

By JEROME CARRINGTON

FROM the time of my student days, I had suspected that the Gevaert 1890 Breitkopf & Haertel edition of Haydn's Cello Concerto in D Major was not really the work of Gevaert, but of a cellist. There were several indications, principal among them being the inscription on the International edition: "Arranged and provided with cadenzas by F. A. Gevaert." The virtuosic writing in the three cadenzas could not have been done by Gevaert, who had no training as a cellist. The search for an answer became a project.

Gevaert had been director of the Brussels Conservatory for 37 years, and as director he customarily conducted the public concerts of the Conservatory Orchestra. If he was not actually the author of the cadenzas, it seemed logical that they might have actually originated with a cellist who had been associated with Gevaert at the conservatory. An important clue would be any evidence of a performance of the concerto with Gevaert conducting.

The Brussels Conservatory Library looked through their old files and advised me that Joseph Servais, professor of violoncello at the conservatory, had performed the Haydn concerto in 1878, and again in 1881, with the Brussels Conservatory Orchestra. The conductor was F. A. Gevaert.

Perhaps the original arrangement of the concerto had been done by Joseph Servais, or by his more famous father, the great Belgian cellist Adrien-François Servais. But there seemed to be no published arrangement of the concerto preceding the 1890 Gevaert edition. If one existed, it would have to be in manuscript.

Unfortunately, neither the Brussels Conservatory Library nor the Royal Library of Belgium had a manuscript score. However, a recent book by Malou Haine, *Franz Servais et Franz Liszt*, provided a great deal of interesting historical data on the Servais family, including an expression of gratitude to the great-grandson of Adrien-François Servais, Mr. Ernest Vanderlinden, for providing access to the family archives.

I discovered that Mr. Vanderlinden lives in

the small Belgian town of Berlaar, and the Belgian Consulate General in New York City very kindly provided his address. When Vanderlinden learned of the project, he invited me to his estate to examine the Servais family archives. It did not take long to find the answer: The archives include manuscripts of a cello part and a piano score of the Haydn Concerto; the piano score cover sheet was written by Adrien-François Servais and bears his signature. The Gevaert edition, published



Pictured in the Zuidwestbrabants Museum in Halle, Belgium, are (left to right) Peter François (director of the museum's Servais Section), Ernest Vanderlinden, and Jerome Carrington.

years later, is almost identical to these manuscripts. From the time the Brussels Conservatory Library was first contacted, the project had taken just under three years.

The manuscripts have now been reproduced and assembled in a volume (with explanatory comments) titled *François Servais: Manuscripts of the Haydn D major Cello Concerto*. A copy of the volume was recently presented to the library of The Juilliard School. Additional copies are now in the Brussels Conservatory Library, the Albert I Royal Library in Brussels, and the Brabant Museum in Halle, the birthplace of François Servais. It is anticipated that a detailed study of the manuscripts will be published shortly.

"Jerome Carrington has done extraordinary bibliographic sleuthing to uncover the true arranger of Haydn's Cello Concerto in D Major," said Jane Gottlieb, Juilliard's vice president for library and information resources. "We are honored to house the results of his work in Juilliard's library." □

Jerome Carrington teaches cello in the Pre-College Division.

# In Honor of Karen Tuttle as She Retires

Continued From Page 15

her unique physical approach to the instrument; her warm, loving, and generous personality. She tirelessly helps us become the best performers and teachers we can be. She also insists we learn to become good colleagues. Cut-throat competition and the resulting alienation were not tolerated in her studio. Instead, we were encouraged to engage in lively discourse, constructively criticizing when necessary, but always being supportive of each other. The magnificent result of this is that we, her students, have become a family of sorts. I count some of my Tuttle "siblings" among my closest friends and most cherished colleagues.

Karen Tuttle's students hold prominent positions throughout the field of music—as principal and section players in major orchestras, soloists, quartet players, and professors in conservatories and universities the world over. Even non-violist colleagues who studied chamber music with her count her among their "major teachers," so profound was her influence on them!

While Tuttle will no longer be teaching at

Juilliard, she will continue to participate in the annual Karen Tuttle Coordination Workshop (initially founded by Jeffrey Irvine at the Cleveland Institute of Music), which will be hosted in June 2004 by Susan Dubois at the University of North Texas. She also will continue to teach master classes at various music schools around the country.

There is, of course, so much more to say—but I will stop here, and finish with a resounding and heartfelt "thank you" to our beloved Tut—for all that she has done and continues to do for countless people around the world, and for all that she is. She has enriched more lives in more profound ways than she will ever know. We all feel so privileged and deeply grateful to have her in our lives. □

Carol Rodland (B.M. '91, M.M. '96, viola) served as Karen Tuttle's teaching assistant from 1993-96, and is now professor of viola at New England Conservatory. She recently recorded an album of American viola works for the Crystal Records label and is on the executive board of the American Viola Society.



# An Intimate Encounter With a Historical Instrument

By AUDREY AXINN

THREE chamber music groups have been exploring Classical performance practice this semester, using a fortepiano instead of a modern piano in their ensembles. They will present the results of their efforts in a performance of chamber music with fortepiano on December 12 at 6 p.m. in Morse Hall.

Juilliard's fortepiano, built by Belgian builder Chris Maene, is a reproduction of an instrument built in 1795 by 18th-century Viennese piano builder Anton Walter. Walter (1752-1826) was one of the first Viennese piano builders. Harpsichords and clavichords were the usual home keyboard instruments until the 1770s throughout Europe. By the 1780s, Vienna had emerged as the world's piano-building center. Walter, along with married couple Andreas and Nannette Streicher, both enjoyed and had a role in creating the first explosion of the piano's popularity, supplying instruments to everyone who could afford them in piano-happy Vienna. Mozart obtained a five-octave Walter piano in the mid-1780s, on which he composed and performed his mature piano concerti. Beethoven purchased a Walter piano sometime before 1800. Beethoven was not a very loyal customer to any one piano firm. He went on to own pianos built by Erard, Broadwood, Schanz, Graf, and, most likely, Streicher. Between his switching back and forth between Viennese- and English-style pianos and his ever-increasing hearing loss, making generalizations about what Beethoven

Late 18th-century Viennese fortepianos are characterized by an all-wooden frame; thin iron strings; small, leather-covered wooden hammers; knee levers in place of pedals; and a five-octave range, with narrower keys and a shallower key dip than a modern piano. One could describe a Mozart-era piano as essentially a harpsichord with hammers. The fortepiano's sound is thin, focused, and fast-decaying. The instrument has a sharp attack, excelling at all the articulation marks—the slurs, accents, *portamenti*, etc.—with which the Viennese Classical repertoire is absolutely littered. The treble, middle, and bass are designed to have very different timbres, enhancing the drama of leaps and changes of register. Yuko Izuhara, who will be performing Beethoven's "Spring" Sonata with violinist Erik Carlson, explains: "The sound in the lower register almost gives a scent of the earth, the dust and dirt of Germany. The higher register can sound so pure and religious." While the modern piano has much more volume, a *fortissimo* or a *sforzando* on the fortepiano can be more dramatic, because the attack is so strong and fast. Yuko continues: "Sudden emotional and dramatic changes, and how Beethoven was such a difficult person, can be expressed without extra effort on the fortepiano."

When playing on a fortepiano at first, pianists often lament the absence of a round, singing tone. But it is that absence that nudges players into exploring the expressive hallmarks of the Classical language: articulation and rhetorical timing. Roger Luo, who will perform Mozart's Concerto in C Major, Op. 467, explains: "Your fingers have to be more sensitive on the fortepiano. There is a smaller range of color, so you have to compensate with expressive timing. Playing on the fortepiano helps me to play better on the modern piano because I'm paying more attention to all the details."

For most players, the reason period instruments can be so exciting is that they help define the vocabulary and language of an era. Playing a period instrument can be a wonderful opportunity to explore how to be expressive within the Classical style, by virtue of what the instrument can and cannot do. The de-emphasizing of beautiful tone and long lines

forces players to focus on other ways to be expressive, and much of the heightened rhythmic vitality, expressive timing, and expressive articulation can be transferred over to the modern piano if the performer chooses. Singer Nils Neubert, who will perform Schubert *Lieder* on the program, states: "What I enjoy a lot about this work is that we are forced to set aside our preconceptions about tempo and sonorities. In many cases one gets to know a song again, in a completely different light, and that is so refreshing. I don't prefer the fortepiano over the modern piano; I simply enjoy having the opportuni-

**“The [fortepiano’s] sound in the lower register almost gives a scent of the earth, the dust and dirt of Germany. The higher register can sound so pure and religious.”**

ty to experiment in both worlds and see these two worlds start to influence each other in my work.”

As someone who has been playing a period instrument for several years, I know that one of the most striking changes in my perception of the Classical style is how much freedom the language contains. The common misunderstanding about performance practice is that it is preoccupied with rules, and performances are overly intellectual. Good stylistic performances are daring and dramatic and surprisingly free. Intimate knowledge of the style helps to reveal the daring and risk inherent in the language. Jeannette Fang, who will perform Schubert *Lieder* with Nils, sums it up: "Playing the fortepiano makes me listen much more acutely. Hence, all this freedom results from the observation of miniscule detail." □

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

**Chamber Music With Fortepiano**  
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**Free; no tickets are required.**

wanted from a piano is treacherous territory. But one can say with confidence that as late as the Third Piano Concerto, Op. 37 (1803), Beethoven's piano works were designed around an instrument much like the one at Juilliard in Room 573.

## Remembrance Recital Pays Tribute to Two Juilliard Mezzos

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nonetheless. May she keep evolving."

Makiko Narumi performed extensively during her time at Juilliard, including appearances in the title role in *The Rape of Lucretia* and as the First Prioress in *Dialogues of the Carmelites*, both for Juilliard Opera Center. She attended Juilliard from 1997 until 2002, both as a graduate student and as a member of J.O.C. Makiko was originally from Aomori, Japan. Her career highlights included performing with notable conductors such as Seiji Ozawa (with whom she sang the role of Dame Quickly in Verdi's *Falstaff*) and James Conlon, who led a performance of the Mahler Eighth Symphony at the Cincinnati May Festival. At the Aspen Music Festival, she also worked with Julius Rudel, David Zinman, and Conlon. In addition, Makiko sang the role of Agatha Liu in the world-premiere performance of Bernard Rands's *Belladonna*. She also performed the role of Arnalta in Monteverdi's *L'incoronazione di Poppea* with the Stuttgart Opera in Germany. Makiko's final performances included singing the alto solos in Mahler's Second Symphony with the Juilliard Orchestra at Carnegie Hall and singing Mahler's "Liebst du in Schönheit" for a master

class with Marilyn Horne. Ms. Horne remarked that she had never heard it sung better. Makiko passed away in Japan on April 30, 2002, at the age of 33.

Eve Shapiro, who directed Makiko in *The Rape of Lucretia*, has these recollections:

"I first met Makiko when she auditioned for Lucretia in Benjamin Britten's *The Rape of Lucretia*. I was most struck by a spiritual quality she possessed, which was so right for the character. There were also moments when she reminded me of Kathleen Ferrier, of whom it was said, 'In song she expressed intensity and range of emotion, sincerity of purpose.'

"Working with her was joyous and always rewarding. Her desire to understand and experience in depth what Lucretia was experiencing resulted in many long conversations, challenging rehearsals during which she worked tirelessly, creatively, and always with artistic integrity.

"Finally, her performances were deeply moving and profound, and for me, unforgettable—as is Makiko." □

*Jennifer Rivera, who earned a master's degree in voice in 1999, is also a graduate of the Juilliard Opera Center (2001).*

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HALLOWEEN AND THE  
HALLOWEEN DANCE  
October 31

Staff and students dressed up for the spookiest day of the year. Clockwise from top left: Katya Sonina-Abel gets caught in the spider's web on the S level; Amanita Pleasant-Heird in the Development Office thinks "there's no place like home"; dancers Antonio Brown and Daniel Mayo have a ghoulishly good time at the dance; David Gee, an I.T. Department staff member, is decked out as a Ranger, ready for the next *Lord of the Rings* movie; and Lauren Criddle spreads bubbly good cheer through the second floor.

Photos 1 and 5 by Clara Jackson; Photos 2 and 4 by Jane Rubinsky; Photo 3 by Katya Sonina-Abel.



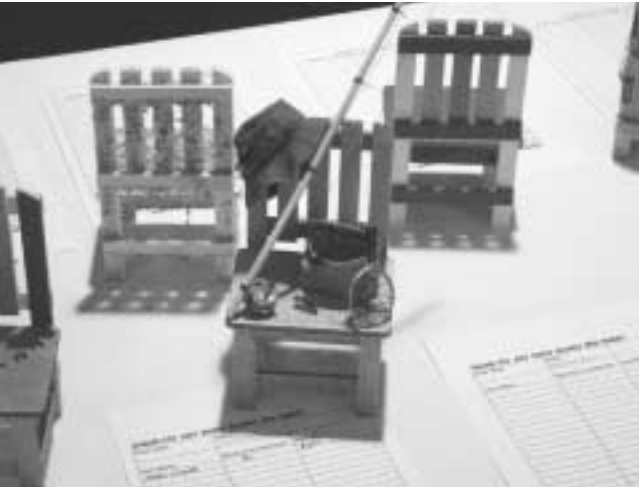
Photos by Peter Schaaf

ORCHESTRAL PERFORMANCES  
Avery Fisher Hall

The Juilliard Orchestra and Choral Union (top right) performed Leonard Bernstein's *Kaddish Symphony* with Tovah Feldshuh as the narrator and mezzo-soprano Alison Tupay as soloist on November 10, conducted by Gerard Schwarz. The program also included Bloch's *Schelomo*, with Lin Zhu as the cellist (above).

Beth Guterman (right) was the soloist for Berlioz's *Harold en Italie* as James DePreist conducted the Juilliard Symphony on October 27.





**CHAIR-ITY AUCTION**  
**November 7, 10, and 11, Juilliard Theater Lobby**

The Production Department's first Chair-ity Art Show and Auction featured miniature chairs designed and decorated by production staff members, interns, and others. The auction raised more than \$700 to benefit the Green Guerillas.



**MARKS CHAIR IN CHAMBER MUSIC EVENT**  
**November 3, Juilliard Board Room**

The Juilliard School celebrated the creation of the Edwin S. and Nancy A. Marks Chair in Chamber Music Studies with a concert and reception. President Joseph W. Polisi, Ian Cumming, Juilliard trustee Nancy Marks, Joseph Steinberg, and Joseph Kalichstein, the first designee of the Marks Chair in Chamber Music Studies, attended the event.

**The Juilliard Club**

The Juilliard School is delighted to announce the formation of its newest membership group: The Juilliard Club, a leadership group for young philanthropic New Yorkers (ages 21-40) who wish to further their understanding of and support for the arts. Members celebrated the group's inaugural season with a reception on Friday, October 24, following the Juilliard Jazz Orchestra concert. Victor Goines, the director of Juilliard's Institute for Jazz Studies, as well as Wycliffe Gordon, a member of the jazz faculty, and jazz students joined guests as they mingled over sazaracs and hors d'oeuvres.

The Juilliard Club offers individuals social and educational activities, as well as tickets for Juilliard's world-class dance, drama, and music performances. Membership contributions help Juilliard provide students with the tools they need to become leaders in the performing arts. For information about joining the club, please contact the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or log onto our Web site: [www.juilliard.edu/giving/membership/html](http://www.juilliard.edu/giving/membership/html).

**Top:** Juilliard Club member Sameer Chishty; Zhenya Berkovich; and Juilliard trustee Julie Choi.

**Middle:** Juilliard Club members Emmett and Shelly Kelly, and the associate director of The Campaign for Juilliard, Christopher Mossey.

**Bottom:** Juilliard's president, Joseph W. Polisi; Renee Goines; Victor Goines, director of the Institute for Jazz Studies; and jazz faculty member Wycliffe Gordon.



**DONALD BROWN MASTER CLASS AND CONCERT**  
**October 31, Morse Hall, and November 2, Paul Hall**

**Far right:** Jazz great Donald Brown shared his piano expertise with student Aaron Diehl at the master class he led at the end of October in Morse Hall.

**Top:** At the concert in Paul Hall, jazz students (left to right) Jonathan Irabagon, David Wong, and Marion Felder were joined by Donald Brown at the piano.

**Bottom:** Brown spoke to the audience at the master class as musicians (left to right) Matthew Rybicki, Carmen Intorre, and Christopher Madsen look on.



**THE ODYSSEY**  
**October 22-26, Studio 301**

Third-year drama students Nicholas Mennell (left) and Rebecca Brooksher performed in the Drama Division's production of *The Odyssey*, directed by Ruben Polendo.



**ELLIOTT CARTER VISITS COMPOSITION DEPARTMENT**  
**October 27, Morse Hall**

The Juilliard Composition Department welcomed guest composer Elliott Carter (left) to a performance and discussion of his music, moderated by composition faculty member Milton Babbitt. The audience crowded into Morse Hall to hear performances of Carter's *Triple Duo* performed by the Da Capo Chamber Players, his *Riconoscenza* performed by violinist Eugenia Choi, and *Fragment No. 1* performed by Clarice Jensen.



# JUILLIARD PORTRAITS

## Lily (Yu-fen) Lin

Director of International Advisement

*A native of Taiwan, Lily Lin (whose Chinese name, Yu-fen, means “scent of the forest”) moved to San Francisco in 1991. She earned her B.S. from New York University and a master’s degree in education from Harvard University, and admits that she has “a mix of East and West in me.”*

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

I began my career here in July 1999. I am big on decent but inexpensive food—and finding a reasonably priced place to get lunch in this neighborhood was a “mission impossible.”

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

Any job. Everything interests me.

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

This might sound corny, but working in the International Advisement Office is truly an amazing experience. I won’t ever forget the moment I met and spoke with the



Lily (Yu-fen) Lin with her family. Clockwise from top left: Lily, her younger brother Henry, her mom, and her grandfather.

first Azerbaijani person in my life, and realized that we were all, indeed, the same as each other: human beings.

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

Keep myself away from the Lincoln Center neighborhood as much as

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

possible (no offense, please!). Most likely I would get a massage downtown and have Japanese cold soba for lunch at a nearby restaurant.

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

I began my piano “career” at age 8, and have kept it as a hobby. I realized very early that I was not going to be a professional musician—but as a hobby, it balances pretty well with my work at Juilliard.

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

I enjoy any kind of performance that is composed with energy, character, and passion.

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

Everything. To live a rich life in general.

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

My study abroad in Tver, Russia (summer 1998) was a memorable experience. In a town where Asian foreign visitors were a rarity, managing one’s day-to-day needs was an extraordinary experience. Not only was I perceived as a complete “alien,” but some people treated me like a 5-year-old (I guess my spoken Russian skills back then gave people the misleading impression that my mental development was on a par with my Russian). I wasn’t humiliated, but sometimes I did feel quite bewildered. It was quite a complex feeling, but I learned how to handle the unfamiliar with reflective understanding.

**What is your biggest aspiration in life?**

To understand myself in greater depth, and to become more aware of my weaknesses.

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

That I speak conversational Russian and that I have no TV at home.

**Is there anything you’d like to add?**

I admire those who have already exposed themselves in the Juilliard Portraits series. It was difficult writing about myself.

## Carl Allen

Jazz Faculty

*Drummer Carl Allen, a Juilliard jazz faculty member since 2001, is a Milwaukee native. He attended the University of Wisconsin-Green Bay and William Paterson College in Wayne, N.J., and holds a bachelor’s degree in jazz studies and performance. Allen has performed with Freddie Hubbard, James Moody, and Sonny Stitt and recorded with Terence Blanchard, Joe Henderson, Vincent Herring, and Eric Reed. He is currently touring with two of his own groups, Carl Allen & New Spirit and Carl Allen’s Pilgrimage. He also tours with Bobby Hutcherson and Benny Golson, among others.*

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

I grew up in a family of musicians. My mother was a gospel singer and we were exposed to a lot of styles of music. I didn’t ever think “I want to be a musician”—it was just a way of life for me. I just could not imagine doing anything else.

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

There were a few people who inspired me growing up. First and foremost was my mother. There was also my first drum teacher, Roy Sneider, who taught me the basics of drumming. When I started high school, my band director (Robert Siemele) was a drummer, and he was the first person to talk to me about jazz and jazz drummers. He was very instrumental in helping me to learn the language of jazz drumming.

**What was the first recording (LP, CD, etc.) that you remember hearing or buying? What was its significance to you?**

The first jazz recording that I bought was by Benny Carter. I hated it because I didn’t understand it. I don’t remember the name of it, but I remember buying it for 50 cents and being happy that I was able to sell it for 75 cents. Unfortunately it had no significance for me at that time.

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

I recall one of the first jazz gigs I ever did, at age 16, with Sonny Stitt and Red Holloway. I remember playing “Cherokee.” It was very fast for me at the time, and I couldn’t play that fast, so it kept slowing down. They would just turn around, look at me, and say, “It’s cool, baby boy, we’ll get it together.” It hurt, but it was a great lesson nonetheless.

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



Carl Allen at the drums.

Africa. I was recently in Senegal, and to witness people play music with such a high level of passion who are not schooled in the traditional sense of education as we know it was very humbling. So much passion, and such a strong bond with the music!

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

Reading—and I’m a gadget fanatic. I love computers and technology. People would be surprised to know that I am very much a loner, somewhat of an introvert. It’s hard to tell when you see me out and about, but when I’m alone, I’m in heaven. I also love cigars.

**What is your proudest accomplishment in life?**

My proudest accomplishment in life is accepting Jesus Christ as my Lord and Savior and becoming a father. My son is the joy of my life.

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

Have love, respect, and passion for people and for the music. It all comes back to you multifold.

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# New Group of Friends Supports the Juilliard Library

By JANE GOTTLIEB

A new Friends of the Juilliard Library group was officially launched on October 21, 2003, with a special exhibit and concert. As one of the School's patron and donor groups, the Friends of the Juilliard Library will provide important support for purchase of new acquisitions, preservation of rare and archival resources, and expansion of digital resources.

Alumnus Jeffrey Siegel (D.M.A. '70, *piano*), who is a devoted user of the library, spearheaded the Library Friends campaign. Mr. Siegel regularly consults Juilliard library resources for the development of his Keyboard Conversations concerts-with-commentary, which he presents in cities nationwide. He clearly remembers library resources he used while a student here, and is passionate about supporting the continued growth and development of the collection.

The exhibit, which remained on view in the library until November 30, featured highlights from the library's Peter Jay Sharp Special Collections. On view for the first time were manuscripts of two Brahms songs—"Sehnsucht," Op. 49, No. 3, and "Im Garten am Seegestade," Op. 70, No. 1—both of which were donated to Juilliard in the early 1970s; a Wagner manuscript (his essay on Bellini's *Norma*); manuscripts by Eugène Ysaÿe; first editions of Franz Liszt piano works from the Ruth Dana Collection of Liszt Editions; and selections from the Soulima and Igor Stravinsky collection.

The Friends concert demonstrated the close connection between performance and scholarly study of original source materials. All of the works performed in the concert are represented in the library's special collections through manuscripts, first editions, or scores with the composer's annotations. Pre-College student Joyce Yang performed Igor Stravinsky's *Piano-Rag-Music* (1919), which is represented in the library's Soulima and Igor Stravinsky collection through a published score with markings in the composer's hand.

Mr. Siegel performed Chopin's own solo piano

arrangement of his Piano Concerto No. 2 in F Minor, Op. 21, which is published in the 1932 Oxford edition of Chopin's works, edited by Edouard Ganche. Mr. Siegel remembered locating the score in the circulating stacks while he was a student, and even recalled the color of the binding. The score had since been moved to Special Collections, since the edition is out of print and somewhat scarce.

Violinist Tai Murray performed Ysaÿe's *Ballade* (Violin Sonata No. 3, Op. 27), the manuscript of which is represented in Juilliard's extensive collection of Ysaÿe manuscripts, along with manuscripts of Ysaÿe's Sonatas Nos. 2 and 6, and numerous other works by the composer. The manuscripts of the sonatas were donated to Juilliard by Louis Persinger, who was a member of the School's violin faculty from 1930 to 1966. The library has been able to build upon Persinger's original donation through gifts and selected purchases, and now has the largest collection of Ysaÿe manuscripts in the United States. Ms. Murray introduced her performance by explaining that she is a pedagogical descendant of Ysaÿe, having studied with a student of Josef Gingold, who himself was a student of Ysaÿe. When she looked at the manuscript of the *Ballade* in the library prior to her performance, she realized that there are many discrepancies with the published edition. She decided to perform the work as she had learned it from her teachers, given their close connection to the composer.

THE two Brahms songs were performed by soprano Leena Chopra and pianist Ron Regev, a doctoral student. Ms. Chopra and Mr. Regev studied the manuscripts in the library prior to their performance. The manuscript of "Sehnsucht" is a *Stichvorlage*, or "engraver's copy," the copy that Brahms sent to his publisher Simrock to prepare the first edition. It includes editor's markings in blue pencil, as well as Brahms's own markings and corrections. The manuscript of "Im Garten am Seegestade" is a presentation copy on decorative paper, which Brahms prepared as a gift to one of his patrons. It is a beauti-

ful source, but does not show evidence of compositional changes, as is the case with the "Sehnsucht" manuscript. Ms. Chopra and Mr. Regev also performed Brahms's "Wiegenlied" ("Lullaby"), Op. 49, No. 4, as a special treat for the audience. Although the library does not have the manuscript of Op. 49, No. 4 (it is housed in the Glinka Museum in Moscow), it is in the same opus grouping.

Faculty member Jerome Lowenthal concluded the program with a tour-de-force performance of Liszt's *Grande fantaisie sur des thèmes de l'opéra Les Huguenots*, which is represented in the library's Ruth Dana Collection of Liszt Editions. The Dana Collection, which includes nearly 200 first and early editions of Liszt's works, was donated to the Institute of Musical Art, Juilliard's predecessor institution, in 1914, and will soon make its virtual debut as the library's first digital collection. Mr. Lowenthal introduced the work with a detailed and brilliant account of the Meyerbeer opera *Les Huguenots* on which Liszt based his fantasy. The brilliance of his narration was matched only by the virtuosity of his performance.

Library collections grow organically through gifts and careful purchases, and certainly Juilliard's collection has grown in this way. From its origins as the "Schirmer Circulating Library," a donation from Rudolf Schirmer, a member of the Institute of Musical Art board, to its present holdings of more than 100,000 volumes and extensive electronic resources, Juilliard's library has benefited from generous gifts and bequests from faculty members, alumni, and other friends. Each acquisition decision is made with an eye towards the relationship of potential new materials to our existing holdings, and to the School's central mission of educating performers. We are enormously grateful to the new Friends of the Juilliard Library group for its important role in insuring the continued growth and development of Juilliard's library collection. □

Jane Gottlieb is vice president for library and information resources.

# Ovation Society Opens Its Season With the Juilliard String Quartet

By JENNIFER L. BURLENSKI

THE Juilliard Ovation Society celebrated the beginning of its sixth season on Tuesday, October 28, with an evening featuring the Juilliard String Quartet. More than 125 Ovation Society members and special guests were treated to an extraordinary performance by the quartet, followed by a lively discussion about chamber music at Juilliard.

Guests gathered in Paul Recital Hall to hear a performance of the first three movements of Dvorak's String Quartet No. 11 in C Major, Op. 61. While many have enjoyed performances by the quartet much like this one, few have experienced the intimacy of the conversation that followed.

Juilliard's president, Joseph W. Polisi, began by giving a brief history of the group. The all-faculty ensemble has been the quartet-in-residence at The Juilliard School for the past 55 years. In this capacity, they have had a seminal influence on the string musicians who study at Juilliard. Dr. Polisi noted that the group is an inspiration to students as they set their own artistic goals and master the skills necessary for ensemble performance.

Violist Samuel Rhodes observed that the Juilliard String Quartet of 2003 continues to reflect the underpinnings of the original group and brings a great tradition of music making to modern times. He stressed the importance of looking at music through the eye of a composer. Violinist Joel Smirnoff followed up by saying that

there have always been composers in the group, and he reminds students "to get a feeling for what it's like to confront the blank page." This, in turn, gives students the ability to understand the music on a new level, which brings a new dimension to the pieces they play.

The quartet's success has much to do with how its members work together as a group, while excelling as individual artists. Cellist Joel Krosnick explained that a quartet is made up of four distinct voices, each representing the four ranges—soprano, alto, tenor, and bass. A quartet like the J.S.Q., therefore, is strong because those four elements are expressed in their own voices. Smirnoff added that one hears each voice separately but also can hear the dialogue among the four people. "Hearing your place in the harmony is what makes the experience unmistakable."

President Polisi ended the conversation by asking the members of the J.S.Q. what qualities they look for when auditioning young quartets at the School. Violinist Ronald Copes said that, in addition to the confidence and experience any musician needs, members of a quartet must have "an



Clockwise from top left: Joel Smirnoff and Ovation Society and Juilliard Club member Sabine Krayenbuehl Saunders; Joel Smirnoff, Ronald Copes, Joel Krosnick, Samuel Rhodes, and Joseph Polisi discuss chamber music; Juilliard Council member Thomas Krayenbuehl, Gordon Henderson, Joel Krosnick, Jeannette Barry, and Juilliard Council co-chair Ute Krayenbuehl.

interest in the language" and must have the ability to communicate that language to the audience. Krosnick stressed that one must listen to the voices that are speaking without losing one's own voice. Rhodes agreed that in their "teamwork" there is a fine balance between "contributing and yielding," in which the result is much better than either one alone.

The quartet entertained a few questions from the audience and then closed the presentation with the final movement of the Dvorak quartet, after which members and friends of the Ovation Society attended a reception in Morse Hall, where they gathered to talk with Smirnoff, Copes, Rhodes, and Krosnick over wine and hors d'oeuvres.

The Juilliard String Quartet appeared as part of an ongoing mix of theater, dance, opera, jazz, and classical music presentations designed exclusively for

members of the Juilliard Ovation Society. These events provide performing arts enthusiasts with opportunities to meet celebrated artists and learn firsthand about the artistic development of Juilliard's young students. Other membership privileges include invitations to master classes and a personalized telephone ticketing service for prime seating at Juilliard performances. Membership contributions support a wide range of activities at Juilliard, including scholarships, performances, outreach programs, and newly commissioned works. For more information, please contact the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit [www.juilliard.edu/giving/membership.html](http://www.juilliard.edu/giving/membership.html). □

Jennifer L. Burlenski is the assistant director of annual giving.

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Hubbard Street 2: Power, Grace, and Intimacy Onstage

By SPENCER STUART TOPEL

“A space can be small and not intimate. Yet with the right relationship between the audience and the performers, almost any space can become intimate.” Eloquently said, artistic director Julie Nakagawa Böttcher’s words resonated as the audience sat hypnotized after a tremendous show of virtuosity, beauty, and intimacy by her company’s dancers in *Trace Fulfillment*. The evening, the second of Hubbard Street 2’s two performances at Joyce SoHo on November 6-7, marked their New York debut and an important stop in their first major U.S. tour.

At first glance, Hubbard Street 2 appears to be a training company for

the company. Many works by winners enter the company’s repertory, offering a wonderful opportunity for the chosen choreographers to gain visibility and recognition.

The first piece of the evening—*Trace Fulfillment*, by Alex Ketley—featured the most balletic movements on the program, fused with a strong reference to alternative “rave” culture. This was evident from a recurring gesture of someone pulling something from their mouth, and of a character alone, drawing on the floor. The obvious displays of ballet technique seem juxtaposed with introspective gestures, giving the piece an eerie, yet unique tone.

*Dirti Rok*, by Millicent Johnnie, is an entertaining fusion of African and



Photo by Cheryl Mann

Hubbard Street 2 dancers in *Stand Back*, choreographed by Katarzyna Skarpetowska.

the name-recognized Hubbard Street Dance Chicago. However, this small company of six dancers has its own tremendous vitality and power, owing in part to Julie Nakagawa Böttcher and her husband and managing director, Andreas Böttcher, as well as to the dedication, skill, and persistence of the young company members: Sarah Cullen, Jason Kittelberger, Robert Knowles, Whitney Moncrief (substitute), and two Juilliard alumni, Ryan Lawrence and Banning Roberts (both B.F.A. '02).

From a musician’s standpoint, the Hubbard Street 2 company is analogous to a top-notch chamber music ensemble. As the performance unfolds, each piece proves to have its own unique challenges and complexities. The full cast appeared in almost every piece, pushed to their physical and emotional limits.

In a post-performance discussion, dancer Ryan Lawrence mentioned how daunting the program felt before the second performance—and how, by a single grunt from a fellow company member in the last piece, *Stand Back*, he was able to gather the last bit of energy he had left. The others jokingly agreed.

Another factor in the success of Hubbard Street 2 is the great importance that they place on development of new repertory. Since 1999, emerging choreographers are selected in a national choreographic competition that provides three winners with the chance to work with the ensemble for one week, as each creates a piece for

hip-hop dance. The music has a nice progression in style, making coherence out of the eclectic mix. At times the dance seemed a bit superficial, but the cast made a great effort and handled the difficult physical elements of the piece with grace.

Third on the program was *I*, by Aszure Barton, an exploration of the individual. The piece opened in a fresh and inviting way with the cast all in suits, sheepishly raising their hands as if they were in a prep-school class. The longest piece on the program, it showed the most diversity in both music and character, meandering along in an almost Odyssey-like fashion.

After a second intermission came choreography titled *3349281*, by Ayman Harper, which was nearly as confusing as its title. It involved three people and their relationships to each other, but at times their sentiments seemed vague. However, the dancers portrayed their parts faithfully. In all, there were nice moments involving various symmetries on the stage, and a strong sense of abstract unity.

*Stand Back*, choreographed by Juilliard alumna Katarzyna Skarpetowska (B.F.A. '99), featured fast, virtuosic passages in a upbeat style. Although midway through it became obvious the dancers were tired, they pulled together and found their last source of energy to finish the show with dramatic flair and intensity. □

*Spencer Stuart Topel is a second-year master's student in composition.*

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CAREER

by Derek Mithaug

BEAT

Big Plans: The Juilliard Career Fair and Alumni College

It's going to be big! It's going to be spectacular! It's the 2004 Juilliard Career Fair and Alumni College—on February 8, 2004, from 9 a.m. to 5 p.m. This is one event you can't afford to miss. Both the Office of Career Development and the Office of Alumni Relations are working to provide you with the best connections, resources, and seminars to help you get more out of your careers. The event is open to all students, faculty, and alumni of The Juilliard School.

You might recall that the first Juilliard Career Fair was held in February 2002. More than 60 vendors participated in that event, offering career information and resources to Juilliard students, faculty and alumni. Participants included photographers, publicists, management agencies, graduate programs, teaching fellowships, entertainment companies, Web designers, health care companies, and much more. The idea behind a Career Fair is twofold: to put students and alumni in direct contact with organizations that will provide them with the resources and/or services needed to advance their careers, and to offer students and alumni networking opportunities with each other and with professionals in the field.

Our plan was to host the Career Fair every two years, and alternate it with a Volunteer and Internship Fair (which was hosted for the first time last March by the Office of Career Development). The fair introduced organizations that provide performing arts-related opportunities to communities in need, as well as those offering career-building

internships in the arts. This year, we are combining forces with the Office of Alumni Relations and providing a full day of activities that include not only the Career Fair, but also an Alumni College. The event will feature seminars, presentations, a special luncheon with President Joseph W. Polisi, and of course, access to all of the Career Fair participants.

We are expecting a large turnout of vendors for the Career Fair—anywhere from 70 to 110. There will be something for everyone who attends. Some of the confirmed participants are: A2Z Music Services, Actor's Equity Union, the Actor's Fund of America, Mona Lisa Sound, Nick Granito Photography, Career Transition for Dancers, Dance

What contacts will you make?

Don't miss the Career Fair and Alumni College on February 8.

Theater Workshop, Danskin, Uptime Studios, Kaleidoscope Sound, Andrew Fingland Photography, American Symphony Orchestra League, Quantum Management Services, Volunteer Lawyers for the Arts, and New York Foundation for the Arts. The addition of the Alumni College is exciting. The Alumni Relations team has been working to set up seminars throughout the morning and afternoon hours. Among the scheduled events is a presentation on "Running the Show" by alumnus Todd Frazier (M.M. '94, *composition*). Mr. Frazier founded the Houston Festival for the Arts and has been a strong advocate for the entrepreneurial side of performing arts careers. If you have ever dreamed of having your own dance studio, theater

company, music school, or something entirely different, this presentation is for you. Mr. Frazier will present a blueprint for incorporating your own festival, school, or ensemble. According to his experience, it's not nearly as difficult as it appears. Advanced registration is strongly encouraged. Another exciting presentation is "Outreach at Juilliard," by alumnus and director of educational outreach, Dr. Aaron Flagg (B.M. '92, M.M. '93, trumpet). If you have been following his work with the Office of Educational Outreach here at Juilliard, you know that community outreach skills are becoming a necessity for the 21st-century artist. If you are unfamiliar with these skills, or the incredible opportunities awaiting you in this field, don't miss this valuable presentation. Some of the other seminars include a presentation by President Polisi on "The Artist as Citizen"; a panel discussion of "Careers in Higher Education," which will be moderated by alumna Jennifer Hayghe (B.M. '91, M.M. '93, D.M.A. '97, *piano*); "How to Book Your Own Concerts," by Robert Besen of Besen Arts Management; "Press and Publicity," by Ellen Schantz; "Funding Sources," by Edith Meeks (of New York Foundation for the Arts); and "Anything but Actors," by Alan Simon (of the League of American Theaters and Producers). A brochure is downloadable from [www.juilliard.edu/alumni](http://www.juilliard.edu/alumni). Pre-registration is required for the Alumni College seminars and luncheon. Please contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or by e-mail at [alumni@juilliard.edu](mailto:alumni@juilliard.edu). Mark your calendar for this exciting event—and we look forward to seeing you on Sunday, February 8. □



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

Juilliard Composer Scoops \$25,000 Masterprize

Continued From Page 11 the degree to which he had done his homework, analyzing other competitions, and by the passion of his commitment to the central concept. His idea was not simply to honor a composer, but to get the winning composition into the schedules of orchestras around the world so that it did not vanish like so many other new works. Above all, McLaren is a man of enormous integrity, who stands to gain absolutely nothing from Masterprize but some personal satisfaction if he can do something for the living musical culture."

Broadly, though, Masterprize has

been greeted as a worthy enterprise by the wider classical music community and brow-beaten by its conservative guardians as a pile of populist pap. *Quelle surprise.* Whatever its shortcomings, it seems to have succeeded at the very least in involving the wider classical music community (and beyond) in discussion of and participation in the performance of new music. This alone is no mean feat, particularly in Britain, where new music enjoys an appeal equivalent to a Kevin Costner triple-bill. Whether Masterprize has any long-term impact is, I suppose, more of a moot point. Beyond his self-regarding

Euro-pomposity, Andrew Clements has a peanut-sized point; while much European new music (even the good stuff) remains dustily aloof from mainstream classical music audiences, in America the liberating splash provided by the minimalists and beyond have allowed for a more audience-oriented generation of composers. Consumerist or communicative? That's your call, but for better or for worse, European composers have yet to let their hair down so comprehensively. □ *Tim Whitelaw earned his graduate diploma in composition from Juilliard last May. He is currently studying in London.*

Meredith Monk Visit

Continued From Page 7 element of a piece. Speaking to a room filled with inquisitive dancers, singers, musicians, actors, and composers—who spend nearly all of their time separated in different departments, often on different floors of the School—Monk's appearance was very refreshing. Her commitment to exploration, "for better or for worse," is what keeps her work alive. In the final 15 minutes of the interview, in response to a question from an eager student, Monk asserted confidently that improvisation, exploration, and departure or expansion from traditional training will not hurt your technique ... something to bear in mind as we practice the classics diligently. □

Rachel Tess is a fourth-year dance student.



Linda Mark  
Cover photograph for *The Flutist Quarterly*  
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Life is a team effort. Someone must teach you how to walk. Someone must sustain you when you're tired of walking. And you must help someone else with their walk. We're all in this together. —*Daniel Morgan Shelley, drama student*

Without inclusion, compassion, and a desire to learn from others, our journeys are limited and lonely. —*Ryan Prosser, Student Affairs graduate assistant*

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 And only through love can this world exist. —*Ching-Yun Hu, piano student*

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# FOCUS ON ART

by Greta Berman

## Art and Music: Illuminating an Extraordinary Connection

IN 1911 the painter Wassily Kandinsky attended a concert of Arnold Schoenberg's music that directly inspired him to make a painting, and to write a letter to the composer. Schoenberg answered him immediately, and a continuing correspondence and friendship ensued. The groundbreaking exhibition "Schoenberg, Kandinsky, and the Blue Rider," now at the Jewish Museum through February 12, has as its major theme the shared affinities of these two giants of 20th-century modernism. The paradigmatic Kandinsky-Schoenberg relationship dramatically illustrates the close connection possible across disciplines. Indeed, this is the first show I have ever seen to be reviewed concurrently by both the music and art critics in the same issue of *The New York Times* (Friday, October 24, 2003).

Kandinsky's *Impression III Concert*, a nearly abstract oil painting, dominates Room A. Interestingly, the curators here include reproductions of two sketches leading up to the painting. These give some insight into Kandinsky's working methods, as the first is somewhat representational, featuring a piano, some string musicians, and an audience. The second sketch reduces objective reality, and the final painting retains mere traces of piano and audience. Color (which Kandinsky compared to musical tone) and line are dominating forces. Correspondingly, the museum displays Schoenberg's musical sketches, culminating in his String Quartet No. 2, Op. 10 (1907-08). Here we see a clear affinity in the working methods of the two artistic fields.

A case in the next room contains Kandinsky's original letter to Schoenberg, dated January 18, 1911. Among other things, Kandinsky writes, "... the independent life of the individual voices in your compositions is exactly what I am trying to find in my paintings." And he adds the now-famous statement that "today's' dissonance in painting and music is merely the consonance of 'tomorrow.'" In this same room, some early works by Kandinsky demonstrate these principles. While not directly related to the music, they share Schoenberg's spirit, and we can see how Schoenberg's "emancipation of dissonance" is conceptually related to Kandinsky's abandonment of subject matter. The move is well illustrated by the juxtaposition of a few early landscapes to more abstract paintings. For example, the gemlike *Murnau With Church I* (1910)—a small, colorful painting still possessing recognizable features such as trees, a tower, houses and sky—can be compared to *Improvisation 7 (Storm)*, also from 1910, a painting similar in feeling, but now devoid of overt recognizable objects. Colors and patterns dictate in all these early Kandinsky paintings, regardless of subject matter.

Schoenberg himself painted seriously from about 1908 to 1912. Although it is his music rather than his painting that relates most directly to Kandinsky, it is fascinating to see so many of his visual works. In the next room, we are introduced to Schoenberg's paintings, including nine self-portraits, two *Visions of*

painting he tore apart a "music critic," depicting him with huge bat "ears" that do not hear, and in another, an art critic or patron with unseeing eyes. His haunting *Gazes* are reminiscent of Edvard Munch's iconic *Scream*, of 1890. However—as he himself, in a truly terrifying statement, once said—his art was completely

see three paintings by Gabriele Münter, Kandinsky's companion of many years. Joyous, colorful, and unpretentious, these are not often exhibited. It is also in this room that we see some of Kandinsky's greatest works, such as the sketch for *Composition V* (1911) and a study for *Composition VII* (1913).

Room E, labeled "Musical Interludes," features full-length, more straightforward, and somewhat amateurish portraits by Schoenberg of Alban Berg, Alexander von Zemlinsky, Gustav Mahler, and others—but also, most interestingly, studies for stage settings (never used, as far as I could discover) for *Erwartung*, his 1909 monodrama, and *Die Glückliche Hand* (1910-13). These are invaluable for the insights they give us into his conceptions of "Gesamtkunstwerk" and his thinking processes in general, across boundaries.

The last two rooms, called "Abstraction" and "Exile," feature one later Kandinsky painting and documentation about the dissolution of the Kandinsky-Schoenberg friendship. The exhibition raises a provocative question about a possible connection

between both artists' post-War transitions. Both moved away from a relatively free method of composing (Schoenberg's Expressionist and atonal works and Kandinsky's more biomorphic, free-style "improvisations") about the same time after World War I to more stringent organi-

zation. In some ways Schoenberg's invention of "12-tone" or "serial" music can be seen to parallel Kandinsky's more geometric style of the 1920s through '40s. Perhaps both experienced the universal need to turn to control after the chaos of the World War.

In conclusion, the exhibition, in addition to illuminating the nature of interdisciplinarity, provides a rare opportunity to see many Schoenberg paintings and numbers of first-class Kandinskys, as well as some of the lesser-known Blue Rider works.

The Jewish Museum is at 1109 Fifth Avenue (at 92nd Street). Hours are Sunday-Wednesday, 11 a.m.-5:45 p.m.; Thursday, 11 a.m.-8 p.m.; and Friday, 11 a.m.-3 p.m. Visitors can pay what they wish on Thursdays from 5-8 p.m. □

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



Clockwise from top: Wassily Kandinsky: *Little Painting With Yellow (Improvisation)* (1914), oil on canvas, Philadelphia Museum of Art; Gabriele Münter: *Jawlensky and Werefkin* (1908-09), oil on cardboard, Städtische Galerie im Lenbachhaus, Munich; Arnold Schoenberg: *Red Gaze* (1910), oil on cardboard, Arnold Schoenberg Center, Vienna.



*Christ*, two caricatures, and several *Gazes* and disembodied limbs. On one wall we can watch as Schoenberg studies his own features over and over again, usually faithfully, but finally transforming them into a face of Christ. Not unlike other misunderstood, despised creators, Schoenberg clearly identified with Christ as a martyr, both in several paintings and in musical pieces such as *Pierrot Lunaire* (1912). Born Jewish, the composer converted to Protestantism in 1898, much later reconvertng to Judaism during the Nazi era. Critics and audience alike often jeered at Schoenberg and rejected his music. In retaliation, in one



independent of and contrary to the nature of a real painter. "A painter grasps with one look the whole person—I, only his soul." In this and other rooms, you can listen to music by Schoenberg and his contemporaries on your Acoustiguide (free of charge), while watching the composer watch you. Unlike the *Times'* art critic, who advised listening with eyes closed, I wholeheartedly recommend looking and listening at the same time. Otherwise, you miss the point.

The central room takes us into the colorful world of the Blue Rider, the group of artists led by Kandinsky with whom Schoenberg exhibited in 1911. Their styles vary widely, but all take as point of departure what Kandinsky referred to as "the spiritual in art." These artists placed a strong emphasis on inner meaning primarily through color, suppressing any superficial details. Here we see paintings by famous and lesser-known artists of the group. I was particularly happy to





# ALUMNI NEWS

## DANCE

### 2000s

**Maribeth Maxa** (BFA '02) has joined Dance Alloy in Pittsburgh, PA.

**Nicole Coreia** (BFA '00) danced in Harry Mavromichalis's *In the Borders of Ignorance* at Duke on 42nd Street in October and November.

### 1990s

**Bruce McCormick** (BFA '98) has recently begun his fourth season with the Bavarian State Ballet in Munich, Germany. Recent solo roles include William Forsythe's *The Second Detail* and John Neumeier's *Dämmern*. He also presented his fifth work for the company's Young Choreographers Evening titled *Pedazo del Alma*. His works *Another Night* and *Afternoon in São Paulo* were performed in the Bayerischer Hof in Munich in late spring.

In October, **Trey Gillen** (BFA '96) performed with the Nikolais Dance Theater during its Joyce Theater season in New York City.

**Christina Paolucci** (BFA '95) was on the faculty at Perry-Mansfield Performing Arts Camp this summer and has joined the faculty of the Tallahassee (FL) Ballet, with which she made a guest appearance in September. She served as New York Theater Ballet's rehearsal director, restaging Keith Michael's *The Alice-in-Wonderland Follies* for its fall tour. Paolucci will be a guest artist with the North Star Ballet in Alaska and South Georgia Performing Arts in Cairo, GA. She has relocated to Florida and will be the program director for New York Theater Ballet's Summer Ballet Intensive, a dance program for advanced and professional dancers.

Susan Lee and **Eryn Trudell** (BFA '91) remounted *Elimination of Lateral Violence* in November at the Hysteria Festival in New York. This duet was created by these two dancers and premiered at the Ffida Festival in 1997.

### 1970s

**Susan Marshall**'s ('78, dance) dance company presented *Sleeping Beauty and Other Stories* at BAM's Next Wave Festival in October.

**Betsy Fisher** (BFA '77) performed for the Alwin Nikolais Legacy Forum presented by the Hunter College dance program in October.

**Robert Swinston** (BFA '75) received a Performer Award at the 2002-03 Bessies for Sustained Achievement with Merce Cunningham and *How to Pass, Kick, Fall and Run*.

### 1960s

**Sylvia Waters** (BS '62) received a Special Citation at the 2002-03 Bessies for her artistic direction of Ailey II.

## DRAMA

### 2000s

**Julie Jesneck** (Group 32) is currently appearing in the U.S. premiere of *Mary's Wedding*, a new play by Stephen

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

Massicotte, directed by **Michael Butler** (Group 8) at San José Repertory Theater.

**Kirsten Kelly** (Directing '03) recently directed the Midwest premiere of David Mamet's *Boston Marriage* for Roadworks Productions in Chicago. Kelly is editing her documentary film *Asparagus! Stalking the American Life*, scheduled to be released next summer.

**Cybele Pascal** (Playwrights '03) was awarded the 2003 Berrilla Kerr Playwriting Award in September at Primary Stages in New York.

**Michael Urie** (Group 32) appeared in New York last month at HB Playwrights Foundation with Austin Pendleton in *Another Vermeer*, a new play written by Bruce J. Robinson and directed by William Carden.

In October, **Jess Weixler** (Group 32) made a guest appearance in an episode of the CBS television series *Hack*.

**Anthony Mackie** (Group 30) appeared on the NBC television drama *Law and Order: Criminal Intent* last month.

**Michael Milligan**'s (Group 30) adaptation of Jack London's novel *The Sea Wolf* was recently read at Manhattan Ensemble Theater in New York, and featured Drama Division graduates **Steven Boyer** and **John Livingston Rolle** (Group 30), **Matt D'Amico** and **Wayne Scott** (Group 31), and **Jeff Biehl** (Group 32). The reading was directed by Christopher Cartmill.

**Lee Pace** (Group 30) won an I.F.P. Gotham Award for his work earlier this year in the Showtime film *Soldier's Girl*. In February, Pace will appear Off-Broadway in *Small Tragedy*, the New York premiere of a new play by Craig Lucas to be directed by Mark Wing-Davey.

**Rosemary K. Address** (Directing '00) recently directed the Southwest regional premiere of Neil LaBute's play *The Shape of Things* at Quad C Theater in Plano, TX.

**Wesley Ramsey** (Group 29) can be seen every Friday on the new Fox sitcom *Luis*, which premiered last month. Ramsey can also be seen in the independent film *Latter Days*, written and directed by C. Jay Cox. The film won the Los Angeles Gay Film Festival's debut feature award and the audience award at Philadelphia's Gay Film Festival.

### 1990s

Next summer, **Lynn Collins** (Group 28) will appear as Juliet opposite Jake Gyllenhaal in a West End production of Shakespeare's *Romeo and Juliet*, to be directed by Laurence Boswell. Collins will also play Portia to Al Pacino's Shylock in director Michael Radford's forthcoming film version of *The Merchant of Venice*, also featuring Ian McKellen and Joseph Fiennes.

**Patch Darragh** (Group 28) is appearing at Rattlestick Theater in New York in the premiere of Lucy Thurber's play *Where We're Born*, directed by Will Frears.

**Anne Louise Zachry** (Group 27) appeared last month with the Milwaukee Shakespeare Company in Shakespeare's *As You Like It*, directed by Lisa Rothe.

**Ian Belton** (Directing '97) recently directed Ferdinand Bruckner's *Pains of Youth* at the Stella Adler Studio in New York.

**Steve Kunken** (Group 26), **Damon Gupton** (Group 28), and **Sarah Wilson** (Group 31) are appearing Off-Broadway at the Public Theater in Tracey Scott Wilson's new play *The Story*, directed by Loretta Greco. After its premiere in New York, the production will move in February to the Long Wharf Theater in New Haven, CT.

**Joanna Settle** (Directing '97) directed

## SPOTLIGHT ON HELENE BREAZEALE

# Breaking New Ground

*From pioneering the first dance exchange in higher education between the U.S.A. and Russia after the Cold War, to creating and managing the World Music Congresses, Dr. Helene Breazeale has developed a reputation as one woman who won't take nyet for an answer. Armed with an open mind and vigorous determination, Breazeale has achieved significant scope and impact in her career by being willing to pursue artistic avenues beyond her initial training and comfort zone.*

HELENE BREAZEALE remembers feeling insulted when, as a 12-year-old aspiring performer in Baltimore, she was told by visiting ballet master Antony Tudor that someday she would be a good teacher. She started studying ballet at 11 and was immediately fascinated by dance—in particular, the history and tradition of Russian ballet. At 17, she entered Juilliard and was exposed to some of the teaching legends of Juilliard's Dance Division—José Limón, Martha Graham, Antony Tudor, Margaret Craske, Louis Horst, and Alfredo Corvino,

among others. Breazeale acknowledges that “we didn't know then the level of greatness we were studying with. They were in their prime.”

Feeling that she “didn't lack anything after Juilliard,” Breazeale joined the José Limón Dance Company and pursued a professional dance career while teaching on the side. After marriage and the birth of her son, Breazeale was inspired to continue her education, realizing that it would open doors for her later on in her career.

After obtaining a master's degree and Ph.D. in dance education, Breazeale was offered a unique opportunity to build a dance department at Baltimore's Towson University. Over the next 18 years, Breazeale (known as “Dr. B” to her students) built the dance program at Towson by creating multiple dance-degree programs, performance ensembles, a children's dance division, and an International Ballet Symposium. At Towson, she discovered a gift for “taking a blank slate and making something of it,” while realizing that “patience, commitment to principles, and a sense of perspective” would aid her in the process.

In 1986, selected by the Citizen Exchange Council in New York, Breazeale and 11 other dance professionals went to Russia and met with Russian dance counterparts, spending two weeks discussing possible artistic collaborations.

In 1989, Breazeale made another

bold move by pursuing a cultural and artistic exchange program with the Leningrad Conservatory Dance Department. With the permission of the Russian government, Breazeale was allowed to bring 30 dancers from Towson University to perform and give classes in new dance styles—jazz, modern, tap—to the dance students at the Leningrad (now the St. Petersburg) Conservatory. In return, her American students studied classical ballet with Russian professionals, and a previously restricted cultural exchange was born.

Not one to rest on her laurels, Breazeale's next adventure began with a new foray into the world of music—more specifically, the cello. Despite her limited experience with the instrument (she took cello lessons for one week in elementary

school), Breazeale created another international cultural exchange by taking over the role of executive director of the 1997 World Cello Congress II in St. Petersburg, Russia, with Mstislav Rostropovich as president. The idea was to bring musicians, composers, students, teachers, and lovers of cello from all around the world to one place, exploring the instrument's chal-



Helene Breazeale

lenges and rewards. After sleepless nights and plenty of rolling-up-the-sleeves work, raising financial support and organizing the event, Breazeale and her Russian associate pulled off an incredibly successful international congress. More than 10,000 audience members attended concerts, master classes, and lectures, and the congress garnered critical acclaim from the artistic community.

The event was so successful that the World Cello Congress III was presented at Towson in 2000 with 180 guest artists (including Yo-Yo Ma, Janos Starker, Bernard Greenhouse, and others) and 17,895 people in attendance from 47 countries. Now a World Music Congress event will occur every two years, with Breazeale at the helm. The First World Guitar Congress will be held in Baltimore in the summer of 2004.

After all her hard-won victories, including 32 years at Towson, Breazeale is still charging ahead and breaking new ground, for herself and for the arts. A current Baltimore resident, she remains a fearless advocate for the arts with great advice for Juilliard students: “Be a sponge. Soak up every single piece of information, every opportunity, go to every concert. Learn what works for you. Develop your own informed opinions. Submerge yourself in what you're studying, but be open to things around you. Pay attention to the world!”

—Lauren McMinn

# ALUMNI NEWS

four short plays by Samuel Beckett last month at the Old American Can Factory in Brooklyn.

**David Auburn** (Playwrights '96) has finished adapting *The Journals of Mibail Sebastian* from the writings of the novelist and playwright. His new play will be produced Off-Broadway in 2004 by the Keen Company, directed by that company's artistic director, Carl Forsman.

**David Conrad** (Group 25) is currently appearing on Fridays as a series regular opposite Alicia Silverstone in the NBC comedy *Miss Match*.

**Julia Jordan**'s (Playwrights '96) play *Tatjana in Color* opened in New York last month at the Culture Project. The production was directed by Will Pomerantz and featured **Nicole Lowrance** (Group 30).

**Claire Lautier** (Group 25) can be seen in the New Line Cinema feature film *Elf*, starring Will Farrell and directed by Jon Favreau. This spring, she will be seen in the film *House of D*, written and directed by David Duchovny. It also features Frank Langella and Group 6 alumnus **Robin Williams**.

**Kira Obolensky**'s (Playwrights '96) new play, *Quick Silver*, which Obolensky directed with Bonnie Schock, premiered last month in a production by 3 Legged Race at the Playwrights' Center in Minneapolis, MN.

**Gretchen Egolf** (Group 24) appeared last month at the Wilma Theater in Philadelphia in Arthur Miller's latest play, *Resurrection Blues*, directed by Jiri Zizka.

**Paul Whitthorne** (Group 24), **Ryan Artzberger** (Group 25), **John Livingston Rolle** (Group 30), and **Daniel Breaker** (Group 31) are currently appearing in Shakespeare's *A Midsummer Night's Dream*, directed by Mark Lamos, at the Shakespeare Theater in Washington.

**Cornell Womack** (Group 23), **Christopher Moore** (Group 24), **Eunice Wong** (Group 28), and **Sean McNall** (Group 29) are currently appearing in Shakespeare's *The Merchant of Venice*, directed by Shepard Sobel, at the Pearl Theater in New York.

In October, **Daniel Mastrogiorgio** (Group 23) appeared at the McCarter Theater in Princeton, NJ, in Charles L. Mee's play *Wintertime*, directed by David Schweizer. Mastrogiorgio can currently be seen in the independent feature film *Friends and Family*, directed by Kristen Coury.

**Kevin Orton** (Group 23) recently performed in the Cincinnati Playhouse in the Park's production of *Smell of the Kill*, and then with **Tari Signor** (Group 22) in the Pioneer Theater Company's production of *Cyrano de Bergerac* in Salt Lake City. Orton's album of original songs, titled *Femme Noir*, has just been released.

**Carrie Preston** (Group 23) appeared last month opposite Mia Farrow in the premiere of *Fran's Bed*, a play written and directed by James Lapine, at the Long Wharf Theater in New Haven.

**Cathy Caplan**'s (Playwrights '94) new play, *Silver Nitrate*, was produced by the Juggernaut Theater Company last month in New York at the Blue Heron Arts Center, directed by Gwenn MacDonald and featuring **Meg Gibson** (Group 11), **Angela Pierce** (Group 26), **Katie Kreisler** (Group 30), and **Samantha Soule** (Group 31).

**Enid Graham** (Group 21) is currently appearing Off-Broadway at the Vineyard Theater in the New York premiere of *The Long Christmas Ride Home*, written by Paula Vogel and directed by Mark

Brokaw.

**David Aaron Baker** (Group 19) is starring Off-Broadway with Mary Tyler Moore and John Cullum in the new Neil Simon comedy *Rose's Dilemma*, directed by Lynne Meadow, at Manhattan Theater Club.

**Laura Linney** (Group 19) can be seen now in the Universal film *Love Actually*, starring Hugh Grant, Liam Neeson, and Emma Thompson, and written and directed by Richard Curtis.

**Tim Blake Nelson** (Group 19) appears with David Arquette in *A Foreign Affair*, an Innovation Film Group independent film directed by Helmut Schleppi and screened earlier this year at the Sundance and Cannes film festivals.

**Jake Weber** (Group 19) appeared last month with Nathan Lane in Simon Gray's play *Bulley*, directed by Nicolas Martin, at Huntington Theater Company in Boston.

## 1980s

**LisaGay Hamilton**'s (Group 18) *Beah: A Black Woman Speaks*, a documentary that she wrote and directed and which was screened in L.A. in September, was presented in New York last month at HBO's Sixth Annual Frame by Frame Documentary Series in TriBeCa.

**Matt Servitto** (Group 18) can be seen now in *Rhinoceros Eyes*, a Madstone Films independent film at the Toronto Film Festival, written and directed by Aaron Woodley. Servitto recently finished work on Woody Allen's new film (as yet untitled) and has returned to HBO's weekly drama series *The Sopranos* for a fifth season.

**Graham Winton** (Group 17) and **Christina Rouner** (Group 20) appeared together last month in *The Black Dablia*, a play adapted and directed by Mike Alfreds from the novel by James Ellroy, at Yale Repertory Theater in New Haven.

**Michael Rudko** (Group 16) is currently appearing in **David Auburn**'s (Playwrights '96) play *Proof*, directed by Wendy C. Goldberg, at Arena Stage in Washington.

**Gregory Jbara** (Group 15) guest stars on upcoming episodes of *Without a Trace*, *Friends*, and the WB's *Grounded for Life* (in his recurring role of next-door neighbor Dan O'Keefe). Jbara just completed a limited run in the Blank Theater Company's Young Playwright's Festival in Los Angeles.

**Derek Smith** (Group 13) recently finished his longstanding run in the Broadway production of Walt Disney's *The Lion King*.

**Marco Barricelli** (Group 11) appeared last month in a production of *Les Liaisons Dangereuses*, adapted and directed by Giles Havergal from the novel by Choderlos de Laclos, at the American Conservatory Theater in San Francisco.

**Mitchell Lemsky** (Group 10) directed a revival of Boubilil and Schonberg's *Miss Saigon* at the New Jersey Performing Arts Center in Newark in November.

## 1970s

**Jim Bergwall** (Group 8) played Huck last month in *The Fantasticks*, directed by Tazewell Thompson, at People's Light & Theater Company in Philadelphia.

**Casey Biggs** (Group 6) recently played Oberon in Ken Ludwig's *Shakespeare in Hollywood*, directed by Kyle Donnelly, at Arena Stage in Washington.

**Frances Conroy** (Group 6) can be seen in the Sundance Film Series' *Die Mommie Die!*, written by and starring Charles Busch and directed by Mark Rucker.

**Kevin Kline** (Group 1), who was named a 2003 inductee to the Theater Hall of Fame last month, is starring in the

Broadway production of Shakespeare's *Henry IV* at Lincoln Center Theater, directed by Jack O'Brien. The production also features Drama Division alums **Richard Ziman** (Group 10), **Michael Hayden** (Group 21), and **C.J. Wilson** (Group 23), as well as voice alum **Audra McDonald** (BM '93, *voice*).

## MUSIC

### 2000s

**Omar Butler** (BM '03, *trumpet*) performed with the Detroit Symphony Orchestra in August and with the Moscow Chamber Orchestra at Carnegie Hall in October.

### 1990s

**Hsing-ay Hsu** (BM '99, *piano*) performed Liszt's Piano Concerto No. 1 with the Houston Symphony Orchestra and conductor Carlos Prieto as first-prize winner of the 2003 Ima Hogg National Competition, after which she was featured at the Foshan Piano Festival in China. This summer she was Garrison Keillor's guest for a live broadcast of NPR's *Prairie Home Companion* from the Tanglewood Shed.

**Heather Schmidt** ('98, *composition*) performed on the piano in Finland and Iceland at the invitation of the Governor General of Canada, traveling as part of the State Visit delegation. These performances included the premieres of two of her latest compositions: *Planet* for soprano and piano (with soprano Measha Brueggergosman) and *Icicles* for cello and piano (with cellist Shauna Rolston). Schmidt's Cello Concerto, written in 1998, was nominated for a 2003 Juno Award (Canada) in the category of Best Classical Composition. She is currently composer-in-residence with the Hamilton Philharmonic Orchestra in Ontario.

**Axel Strauss** ('98, *violin*) recently performed the Brahms Violin Concerto in Seoul and Daejeon (South Korea). In addition, a recital that was recorded earlier in Steinway Hall in New York was broadcast on NHK Japan.

**Rossen Milanov** (MM '97, *orchestral conducting*) was appointed chief conductor of the Bulgarian National Radio Symphony in Sofia.

In October, **Tonna Miller** ('97, *voice*) made her New York City Opera debut as Papagena in *The Magic Flute*. In addition, she is singing Frasquita in *Carmen* and Yum-Yum in *The Mikado* later in the season. Miller will make her Houston Grand Opera debut this spring when she sings Papagena in *The Magic Flute* and Jano in *Jenufa*.

Flutists Valerie Simosko and **Jasper Hensley** ('96, *clarinet*) have formed the Charlotte Flute Duo to perform at weddings, receptions, recitals, and master classes in the Charlotte, NC, region. Hensley currently performs the piccolo in the Charlotte Repertory Orchestra.

In November, **Tom Chiu**'s (MM '95, DMA '01, *violin*) work *Green Party* was given its premiere at Renee Weiler Concert Hall in Manhattan.

**Marie Devellereau** (CRT '95, *voice*) is to sing at the Paris Opera Comique in celebration of its 100th anniversary in February. Also in 2004, she will perform *Parsifal* in Geneva and *Don Carlo* in Rome.

"Swales and Angels, an Evening of the Music of Beth Anderson" was performed at Carnegie's Weill Recital Hall in November. **David Rozenblatt** (BM '95, MM '97, *percussion*) was among the musicians who participated.

**Hai-Ye Ni** (MM '95, *cello*) is the associate principal cellist of the New York

Philharmonic. On December 17-20, Ni will be soloist with the Philharmonic in Haydn's *Sinfonia Concertante*, with Jeffrey Kahane as conductor, at Avery Fisher Hall. On February 23, she is to give a recital at Carnegie's Weill Hall, featuring works by **Ellen Taaffe Zwilich** (DMA '95, *composition*), Chen Yi, Brahms, George Crumb, and Shostakovich.

**Speranza Scappucci** (CRT '95, *piano*, MM '97, *accompanying*) recently performed in the Connecticut Grand Opera opening gala concert in honor of Renata Scotto. She appeared with singers Veronica Villaroel and Roberto Jarussi, among others. She also performed at Florence Gould Hall in "Off the Hook," an evening of one-act operas (*The Telephone* by Menotti and *La Voix Humaine* by Poulenc) with soprano Valerie MacCarthy and baritone Marco Nisticò.

**Luiz-Ottávio Faria** (CRT '93, *voice*) performed the role of Zaccaria in Opera Carolina's (Charlotte, NC) production of Verdi's *Nabucco* in October.

**Janelle Robinson** (ACT '92, *voice*) is in the first national tour of *Thoroughly Modern Millie* as Ms. Flannery (covering Mrs. Meers/Muzzie).

**Alexander Miller**'s (BM '90, MM '92, *oboe*) composition *Let Freedom Ring* for orchestra and narrator was performed and recorded by former president Bill Clinton with the Arkansas Symphony Orchestra last March. The concert and CD will jointly benefit the A.S.O. and the new Clinton Presidential Library in Little Rock.

## 1980s

**Jeffrey Biegel** (BM '83, MM '84, *piano*) recently performed Saint-Saëns's Second Piano Concerto on short notice with the Eastern Connecticut Symphony Orchestra, conducted by Xiao-Lu Li, and performed Prokofiev's Third Concerto with the Harrisburg Symphony, conducted by Stuart Malina. Other performances include Liszt's First Concerto with Tonu Kalam conducting the Shreveport Symphony, and Biegel's own transcription of Balakirev's *Islamey Fantasy* and Leroy Anderson's Concerto in C with the Macon Symphony Orchestra, Adrian Gnam conducting. His edition of César Cui's 25 Preludes is now available through Brazinmusikanta Publications.

The Elements Quartet (Danielle Farina, Evan Mirapaul, **Jeffrey Multer** [BM '88, *violin*], and Peter Seidenberg) premiered 16 commissioned musical miniatures at Merkin Hall in November. The composers included faculty member John Corigliano, **Sebastian Currier** (MM '87, DMA '92, *composition*), doctoral student Justine Chen, faculty member David Del Tredici, and **Daron Hagen** (MM '87, *composition*).

**Sam Ruttenberg** ('86, *percussion*) has been playing with the Pennsylvania Ballet, the Opera Company of Philadelphia, and the Philly Pops. He recently recorded a jazz CD with Gary Mazzaroppi on bass and Bob Devos on guitar. In December, Ruttenberg will perform with Dave Brubeck.

**Bruce Stark**'s (MM '84, *composition*) *American Suite* for flute and piano received performances by Kaori and Yuko Fujii in Berlin, Japan (including an NHK radio broadcast), and during a six-country tour of Latin America in 2003. Stark's Five Preludes were premiered in Tokyo by pianist Yuko Mifune, who also performed *Winged* and selections from his *Songs of Innocence*.

**David Bernard** (Pre-College) made his

Alice Tully Hall debut in October conducting the Park Avenue Chamber Symphony. The program featured Pre-College student Jourdan Urbach as soloist in Bruch's Violin Concerto as well as Beethoven's Symphony No. 5. This concert was a benefit for the Trickle Up Program. The Park Avenue Chamber Symphony includes several Juilliard alums, including **David Kaplon** (BM '86, *trombone*), **Alan Futerfas** (BM '84, *trombone*), **Gregory Singer** ('77, *violin*), **Warren Wernick** (BM '84, MM '85, *trumpet*), and **Theodore Petrosky** ('82, *horn*). **Robert McDuffie** (DIP '81, *violin*) will give a master class at the Diller-Quaile School of Music in Manhattan on April 14 as part of the New York City Coalition of Community Schools of the Arts master classes.

**Peter Oundjian** (BM, MM '81, *violin*) began his two-year appointment as the Colorado Symphony's first full-time guest conductor. Beginning with the 2004-05 season, he will be music director of the Toronto Symphony.

**Jungran (Chongran) Kim Khwarg's** (BM, MM '82, *piano*) newest CD, *Piano Nocturne*, was recently released on the Cambria label. Sponsored by the German piano maker Blüthner and recorded at Skywalker Sound in California, the disc features 17 works by 17 composers (six of which are world-premiere recordings). Her previous CD on Cambria was a premiere recording of music by the Russian composer Otar Taktakishvili.

**Patrick James Mullins** (BM '80, MM '81, *piano*) performed works of Bach, Rorem, Debussy, and Liszt at New York City's Steinway Hall in September, in the opening concert of Patricia M. Prudente's Piano Workshop of Events. He also produced a CD called *World Trade Aporia*, which features Ives and Mozart selections as well as works by the composers above; an original written text unites the work and is dedicated to the memory of the victims of the World Trade Center.

**John Bruce Yeh** (BM '80, *clarinet*), the Chicago Symphony Orchestra's assistant principal clarinetist, has a new CD out on the Cedille Records label: *Clarinet Chamber Music by Hindemith*. On the disk, Yeh is joined by the Amelia Piano Trio and composer-pianist Easley Blackwood, who studied composition with Hindemith at Yale in the 1950s.

1970s

**Daniel Brewbaker's** (MM '79, DMA '84,

*composition*) *Dark Angel* for orchestra, commissioned by Gerard Schwarz and the Seattle Symphony in celebration of its 100th anniversary, was premiered at Benaroya Hall in Seattle in October. His work *Now*, commissioned by the Brooklyn Youth Chorus for the inauguration of Carnegie's Zankel Hall, was premiered there in September. In July, his cantata *Out of the Mist* was premiered at the National Concert Hall in Dublin, Ireland, and *Song of the Vine* was premiered by Chanticleer in Napa, CA.



In November, **Jean Kopperud** (MM '78, *clarinet*) was the guest soloist with the Thüringer Salonquintett at its concert in New York. The concert was a benefit for the restoration of St. Peter's Church in Chelsea.

**Robert Taub** (MM '78, DMA '81, *piano*) gave a recital at the Allan P. Kirby Arts Center in Lawrenceville, NJ, in November. This series will also present **Randall Scarlata** (MM '98, *voice*) with Taub at the piano on January 30 and **Jeffrey Milarsky** (BM '88, MM '90, *percussion*) conducting the Musica Viva Chamber Ensemble on April 2. The Musica Viva Chamber Ensemble includes faculty member Curtis Macomber.

**Marin Alsop** (BM '77, MM '78, *violin*) was named Artist of the Year at the 2003 Gramophone Awards.

**Cristine (Lim) Coyiuto** (MM '77, *piano*) gave a piano recital of works by Schumann, Chopin, and Prokofiev at the Main Theater of the Cultural Center of the Philippines in November. On January 9, Coyiuto will return to the Main Theater to perform Poulenc's Concerto for Two Pianos with **Raul Sunico** (MM '76, *piano*) and the Philippine Philharmonic Orchestra, conducted by Dominique Fanal.

**Michael Alexander Willens** (MM '76, *double bass*) conducted the German premiere of the recently discovered C.P.E. Bach *St. Matthew Passion* along with Telemann's *Auferstehung und Himmelfahrt Jesu* for the Telemannzentrum in Magdeburg last March. He also conducted two concerts as part of the Classic Nights series at an 11th-century abbey in Cologne. In August Willens conducted two concerts in Israel with the Herzilyah Chamber Orchestra. He led a program of works by Mozart,

Giuliani, and Copland in September as part of the Warburger Meisterkonzerten in Warburg, Germany.

**Sam Rotman** (BM '72, MM '73, *piano*) gave a free concert at First Baptist Church in Tempe, AZ, in November.

**Max Lifchitz** (BM '70, MS '71, *composition*) gave a recital in October, featuring music by Luciano Berio, John Cage, Henry Cowell, Allan Crossman, Sergio Fidemreizer, Ron Mazurek, Arturo Rodas, Ricardo Tacuchian, Mary Jeanne van Appledorn, and Reynold Weidenaar at Christ and St. Stephen's Church in Manhattan.

In October, **Craig Sheppard** (BM '70, MM '71, *piano*) continued his recital series playing the complete Beethoven sonatas at Meany Theater in Seattle. Future recitals are scheduled for January 6, March 16, and May 18.

In October, **Barbara Shuttleworth-Lowin** (BM '70, voice) premiered her new cabaret show, *Everything I Love*, at Danny's Skylight Room in Manhattan with pianist Christopher Marlowe, in which she featured romantic songs of Central Europe, sung in four languages.

1960s

The Windham (NY) Chamber Music Festival was held in July and featured performances by many Juilliard alumni, including **Arturo Delmoni** (BM '67, MS '69, DMA '78, *violin*), **Katherine Fong** (MM '00, *violin*), **Yuri Funahashi** (DMA '91, *piano*), **Magdalena Golczewski** ('68, *violin*), **Annamae Goldstein** (BM '87, MM '90, *violin*), faculty member Mark Gould, **David Heiss** (MM '79, *cello*), **Deborah Hoffman** (BM '82, MM '83, *harp*), **Renée Jolles** (BM '88, MM '89, *violin*), **Alan R. Kay** (BM '82, MM '83, *clarinet*; ACT '90, *orchestral conducting*), **Karen Marx** (MM '87, *violin*), and **Shirien Taylor** ('84, *violin*).

**Helen Armstrong** (BS '65, MS '66, *violin*), Jesse Levine, Nathaniel Rosen, and Gerald Robbins performed in October at Carnegie's Weill Recital Hall under the auspices of MidAmerica Productions.

Deutsche Grammophon has released **James Levine's** (DIP '63, *orchestral conducting*) *James Levine—A Celebration in Music*, a four-CD set of orchestral music from recordings he has made with the Chicago, Berlin, Vienna, and Met orchestras during the past 30 years.

**Dianne Goolkasian Rahbee** ('60, *piano*) celebrated her 65th birthday with a two-day marathon of music in Boston at

the beginning of June. Among the 109 performers participating were Juilliard alumni **Nadene Timberlake Bowder** (BS '60, *piano*), **Sylvia Chambless** (BM '65, *piano*), **Phyllis Alpert Lehrer** (MS '63, *piano*), **Judith Olson** (BM '70, MS '71, *piano*), and **Alice Wilkinson** (BS '57, MS '58, *piano*). Other celebration concerts of Rahbee's music took place at the New England Conservatory Festival of Contemporary Music and the Rivers Music School's seminar on contemporary music in Weston, MA, as well as another marathon concert in Villebon, France, at the Erik Satie Conservatoire in May.

1950s



**Nathan Carter** (DIP '59, MS '60, *choral conducting*), chairman of the fine arts department at Morgan State University, has received a Living History Honor award from the Baltimore City Historical Society. The awards are given to residents of Baltimore who have shaped the city in the arts, racial integration, law, and remembering its past.

**Sven Libaek** ('59, *piano*) will conduct his major choral work *The First Shire* with the Sutherland Shire Symphony Orchestra and the Sutherland Shire Choral Society in Australia on December 21. *The First Shire* was commissioned by the Sutherland Shire Council for the Australian Centenary of Federation in 2001 and was first performed in front of an audience of 15,000 at Kurnell in Sydney, where Captain Cook first landed when he discovered "Terres Australis" in 1770. The work has words by Libaek's wife, Lolita, whom he met at International House in New York while studying at Juilliard.

**Stephen Wolosonovich** (BS '59, *violin*) presented a concert for the South Plainfield (NJ) Cultural Commission in October, playing his collection of 20 violins. Wolosonovich's students are now being taught by Igor Shablovsky, with Wolosonovich serving as consultant.

**Leontyne Price** ('52, voice) was given a Lifetime Achievement Award at the 2003 Gramophone Awards.

**Frederick "Moe" Snyder** (DIP '52, *trombone*) was a guest soloist with the John Bond jazz band in Nashville, TN, in September on the occasion of the 57th reunion of the 100th Division that fought in World War II. □

FACULTY AND STUDENT NEWS

FACULTY

**Bruce Brubaker's** recording *Inner Cities* on the Arabeque label was released in October.

**Vivian Fung's** *Songs of Childhood* was performed by **Faith Esham** (BM '76, MM '78, *voice*), and J.J. Penna, piano, at Westminster Choir College in Princeton, NJ, as part of the faculty recital series in October. The same work was performed at the Women Composers' Showcase at New Jersey City University in November.

In October, drama faculty member **Deborah Lapidus** and Malcolm Gets co-directed *She Loves Me*, music by Jerry Bock, lyrics by Sheldon Harnick, and book by Joe Masteroff, with graduate actors at New York University's Tisch School of the Arts.

Voice and speech faculty member **Kate Wilson** and Group 28 alumnus **Quentin Mare** welcomed their first baby, a daughter named Ella, in September.

**Carol Wincenc** (MM '72, *flute*) and **Sharon Isbin** performed the Lukas Foss concertos composed for them at the celebration of his 80th birthday with the Buffalo Philharmonic in April. **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*) conducted the two pieces: *The Renaissance Flute Concerto* and *American Landscapes*.

In October, jazz faculty member **Ben Wolfe** performed with his septet and Joe Locke, Jeff "Tain" Watts, and the Chiara String Quartet at the Jazz Standard in Manhattan.

STUDENTS

Doctoral student **Justine Fang Chen** performed the Dvorak Piano Quintet in A Major, Op. 81, with Emi Ohi Resnick, Nicolas Cords, **Fred Sherry** (DIP '69, *cello*), and Caroline Stoessinger, at the Graduate Center of the City University of New York in October. □

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# CALENDAR OF EVENTS

## DECEMBER

### 1/MON

**JENNIFER RHODES, BASSOON**  
Morse Hall, 6 PM

**JUILLIARD JAZZ ENSEMBLES**  
The Origins of Jazz  
Paul Hall, 8 PM  
*Standby admission only.*

### 2/TUES

**CHAMBER MUSIC RECITAL**  
Paul Hall, 4 PM

**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 at the Juilliard Box Office.

### 3/WED

**WEDNESDAYS AT ONE**  
Student Conductors With Orchestra  
Alice Tully Hall, 1 PM

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

**CHAMBER MUSIC RECITAL**  
Paul Hall, 6 PM

**DAVID SAMUEL, VIOLA**  
Paul Hall, 8 PM

### 4/THURS

**CHAMBER MUSIC RECITAL**  
Paul Hall, 4 PM

**JUILLIARD DANCE STAGE WORKSHOP**  
Juilliard Theater, 6 PM

**LIEDERABEND**  
Paul Hall, 6 PM

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
Anna Royzman, Piano  
Works by Shostakovich, Beethoven, Bach, and Hindemith.  
Alice Tully Hall, 8 PM  
*Standby admission only.*

**TOMOKO UCHINO, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

### 5/FRI

**YI-WEN CHAO, VIOLA**  
Paul Hall, 4 PM

**CHAMBER MUSIC RECITAL**  
Morse Hall, 4 PM

**CELLO STUDENTS OF JOEL KROSNICK**  
Morse Hall, 6 PM

**YURI CHO, VIOLIN**  
Paul 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**  
Morse Hall, 8:30 PM

### 7/SUN

**DEBORAH VOIGT’S CHRISTMAS CONCERT**  
Donald Pippin, Conductor  
New York Philharmonic  
Juilliard Choral Union  
Avery Fisher Hall, 3 PM  
Tickets \$68-\$33; available at Avery Fisher Hall Box Office or CenterCharge, (212) 875-5030.

### 8/MON

**RODERICK GORBY, ORGAN**  
Paul Hall, 4 PM

**JUNE HAN, HARP**  
Morse Hall, 4 PM

**CHAMBER MUSIC RECITAL**  
Morse Hall, 6 PM

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

**JUILLIARD ORCHESTRA**  
George Manahan, Conductor  
Jonathan Lombardo, Trombone  
Works by Rossini, Mendelssohn, Rota, and Respighi

Alice Tully Hall, 8 PM  
*Standby admission only.*

**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

### 9/TUES

**CELLO CONCERTOS**  
Students of Joel Krosnick  
Morse Hall, 4 PM

**JOSH SINGER, VIOLA**  
Morse 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

**CELLO CONCERTOS**  
Students of Bonnie Hampton  
Morse Hall, 6 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 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  
*See article on Page 1.*

### 12/FRI

**CHAMBER MUSIC RECITAL**  
Paul Hall, 4 PM

**ALICIA GABRIELA MARTINEZ, PIANO**  
Paul Hall, 6 PM

**CHAMBER MUSIC RECITAL**  
Fortepiano Music  
Morse Hall, 6 PM  
*See article on Page 17.*

**MELISSA SHIPPEN, SOPRANO**  
Paul Hall, 8 PM

**AN EVENING OF SONG**  
Aaron Blake Greenberg, Tenor, Jeannette Baxter, 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  
*Standby admission only.*  
*See article on Page 5.*

**VICKY WANG, CELLO**  
Paul Hall, 8:30 PM

**NATALIE HAAS AND JOANNA FARRER, CELLO AND VIOLIN**  
Morse 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**  
Antoaneta Emanoilova and Joy Song  
Paul Hall, 6 PM

**RU PEI YEH, CELLO**  
Paul Hall, 8 PM

**ELINOR FREY, CELLO**  
Morse Hall, 8 PM

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

### 16/TUES

**CHAMBER MUSIC RECITAL**  
Paul Hall, 4 PM

**CHAMBER MUSIC RECITAL**  
Students of Nicholas Mann  
Morse Hall, 5 PM

**CHING-WEN HSIAO, PIANO**  
Paul Hall, 6 PM

**AUDREY M. FLORES, HORN**  
Morse Hall, 8 PM

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

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

### 17/WED

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

**CHAMBER MUSIC RECITAL**  
Paul Hall, 8 PM

### 18/THURS

**HELENA POGGIO, CELLO**  
Paul Hall, 8 PM

**PEI-YEH TSAI, PIANO**  
Paul Hall, 4 PM

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

### 19/FRI

**VOCAL ARTS MEMORIAL RECITAL**  
Honoring the Lives of Jennifer Marquette and Makiko Narumi  
Paul Hall, 8 PM  
*See article on Page 14.*

### 20/SAT

**GARETH FLOWERS, TRUMPET**  
Morse Hall, 8:30 PM

## JANUARY

### 10/SAT

**EVENING DIVISION PIANO ENSEMBLE**  
Students of Eva Lisa Kovalik  
Paul Hall, 8:30 PM

### 12/MON

**JENNIFER CURTIS, VIOLIN**  
Paul Hall, 4 PM

**CHAMBERFEST 2004**  
Paul Hall, 8 PM  
*See article on Page 4.*

### 13/TUES

**HYO KYOUNG BETH NAM AND ANGELA YANG, PIANO**  
Paul Hall, 6 PM

**CHAMBERFEST 2004**  
Paul Hall, 8 PM

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

### 14/WED

**WEDNESDAYS AT ONE**  
ChamberFest 2004  
Alice Tully Hall, 1 PM

**MIRANDA CUCKSON, VIOLIN**  
Paul Hall, 4 PM

**HIDEAKI AOMORI, CLARINET**  
Paul Hall, 6 PM

**MORSE HALL FACULTY RECITAL**  
Charles Neidich, Clarinet  
Morse Hall, 6 PM

**CHAMBERFEST 2004**  
Paul Hall, 8 PM

### 15/THURS

**CLARA LEE, CELLO**  
Morse Hall, 8 PM

### 16/FRI

**ADAM MEYER, VIOLA**  
Morse Hall, 6 PM

**JUSTIN KISOR, TRUMPET**  
Morse Hall, 8 PM

**CHAMBERFEST 2004**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Jan. 5 at the Juilliard Box Office.

### 17/SAT

**JUILLIARD JAZZ ORCHESTRA**  
Debut performance at New Jersey Performing Arts Center’s Victoria Theater in Newark, 7:15 PM; tickets \$35, \$10; student tickets available beginning Jan. 11 at the NJPAC Box Office, (888) 466-5722, or www.njpac.org.  
*See article on Page 6.*

**CHAMBERFEST 2004**  
Juilliard Theater, 8 PM

**JEANANN SEIDMAN, VIOLA**  
Paul Hall, 8:30 PM

### 19/MON

**MLK CELEBRATION**  
Paul Hall, 4 PM  
Free tickets required; available at the Juilliard Box Office.  
*Extremely limited free tickets available Jan. 12.*

### 20/TUES

**NADIA SIROTA, VIOLA**  
Paul Hall, 4 PM

**ERIK PETERSON, VIOLA**  
Paul Hall, 6 PM

**JULIANNE MARIE, VIOLA**  
Paul Hall, 8 PM

### 21/WED

**WEDNESDAYS AT ONE**  
Composers & Choreographers  
Alice Tully Hall, 1 PM  
*See article on Page 10.*

**GILLIAN GALLAGHER AND ELLIOT ISAACSON, VIOLAS**  
Morse Hall, 6 PM

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

**DANIEL SAIDENBERG FACULTY RECITAL SERIES**  
Carol Wincenc and Robert Langevin, Flutes  
With Nancy Allen, Harp, and flute students of Wincenc and Langevin  
Juilliard Theater, 8 PM  
Free tickets required; available starting Jan. 5 at the Juilliard Box Office.  
*See article on Page 8.*

### 22/THURS

**VIOLIN CONCERTO COMPETITION DUTILLEUX “L’Arbre des Songes”**  
Paul Hall, 4:30 PM

**DAVID LAU AND GARETH ZHENGUT, VIOLAS**  
Morse Hall, 6 PM

**MATTHEW MUEHL-MILLER, HORN**  
Morse Hall, 8 PM

**CHI-LI YEN, VIOLA**  
Paul Hall, 8 PM

### 23/FRI

**ERH-JEN LEE, PIANO**  
Paul Hall, 6 PM

**CHIHIRO ISHIOKA, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2004: ALL ABOUT IVES**  
New Juilliard Ensemble  
Joel Sachs, Conductor  
IVES *Four Ragtime Dances; Three Places In New England*; Symphony No. 3 “The Camp Meeting”  
Juilliard Theater, 8 PM  
Free tickets required; available starting Jan. 9 at the Juilliard Box Office.  
*See article on Page 3.*

**XIAMO-MIN LIANG, PIANO**  
Morse Hall, 8 PM

### 24/SAT

**PRE-COLLEGE CHAMBER MUSIC**  
Juilliard Theater, 7:30 PM

**SARAH ZUN, VIOLIN**  
Paul Hall, 8:30 PM

**CAROLINE M. JOHNSTON, VIOLA**  
Morse Hall, 8:30 PM

### 26/MON

**DIMITAR MOSKOVSKY, CLARINET**  
Paul Hall, 6 PM

**CHUAN QIN, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2004: ALL ABOUT IVES**  
Chamber program  
IVES *Largo* for Violin, Clarinet, and Piano; String Quartet No. 1; Piano Sonata No. 1  
Juilliard Theater, 8 PM

### 27/TUES

**JOHN McMURTERY, FLUTE**  
Morse Hall, 6 PM

**MAIYA PAPACH, VIOLA**  
Paul Hall, 6 PM

**FOCUS! 2004: ALL ABOUT IVES**  
Chamber program  
IVES *Over the Pavements*; Sonata No. 3 for Violin and Piano; String Quartet No. 2  
Juilliard Theater, 8 PM; preconcert forum, 7 PM

**EMILY ONDRACEK, VIOLIN**  
Paul Hall, 8 PM

### 28/WED

**WEDNESDAYS AT ONE**  
Music for Piano  
Alice Tully Hall, 1 PM

**JEEWON PARK, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2004: ALL ABOUT IVES**  
Chamber program  
IVES *From the Steeples and Mountains*; Sonata No. 2 for Piano ‘Concord, Mass., 1840-60’; Piano Sonata No. 2  
Juilliard Theater, 8 PM; preconcert organ recital, Paul Hall, 7 PM

### 29/THURS

**LIEDERABEND**  
Paul Hall, 6 PM

**FOCUS! 2004: ALL ABOUT IVES**  
Chamber program  
IVES Three Quarter-tone Pieces for two pianos; Trio for Violin, Cello, and Piano  
Juilliard Theater, 8 PM

**EDWARD ROBIE, PIANO**  
Paul Hall, 8 PM

**EVENING DIVISION PIANO ENSEMBLE**  
Students of Julie Jordan  
Morse Hall, 8 PM

### 30/FRI

**JAE-YEON KIM AND NICHOLAS FINCH, VIOLIN AND CELLO**  
Paul Hall, 4 PM

**CHAMBER MUSIC RECITAL**  
Paul Hall, 6 PM

**HITOMI KOYAMA, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2004: ALL ABOUT IVES**  
Juilliard Orchestra  
Juilliard Choral Union  
Anne Manson and Judith Clurman, Conductors  
IVES Psalm 90, for chorus, organ, and bells; *Washington’s Birthday* from *A Symphony: New England Holidays*; *Emerson* Concerto; Symphony No. 4  
Juilliard Theater, 8 PM  
Free tickets required; available starting Jan. 9 at the Juilliard Box Office.

### 31/SAT

**HYE-WON CHO, PIANO**  
Paul Hall, 8:30 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.*