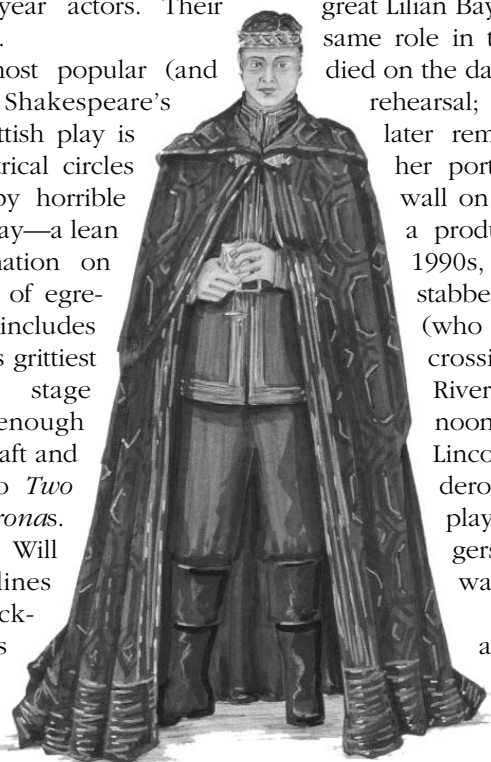


Drama Division Lifts the Curse From Shakespeare's (Shhh ...) *Macbeth*

By TOMMY SMITH

PLEASE. Don't say the real title of this play in any theater. Especially when viewing the upcoming production by the Drama Division's fourth-year actors. Their lives depend on it.

One of the most popular (and infamous) of Shakespeare's tragedies, the Scottish play is notorious in theatrical circles for being beset by horrible misfortune. The play—a lean and mean rumination on the consequences of egregious ambition—includes some of the Bard's grittiest and bloodiest stage action, with enough deceit and witchcraft and murder to fill two *Two Gentleman of Veronas*. Lore has it that Will cribbed some lines from actual black-magic incantations that, when spoken aloud, cursed the play with their wicked devilry.



A costume sketch by Christianne Meyers for the title role in Shakespeare's *Macbeth*.

History seems to agree with this superstition. At its premiere in 1606, the actor playing the eponymous character's wife fell ill and died. (Shakespeare himself subsequently stepped in to play the role.) Theatrical great Lilian Baylis was to play the same role in the early '30s, but died on the day of the final dress rehearsal; when the theater later remounted the play, her portrait fell from the wall on opening night. In a production in the late 1990s, Alec Baldwin stabbed a fellow actor (who survived). While crossing the Potomac River one April afternoon in 1865, Abraham Lincoln read some murderous lines from the play to fellow passengers; a week later he was assassinated.

To this day, actors and directors still fear the "bad juju" surrounding the play. Uttering the title in a theater is

strictly forbidden. But don't worry; there is recourse if you happen to slip. While there are variations on the method, the basic curse-breaking dictates that the offender leave the room, spin three times, spit over each shoulder, then knock on the door, and ask for permission to re-enter.

Hopefully, there won't be much of this bizarre activity going on outside the Drama Theater when the Scottish play premieres this month. Thankfully, as of this writing, the cast reports that the rehearsal environment has remained curse-free. "Nothing yet has happened in our production. Maybe it will, and then I can believe, but right now I think it is more comical than serious," actor Serena Reeder said. "It is a scary world, but not cursed."

"I say [the Scottish play] as much as possible," actor Mauricio Salgado said. "There is a little part of me that wants to challenge it, yell in the demons' faces, tell them to bring it on."

"Perhaps the fact that most of the scenes take place in the dark also makes the play more accident-prone," suggested Oscar Isaac, who plays the title character.

Rebecca Guy, the production's director and resident acting instructor

at Juilliard, echoes that idea: "I'm not superstitious in that way. Any play that has been done this much in the last 400 years is bound to experience a few broken legs." She pauses, looking over her shoulder. "Maybe I shouldn't say that out loud."

The Scottish play follows the rise and hard fall of the title character who (at the urging of a trio of ghastly witches and his equally treacherous wife) murders his way to the top of Scottish royalty, only to be undone by the very virtues that enabled his ascension. Guy, who has done this play twice before as both actor and director, tackles the staging and concept of this production in a manner different from previous versions. "My background is as an actor. I'm very physical and experiential in my own exploration," Guy explained. "I'm essentially directing the play from that perspective."

This is apparent from Guy's rehearsal process. While staging the opening scene (which involves the aforementioned incantations), Guy is constantly up on her feet with the actors, demonstrating movements and working with them to find a physical

Continued on Page 13

Reflections on Art, Race, And Black History Month

By AWOYE TIMPO

ALL artists know that the arts are important—that, in the words of Juilliard's director of conducting and orchestral studies, James DePreist, they "expand our horizons of what is possible and are a necessity in any civilized society." It is in our nature as humans to be curious, to be expressive, and to be touched by the

talistic society and ever-expanding global community, encouraging people to appreciate the arts—first on a personal level, then on an economic one—is exceedingly difficult. As arts programs are cut from educational systems at an alarming rate, it is no wonder that young people growing up in contemporary American society do not recognize the importance of this essential element of humanity.

"... what the world needs is not a history of selected races or nations but the history of the world void of national bias, race hate and religious prejudice."

—Carter G. Woodson

power, vision, and creativity of a work of art, whether it is a majestic performance of Beethoven's "Emperor" Concerto, a moving performance of Alvin Ailey's *Revelations*, a distressing production of Shakespeare's *Titus Andronicus*, or a riveting performance of selections from Miles Davis's *Sketches of Spain*.

But to be aware that such works of art exist, one needs to be educated about them. In our increasingly capi-

Some would say the arts are dying, a tragic view based on dwindling and aging audiences. But it can be argued that an audience for the arts exists—one of people who just haven't discovered them yet. The question remains of how to get them into the concert halls, theaters, and dance venues. And that brings up another question: Does the race of the performers have any bearing on audience turnout?

Continued on Page 10

CENTER STAGE

A Special Pullout
Alumni Section

Juilliard alums are thriving in behind-the-scenes professions. *The Juilliard Journal's* third annual Center Stage section brings a report on alumni in Hollywood and advice from 10 graduates on how to build a successful career. It begins following Page 12.



President Joseph W. Polisi greets alumnus Earl Voorhies at a gathering in L.A. More pictures of this and other alumni events are on Page CS5.

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CORRECTION

An article in the December/January issue about the Juilliard Opera Center double bill said that students from the Dance Division would perform in Ravel’s *L’Enfant Prodigue*. The choreography was actually performed by undergraduate, graduate, and J.O.C. singers studying in the Department of Vocal Arts’ Opera Studies program. The choreographer, who was listed as Jeanne Hime, is now known by her married name, Jeanne Slater.

LETTERS TO THE EDITOR

This month’s Letters to the Editor all happen to be in response to letters that ran in our last issue—proving that Juilliard Journal readers are an articulate and outspoken lot. Four readers weighed in on the complicated matter of attending organ recitals in churches, while another was moved to respond to criticism of President Joseph W. Polisi’s account in the September issue of the Wolf Prize ceremony in Tel Aviv. The resulting tight squeeze necessitated trimming a few of the letters for length, but all are accounted for—and we are pleased that our readers take the time to let us know what’s on their minds.

—The Editor

IN DEFENSE OF ISRAEL

THE naïve though arrogant letter submitted by Thomas Suarez and Nancy Elan in the December/January issue, attacking President Polisi for his support of Israel and his polite criticism of Daniel Barenboim, cannot go unnoticed.

Dr. Polisi deserves praise for his comments regarding the controversy surrounding the Wolf Prize ceremony

in Tel Aviv (*The Juilliard Journal*, September 2004). He revealed warmth, depth, and humanity, especially for remembering his mother and her Jewish heritage. He was courageous to speak of Israel fighting for its survival and to criticize Barenboim’s inability to graciously receive a prominent Israeli award without voicing anti-Israeli remarks. In fact, Israel has been very good to Barenboim throughout his career. It was in Israel that he made his conducting debut.

Mr. Suarez and Ms. Elan think Mr. Barenboim is heroic by showing his humanity with his political statements. Sorry, but I don’t see any heroic profile in Daniel Barenboim’s history. He has known comfort and extraordinary success from a young age. Thus, he has never struggled materially as a musician, nor has he suffered as a Jew.

What is troubling is his failure to see both sides of the issue. A poor student of history, he fails to confront the bitter realities of the Middle East and goes after “safe” issues such as condemning Israel’s policies, knowing that no death squad will be sent after

him. But the real test of courage would be for Barenboim to live among the Palestinians and condemn their policies of violence, corruption, and injustice. On this, he remains silent—as he does on issues affecting Jewish life: the beheading of a Jewish journalist; Holocaust deniers; violence against Jews in France; and suicide bombings of civilians, including children, to name a few.

To compare Daniel Barenboim to Arturo Toscanini is a great insult to the memory of one of the towering giants in the world of music. Toscanini risked his life when he refused to conduct the Fascist anthem in Italy, when Mussolini was in power. What has Barenboim risked? He goes after a democracy that has done more than its share of trying to achieve peaceful co-existence with offers of early partition, generous peace deals, land concessions, prisoner exchanges, cultural accommodations, health services, and acceptance of a two-state solution, only to be rewarded with violence.

Incidentally, Toscanini conducted the inaugural concert of the Palestine Symphony Orchestra, which eventual-

‘The Juilliard Effect’: A Second Look

An article titled “The Juilliard Effect: Ten Years Later” appeared in the Arts & Leisure section of The New York Times on December 12, 2004. It took what it called a “close look at the Class of 1994” (although what it looked at was a small subset of that class, namely instrumentalists from the undergraduate music program), and followed up on some of their careers. Two current Juilliard master’s degree students, Paul Kwak, a collaborative pianist, and Raymond J. Lustig, a composer, wrote the following essays in reaction to that article.

By PAUL KWAK

A few Saturdays ago, as I sleepily shuffled through the various sections of the Sunday *New York Times* while sipping my requisite coffee, a headline on an *Arts & Leisure* story caught my attention: “The Juilliard Effect: Ten Years Later.” The title suggested that the article would examine a conservatory education and the viability of a career in the arts, all topics that confront me and my peers on a daily basis.

As I started reading, I found it difficult to understand the point that the article’s author, Daniel J. Wakin, was trying to make. When I reached the end, the point still eluded me. Was it simply that it is difficult to succeed as an artist? Was



Paul Kwak

there a sinister implication about Juilliard’s failure to prepare its students for the real world? Or was he making a broader statement about the relevance of conservatories to American education in general? The answer seemed to lie more along the lines of “all of the above.” Ultimately, however, the article answered none of those questions satisfactorily.

In reinforcing the idea that admission to Juilliard does not equate with success in the world of performing arts, the article not only beat a familiar dead horse, but prompted, on the eve of Juilliard’s centennial celebration, a more relevant and persistent question: Why do we go to Juilliard? At the most basic level, it would seem obligatory to acknowledge that “the prime goal [is] to create excellent performers,” according to President Joseph Polisi, as quoted in the article.

Continued on Page 23

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

By RAYMOND J. LUSTIG

DANIEL J. WAKIN’S article “The Juilliard Effect: Ten Years Later” purports to be an objective follow-up study on members of Juilliard’s 1994 graduating class. But many of us here at the School felt that the article was an incomplete and misleading representation of Juilliard’s preparation of its students, and, furthermore, that it painted an unduly pessimistic portrait of the artist’s place in society today.

Despite declining governmental and corporate support, the arts in America have not disappeared, but continue to thrive. However, what has changed is the nature of being an artist. No longer can writing and public speaking skills be neglected



Raymond J. Lustig

in favor of an unadulterated pursuit of excellence in one’s art form. The new definition of a competent artist incorporates skill in bringing forth one’s art to a society that may not appreciate how much it needs it. Juilliard is one of America’s most forward-thinking arts institutions, and students here are being prepared to take on a world in which appreciation for the arts has waned. Juilliard has taken a leading role in stressing leadership and a broad perspective on the role of the arts in society. As President Joseph W. Polisi and others emphasize to students from the first days of orientation through graduation, even the most successful performing artist today must on some level also be a teacher and advocate for the arts. My own curricular vantage point is the Graduate Studies program in the Music Division where, in all my courses, great emphasis is placed on participation, clarity of written and oral communication, attention to detail, and collaborative group presentation. Beyond the formal curriculum of 12 potential credits in education-related courses, Juilliard offers a wide array of noncredit teaching opportunities, from on-campus teaching fellowships to a number of community outreach

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VOICE BOX

ly became the Israel Philharmonic Orchestra. He had nothing but praise and sympathy for the musicians. Clearly, Barenboim is no Toscanini and Toscanini was no fool.

Shame on you, Mr. Suarez and Ms. Elan, for allowing yourselves to be duped by the Goebbels-like propaganda that would have you believe that Israel is always wrong, and that its enemies are just wonderful.

Thank you, Dr. Polisi, for all that you do for Juilliard and your continued faith in Israel—a democracy that continues to give us Nobel Prize winners, progress, and some of the finest musicians, dancers, and artists that any country would be proud of. Though Israel struggles for survival, the country has direction and purpose, and its people are very much in love with life. Sadly, it is the Palestinians, immersed in a culture of death and fratricide due to their failed leadership, who have been led into an abyss. Nevertheless, there are many of us who look forward to the day when Palestinians and Israelis can live side by side, in peace.

ROSE ANN ROTH (B.S. '60, *piano*)
Rensselaer, N.Y.

ORGANS, CHURCHES, AND POLITICS

JAMES KELLER'S highly emotional letter to the editor in response to Daniel Sullivan's interview with Michael Barone (November 2004) brings more heat than light to the issue of attendance at organ concerts. It is obvious to me that his deeply held positions on controversial social issues have compromised his ability to objectively appreciate the wealth of transcendent beauty found in many churches.

That the noble pipe organ has found centuries-long shelter and purpose in its duties in such venues should not be taken lightly. Many forms of pure art—including architecture, paintings, tapestries, stained glass, sculpture, wood carving, and wrought metal—similarly have been employed by churches seeking to bring a tiny piece of heaven to earth. Shall these also be boycotted by people too intolerant to accommodate the points of views of others?

Mr. Keller appears to want to stifle the church's ability, if not duty, to take moral stands on the very issues about which he feels so strongly, and this is unfortunate indeed. But to vent his wrath on the organ and the sincerely

dedicated musicians who labor mightily to raise our hearts and souls heavenward through their efforts seems over the top and, in my opinion, at least, indicative of a mindset that cannot accept differences in the thoughts and feelings of others.

JOSEPH F. DZEDA
Assoc. Curator of Organs,
Yale University
New Haven, Conn.

IN a letter in the December/January *Juilliard Journal*, not only did James Keller make the naïve assumption that there is a large coalition of concertgoers who share his narrow-minded point of view, but he also made an unfounded case that "most churches" have assumed ultraconservative agendas. This is simply ridiculous.

Is Mr. Keller acquainted with the average American organist or church musician and his/her political and social views? Would Mr. Keller make a trip to Europe, refusing to tour the great cathedrals because of what he assumes they stand for? Does a building represent a social point of view, or do the people who work and worship there represent this? I think Mr. Keller would find that most organ enthusiasts will travel almost anywhere to hear great organ music in a great space. What a loss that a bad experience involving a "make-believe cemetery of headstones" has so affected his psyche that Mr. Keller can no longer attend organ recitals in church settings.

ANDREW SCANLON
Assistant Organist and Choirmaster,
St. Paul's Cathedral
Buffalo, NY

JAMES KELLER writes: "To many of us, walking through the portals of certain churches feels like a transgression of our ethics" because of the "shrill postures that many churches" adopt....

It seems that Mr. Keller would have churches be temples of beauty—and temples to beauty alone. Truth, he seems to say, ought to have no place in religion, at least not when it might be so bold as to make any actual demands of its practitioners. But a religion stripped of teachings is akin to an organ played with every stop pushed in: grand in appearance, futile in effect.

All artists create works for the sake of beauty; the religious artist also creates so as to mirror the beauty of a

higher order. Mr. Keller is certainly free to reject revelation and theological first principles, as he is free to reject the notion that goodness can derive from them. But I wonder whether he would be willing to reject all beautiful things inspired by or in service of such a higher order? By the logic of his letter, the committed secularist must stamp out the roots of religion, not merely its shoots. He would have an obligation to eschew the works of Bach and Messiaen as Mr. Keller eschews certain churches.

Such a posture, to be consistent, does not allow religious art to be accepted on its own terms. Can beauty frame meaning? It seems Mr. Keller will not stay long enough to find out.

DAVID J. HUGHES
Organist and Choirmaster,
St. Catharine's Church
Pelham, N.Y.

REGARDING James Keller's objection to come to church to appreciate music on account of many churches' political incorrectness, I would like to remind Mr. Keller that those views change over time and with the passing of people. The last 20 centuries saw many changes in people's attitudes and behaviors as believers struggle to apply their understanding of the Scriptures, whose words have not changed. Similarly, our country's 200-year-old constitution has been quite constant, though the democratic process has allowed leaders of different political stripes to take turns interpreting its content and meaning. Mr. Keller, I hope it doesn't mean that, if you disagree with the current government policies, you would leave this country, just as you would stay away from the church. In reality, there must be quite a number of churches with views and attitudes you find comfortable.

Mr. Keller, do you pay income tax to the I.R.S. regardless of the outcome of a presidential election? I certainly do. And I also continue to give to my church, even when I do not agree with everything our church leaders subscribe to. Sometimes I do designate my gift to a special cause, which has always been honored by our church. In your case of wanting to be certain that only the organist gets the money you contribute, you can simply write a check payable to the artist...

Thank goodness that there are real pipe organ aficionados out there who

have views unlike Mr. Keller's. New organs are being built across the country, including the magnificent one at Disney Hall in Los Angeles. Well, Mr. Keller, there is one venue that you can attend that will spare you the embarrassment of moral and ethical conflict.

SUTTON CHEN, M.D.
La Jolla, Calif.

James Keller responds:

If you wave a red flag you should expect some bull to come charging your way. My respondents have the right to present and defend their passions, but they are dishonest to do so in a way that misrepresents my letter and my beliefs. I made no suggestion of boycotting, and the statement that I no longer attend organ recitals in churches is both false and absurd; in fact, I have been to a couple of church concerts in the past months, both of which were welcoming experiences. I have no interest in stifling ecclesiastical stances so long as they respect civil rights, and I assuredly did not vent my wrath on organists, for whom I expressed sympathy for the compromised position in which some occasionally find themselves. The catalyst for my comment, which responded to a question raised in an interview published in *The Juilliard Journal*, was not "the church" in general but rather two specific incidents that I found so objectionable that I chose not to involve myself further in the proceedings. If Disney Hall were to dishonor itself with a lobby display like the ones I described, I probably wouldn't attend a recital there, either.

I am glad that *The Juilliard Journal* has allowed this matter to be raised. It's an important one for Juilliard students to consider, since they are entering a world that poses many ethical challenges of this sort, and artists who find themselves compelled to become actively engaged in such issues should be realistically prepared for the sort of response that may await them.

The Juilliard Journal welcomes letters to the editor. Please send letters to: Senior Editor, Publications, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023. Or e-mail your letter to journal@juilliard.edu; write "letters" in the subject heading. They may be edited for content or length. Letters reflect solely the opinions of the writers and not of The Juilliard School.

ROYAL ACADEMY OF MUSIC EXCHANGE PROGRAM

The Juilliard School shares a year-long student exchange program with the Royal Academy of Music in London, and is now accepting applications from currently enrolled music students.

One applicant will be selected to spend the 2005-06 academic year at the Academy, while one Academy student studies at Juilliard.

This program is not funded; your Juilliard tuition payment will cover the tuition of the Royal Academy. However, both students will be eligible for their respective financial aid packages from their home institutions.

For more information on the exchange program and for an application, visit the Dean's Office as soon as possible. Applications are due March 1.

CONGRATULATIONS TO LAURIE CARTER!

Laurie Carter, Juilliard's administrative director of jazz studies and vice president for student and legal affairs, was honored as one of the Outstanding Women of the Bar at the New York County Lawyers' Association's 90th annual dinner. The keynote speaker for the event—held on December 14, 2004, at the Waldorf Astoria Hotel and attended by more than 1,400 judges, lawyers, and other guests—was Senator Hillary Rodham Clinton. The 46 honorees included Mary Jo White (former U.S. Attorney), Maryann S. Freedman and Lorraine P. Tharp (former presidents of the New York State Bar Association), Louise M. Parent (general counsel of American Express Company), and Judith A. Lockhart (managing partner of Carter Ledyard & Milburn LLP). The recipient of the William Nelson Cromwell Award, also presented at the dinner, was Judith S. Kaye, chief judge of the State of New York.

Alsop Brings a Passion for Expression to the Podium

By SARAH CROCKER

As a 9-year-old child attending New York Philharmonic concerts, Marin Alsop discovered a role model who would shape the course of her life and career: Leonard Bernstein, whom she watched with admiration and awe, and who became one of her early heroes. It was here that Alsop's interest in conducting was first sparked.

Born into a musical family in Manhattan, Alsop was shaped very naturally by the many rich musical experiences around her. Both her parents were members of the New York City Ballet Orchestra; her father was the orchestra's concertmaster. Although Alsop began her career as a violinist on the New York music scene—having studied in Juilliard's Pre-College Division before earning her bachelor's and master's degrees in violin performance at the School—a fascination with conducting simmered throughout her youth and young adulthood. Even as a Juilliard student, she took every opportunity to play in conducting classes and observe conducting master classes.

This month, Alsop—who is principal conductor of the Bournemouth Symphony, conductor laureate of the Colorado Symphony, and music director of the Cabrillo Festival—returns to Juilliard, to conduct the School's orchestra for the first time. "It will be neat to be on the other side of it now," she says. "I haven't really been back since my student days, so I am very anxious to see how the School has changed—especially the attitude of the orchestra."

But Alsop is not new to working with student orchestras. She has con-

ducted at the National Orchestral Institute and has appeared as guest conductor at the Curtis Institute of Music, Oberlin College Conservatory, and Manhattan School of Music, as well as other conservatories. She says that she makes few adjustments in her rehearsal technique when working with students. "I still remember how it felt to be a student playing in orches-



Photo by Grant Leighton

Conductor Marin Alsop

tra, and I remember often feeling patronized by a conductor, so I try to avoid that. I see working with students as a mutually responsible opportunity to make music." There is, however, one element of her personality that she tempers when working with students: her self-described sarcastic sense of humor. "Because sometimes," she says, "it is misunderstood."

Alsop will conduct a program that includes John Corigliano's *Tournaments*, Hindemith's *Der Schwanendreher*, and Brahms' Symphony No. 2. Discussing her programming choices,

Alsop explained that Corigliano is a good friend, and she embraced the opportunity to feature a Juilliard composer on this program. "I have only performed *Tournaments* once before, and it's sort of a showpiece, with virtuosic writing for many sections of the orchestra. It's an unusual piece, and I am fairly certain that it will be new to everyone in the orchestra." The Hindemith, a competition piece chosen by the School, is also something not commonly heard on programs. "It's a bit off the beaten track," says Alsop. "I am happy to be doing it." The Brahms was a natural choice, given the fact that she is in the process of recording a Brahms cycle for Naxos with the London Philharmonic Orchestra—the first disc of which is to be released on the same day as her appearance with the Juilliard Orchestra. "It's a big work that the students will know so, by choosing this more standard piece, I'm hoping to take the work to another level."

The relationship of conductor to orchestra is one that Alsop has great authority in discussing, given her extensive experience on both sides of the podium. She says, "At the end of the day, the most important thing for a conductor is to be firm in one's convictions. You have to be able to con-

vince people that you know what you're doing and lead in a humane way. A conductor also needs to be a good listener, a good diplomat—a sensitive person." Historically, the relationship between a conductor and an orchestra has not always been what one might describe as "humane." But Alsop feels that today's conductors are moving much more in that direction. "The image of today's conductor is far less autocratic and much more humane than it once was. You could look at the symphony orchestra as a microcosm of issues of power at large in the world—and in general, the world is a much more humane place than it was 50 or 60 years ago."

There is no doubt that her career has been greatly shaped by Leonard Bernstein, who not only served as Alsop's childhood inspiration but later became a real-life mentor when she studied with him as a conducting fellow at Tanglewood. "It's hard to even describe what was so inspiring about him, because it was the entire person," she says. "When I was a child, he was bigger than life to me—it was complete hero worship. And then, when I had the opportunity to work with him at Tanglewood, he was even greater than I could ever have expected: generous, connected, and so totally committed to the people he was working with."

Asked to talk about being a woman in a traditionally male-dominated field, Alsop is reluctant to link any of her experiences to the politics of gender. "Basically," she says, "I think that it is just very difficult to be a young con-

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Faculty subject to change.

Puccini Meets Wargo in Unusual J.O.T. Double Bill

By BENJAMIN SOSLAND

THE MUSIC SHOP, a one-act opera with music and libretto by American composer Richard Wargo, seems to invite comparisons not usually associated with the rarified world of opera. “It’s very Loony Tunes,” says Ned Canty, who will direct *The Music Shop* together with Puccini’s *Gianni Schicchi* for the Juilliard Opera Theater’s upcoming double bill featuring graduate students from the Vocal Arts department. “Bugs Bunny would probably be the ultimate icon of this ‘driving-someone-crazy’ style of humor. It strikes me as a kind of Danny Kaye vehicle, and it’s got the slow burn of John Cleese and *Fawlty Towers*. It’s sort of a perfect comedy, a perfect farce in many ways,” he adds.

Set in Russia at the turn of the last century, *The Music Shop* tells the story of a hapless husband (Ivan, sung by Dominic Armstrong) who has been diligently running errands for his domineering wife (portrayed by Ronnita Miller), a singer who is scheduled to perform at the wedding of a prince. After spending the better part of the day fulfilling his spousal duties—the purchases he has already made are revealed in a witty musical number called “Box Fugue”—Ivan arrives at a music shop to make his final and most important purchase: the song his wife is to sing at the wedding. The only problem is that he cannot remember exactly which song his wife said it was! He is terrified both of failing her (she bears an uncanny resemblance to a certain Wagnerian warrior who appears to Ivan in fear-induced hallucinations), and of missing his train back home. So he requests that the music shop owner (the dignified and proper Dmitri, here sung by Alexander Hajek) and the shop’s extremely disgruntled employee (Masha, sung by Isabel Leonard) sing every song in the shop’s inventory until Ivan recognizes the correct one. Anyone with even a passing knowledge of some of the more enduring operatic traditions will no doubt recognize many of the themes in the ensuing chaos.

**Puccini: *Gianni Schicchi*
Wargo: *The Music Shop*
Juilliard Opera Theater
Juilliard Theater
Wednesday, Feb. 16, and Friday,
Feb. 18, 8 p.m.**

Free; no tickets required.

“I’ve never seen an opera audience laugh so hard,” says conductor Steven Osgood, recalling a 1995 production in which he was involved. “I’ve been dying to conduct it ever since. It has

such a dramatic-musical arc. It’s very lightweight and yet one of the most effective pieces of musical comedy I have ever seen.” Osgood will conduct the J.O.T. production this month in the Juilliard Theater.

The challenges of the piece are not exclusively musical, however. “It is probably the most physical opera I’ve ever staged,” says Canty. “There’s a big fight scene. There is a Cossack dance.” Vocal Arts faculty member



Jeanne Slater will provide choreography for this production.

The Music Shop is the last work in a three-opera triptych by Richard Wargo called *A Chekhov Trilogy*. Since its premiere at Chautauqua in 1993, *The Music Shop*—which was inspired by Chekhov’s story “Forgot”—has garnered considerable attention for Wargo, a native of Scranton, Pa., and a graduate of the Eastman School of Music. Wargo has received a number of prestigious fellowships and has been composer-in-residence at the Greater Miami Opera and the Skylight Opera Theater in Milwaukee. His output also includes the 1999 *Ballymore*, an adaptation of Brian Friel’s play *Lovers* that was shaped while Wargo was on a U.S./Ireland Exchange Grant for a residency at the Tyrone Guthrie Centre in County Monaghan.

“Since *The Music Shop* was written as the third part of a trilogy ... we’ve

done this interesting thing,” says Canty. “We’ve plucked two comic elements from two tríos of operas. We’re sort of having dessert with dessert on top.” The other operatic trio to which Canty is referring is Puccini’s *Il Trittico*—which, in addition to *Gianni Schicchi*, includes the short operas *Il Tabarro* and *Suor Angelica*.

Il Trittico received its premiere at the Metropolitan Opera on December 4, 1918. From the beginning, *Gianni Schicchi* was deemed the most pleasing of the three operas. Puccini was unable to attend the premiere, in part because of the exigencies of wartime travel, but a copy of a cable sent to



The J.O.T. double bill includes *Gianni Schicchi* by Puccini (top right) and *The Music Shop* by Richard Wargo (bottom right). The production will be directed by Ned Canty (bottom left) and conducted by Steven Osgood (top left).

him from the Met’s general manager at the time, Gatti-Casazza, survives in the Met’s archives:

MOST HAPPY TO ANNOUNCE THE COMPLETE AUTHENTIC SUCCESS OF THE TRITTICO STOP ... IN SPITE OF PUBLIC NOTICE FORBIDDING ENCORES BY INSISTENCE LAURETTA’S ARIA WAS REPEATED STOP ... DAILY PRESS CONFIRMS SUCCESS EXPRESSING ITSELF VERY FAVORABLY FOR SCHICCHI STOP

Of course, this was good news for Puccini, who received the considerable sum of \$7,000 from the Met for his efforts. *Gianni Schicchi* was the only one of the three operas to remain in the Met’s repertoire. For many seasons, it was usually presented as a curtain-raiser to Strauss’s *Salome*, an

undeniably incongruous pairing that seems all but inconceivable today.

The libretto for *Schicchi* is based on Canto 30 of Dante’s *Inferno*. Written by Giovacchino Forzano (1884-1970), a stage director—he directed the premiere of Puccini’s *Turandot* at La Scala—the opera opens as relatives have gathered to pay their respects to the recently deceased Buoso Donati, the Florentine family’s rich patriarch. Despite their earnest attempts to feign inconsolable grief, the relatives are more concerned with a rumor that the old Buoso has willed his property to the local monastery instead of them. When a mad search for the will confirms their worst fears, Rinuccio, a young cousin, suggests that they enlist the help of Gianni Schicchi, recently arrived in Florence from the countryside, to help them out of their predicament. (Rinuccio’s motives are not entirely selfless; he is in love with Schicchi’s daughter Lauretta and hopes to receive enough from Buoso’s will for a dowry.) Despite their protestations, the family finally accepts Schicchi’s assistance. A poem Puccini wrote to his librettist hints at the story’s outcome:

*S’apre la scena col morto in casa.
Tutt’i parenti borbottan preci
Viene quel Gianni – tabula rasa
Fiorini d’oro diventan ceci.*


[The scene opens with a dead man in the house. All the relatives are mumbling prayers When in comes this Gianni —blank slate Their gold florins become worth beans.]

“Greedy relatives wanting the money of some cranky old relative is one of the 27 jokes that there are,” says Canty in jest. “We’ve been laughing at people like this for centuries. We always love a good ‘sting’ movie—when, at the end, everyone’s been fooled in a very specific and imaginative way.”

In addition to having a few famous arias—the beloved “*O mio babbino caro*” being the most well known—*Gianni Schicchi* is a true ensemble piece, with most characters remaining onstage during the entire opera. With its rapid-fire delivery, orchestral flexibility, deft comedic timing, and of course, Puccini’s signature lyricism, the opera presents “an ideal show for students of this level,” says Osgood, “because it really kind of covers all the bases.” He says he is looking forward to collaborating with the students of the Juilliard Opera Theater.

Canty concurs: “Because it’s opera where everyone is onstage, it’s very important to have a sense of ensemble. It’s an opera where listening and watching, which are always important, are perhaps more important than normal. As soon as someone spaces out onstage and wonders if they left the iron on, it’s all over.” □


Benjamin Sosland is a D.M.A. candidate in voice.



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Researching the 6 Solo Violin Sonatas of Eugène Ysaÿe

By **RAY IWAZUMI**

ASKING questions—abstract questions in particular—is an important part of critical thinking. Regardless of whether the questions are ultimately answered or not, the consequent discoveries and realizations often make the whole thinking process worthwhile. I would like to share in this article how a few questions I asked myself about the Six Sonatas for Solo Violin of Eugène Ysaÿe led to my doctoral document and an involving and rewarding study.

It is difficult to summarize in a brief paragraph the vast achievements of the great Belgian violinist Eugène Ysaÿe (1858-1931). He was a supreme artist of his generation, an uncontested violin virtuoso in his prime, and a key individual in the history of the violin. He revolutionized violin performance with his wide expressive range and technical versatility, and greatly influenced the musical output of his contemporaries, including composers such as Debussy, Fauré, and Franck. As a composer, Ysaÿe followed the tradition of the performer-composer, writing a wide variety of virtuoso works which he incorporated into his concert programs. He also extended his talents as a composer by writing works for others—and in various genres as well, including opera.

The Six Sonatas for Solo Violin, Op. 27, are a landmark set of works that Ysaÿe composed late in his life, when he had already retired from the concert stage. These sonatas are now known to virtually every serious violinist and—at least, among violinists—they have entered the standard solo violin repertoire alongside the solo works of Bach and Paganini. Like many of my colleagues, I had my initial contact with the sonatas in my teens, and as I gradually learned all six and developed a real love and appreciation for them, I became increasingly captivated by the synthesis they presented of musical effect and the efficiency with which they are physically achieved. Every passage is so well designed and thought out that Ysaÿe's notice, printed beneath a table of his special indications in the score and translated here, is really no understatement: "Without denying that technical methods are of the individual's domain, one can say with certainty that the artist who will follow closely the composer's fingerings, bowings, nuances, and indications will always reach his goal more rapidly."

I then began to ask myself how these sonatas were put together—not only in a musical sense, but also in a violinistic dimension (i.e., the many phrases and passages with often ingenious mechanical solutions). Fortuitously, manuscripts to three of the Six Sonatas are held in Juilliard's library. And with letters of reference from Jane Gottlieb, Juilliard's vice president for library and information resources, to conduct research at several Belgian institutions, I began a serious study of

all the extant manuscripts of the Six Sonatas held here as well as abroad. My objective, inspired by the questions that I had asked myself, was to trace the possible thought processes of Ysaÿe as he composed these sonatas.

Early on, it became evident that, beside a requisite study of Ysaÿe's life, I would need to do corollary studies in a number of other areas, including music editorship, specific musical genres, aesthetics of the time, and writings by Ysaÿe's contemporaries. Quite a few of the necessary resources were



A postcard of violinist Eugène Ysaÿe.

already available in the Juilliard library or the New York Public Library for the Performing Arts, and those that were not at hand were often available through interlibrary loans. The research process was frequently tedious, time-consuming, and challenging, but it was also often inspiring and fascinating. Specifically, it was absorbing to follow the development of ideas and decisions by comparing working drafts with the published versions, and then ponder the reasons for directions taken in the compositional process.

As expected, I found no definite answers to my original questions—and only uncovered more questions in the research process. But the discoveries that were made and the possibilities they suggested were significant. Beyond the immediate practical value of making educated corrections to some editorial problems, it became clear that a greater level of appreciation of the sonatas can be reached through a contemplation of Ysaÿe's unique balance of musical and technical priorities. In this sense, Ysaÿe's contribution to violin playing is possibly yet underappreciated. Even without an in-depth musicological study, the Six Sonatas, like Paganini's Caprices, present many inspired ideas and explore a great variety of expressive possibilities. A detailed study, then, opens the possibility toward understanding and appreciating these sonatas on another level. It is with this intention that I would like to present my research, and it is my hope to share these studies with the greater musical community. □

Ray Iwazumi earned a D.M.A. in violin last May. His document was awarded the Richard F. French Prize for the outstanding document of 2004. He will be presenting a master class on the Six Sonatas of Ysaÿe on February 7 at 7:30 p.m., in Room 309.

Conversations in Jazz With Phil Ramone

By MICHAEL DEASE

ONE of the top producers in the recording industry, Phil Ramone has nine Grammy Awards and an Emmy under his belt. His musical acumen has played an integral role in the career development of many dynamic performing artists, including Barbra Streisand, Billy Joel, Tony Bennett, Ray Charles, and Natalie Cole, while his technical savvy pioneered the use of the compact disc, digital video disc, high-definition recording, and surround sound. As a result, the first CD ever pressed, Billy Joel's *52nd Street*, was a Phil Ramone production, as was the first pop DVD release, *Dave Grusin Presents West Side Story*. Needless to say, Professor Greg Knowles' Business of Jazz students were delighted to receive Mr. Ramone as the final lecturer in a series of conversational interviews that have featured Todd Barkan, Jazz at Lincoln Center's artistic administrator, and Charlie Feldman, a vice president at BMI.

Ramone is an active educator, and puts his experience to use by explaining his profession concisely and effectively. His candid, unpretentious response to the question, "What do you, as a producer, *do*?" immediately set the mood for an absorptive 45 minutes that included time for a few anecdotes.

"They [producers] are *it*. They make

the music come to life," said Ramone, in explaining his scope of responsibilities. "The producer is the director of the action, and much of his success is due to the chemistry and trust between people. They decide what they think the audience will take. Producers are also fiscally responsible for the project budget."

Essentially, what producers do is make music and recordings sound better. A veteran producer will be familiar with all elements of the music-making

from," he told *Billboard* in a 1996 interview. "The greatest interaction in the world," he said, taking the idea a little further in the class, "is the creativity involved in making music."

Demos—brief tapes or recordings illustrating the abilities of a musician—are important marketing tools to performers in all genres. Ramone explained that the availability of sophisticated recording software has narrowed the quality gap between self-

sense team," said Ramone in describing the kind of producer that should attract an artist's interest. One way to find a producer is to look for personnel consistencies on your favorite records, especially with the studio and sound engineers. Like Ramone, they are often interested in moving from engineering into the producer's chair.

With the floor open to student questions, saxophonist Christopher Madsen brought up a topic on the minds of many jazz and mainstream instrumentalists. He asked, "What are your thoughts about the trend of synthesized instruments replacing live music?"

The reasons for this, as Ramone explained, are that big-name drummers and acoustic rooms are very expensive—proving that the business of music is actually business in general, coming down to dollars and cents. But to the relief of musicians everywhere, Ramone believes that this trend will not eliminate the live-music scene. His response indicates an attitude that has supported his aspirations and has certainly aided in his achievement: "Nothing replaces anything—things just change. You have to hustle. New York is the best place in the world to enterprise in and to hustle." Words to live by. □

Trombonist Michael Dease is a bachelor's degree candidate in jazz.

"The greatest interaction in the world is the creativity involved in making music."

process, including orchestration, studio technology, marketing strategy, and composition. In Ramone's opinion, "understanding the nature of writing is 90 percent of making a record better." Musical performance and composition skills are, of course, nothing new to the legendary music mogul. After starting violin at age 3, it took young Phil only four years to begin public performances. His virtuosity eventually led to a scholarship at Juilliard before he embarked upon his chosen path as a recording engineer and producer. Ramone credits this early period of his life for the development of his artistic sense. "It was those prodigy years that are really the essence of where my musicality comes

produced and hi-fidelity, professional sound recordings. With sonority at its peak, Ramone advises young artists to be brief on their demos, adhering to what he called "the 10-minute ability to concentrate." He believes that "three songs tell the story, not brutal but concise"—pointing out that the radio never plays a long song.

Mr. Knowles posed a great question: "What do I, as the artist, look for in a producer?" Before answering this, Ramone smiled and offered this saying about an album: "If it's hugely successful, it's the artist; if it's fairly successful, it's the producer." Arguably as important as talent is the producer's dedication to the artist's business practices. "The team has to be a no-non-

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TIME

by Jeni Dahmus

CAPSULE

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

1914 February 9, the first public recital given by students and graduates of the Institute of Musical Art was held in Aeolian Hall. The New York Symphony Society Orchestra participated in the program that included Brahms' Violin Concerto in D Major and Tchaikovsky's Violin Concerto in D Major as well as works by Weber, Verdi, and Paderewski. Soloists were Elenore Altmann, Elias Breeskin, Lillian Eubank, Samuel Gardner, Sascha Jacobsen, Helen Jeffrey, and Rhea Silberstein.

Beyond Juilliard
1914 February 13, the American Society of Composers, Authors and Publishers (ASCAP) was founded at the Hotel Claridge in New York. Victor Herbert was its first director.

1957 February 7, Tchaikovsky's Symphony No. 7 in E-flat, reconstructed by Semyon Bogatyryev from the composer's discarded sketches, was premiered in Moscow.

1957 February 3, CBS Television filmed an episode of its *Let's Take a Trip* educational program at Juilliard, hosted by Sonny Fox and child co-stars Ginger MacManus and Pud Flanagan. The episode featured demonstrations and discussions of modern dance by José Limón and Dance Company, the Juilliard Dance Theater directed by Doris Humphrey, Patricia Birsh, and students from the Dance Department and Preparatory Division. (During that time, the Preparatory Division offered instruction in dance and music to students from the age of 6 through high school.) Excerpts of Humphrey's *Ritmo Jondo* (music by Carlos Surinach) and Kevin Bruce Carlisle's *Circus Reflections* (music by Aaron Copland) were performed.

1962 February 15-16, the Juilliard Opera Theater presented the world premiere of Vittorio Giannini's *Rehearsal Call*. Commissioned by the Juilliard Musical Foundation, the three-act comedy based on Francis Swann's play *Out of the Frying Pan* concerns a group of young actors struggling for success in New York. Frederic Cohen staged the production, and Frederic Waldman conducted the cast of students and alumni including David Bender, Enrico Di Giuseppe, Geraldine Festante, Ronald Freed, William Griffith, Lorna Haywood, Jenny Hudson, James Justice, George Pollock, Paul Ukena, Meredith Zara, and Marilyn Zschau.



José Limón (left) with *Let's Take a Trip* co-stars Pud Flanagan and Ginger MacManus, Kevin Bruce Carlisle (left, kneeling), and Juilliard dancers.



1978 February 24, Academy-award winner Beatrice Straight appeared as a guest speaker in the Drama Division. □

Jeni Dahmus is Juilliard's archivist.

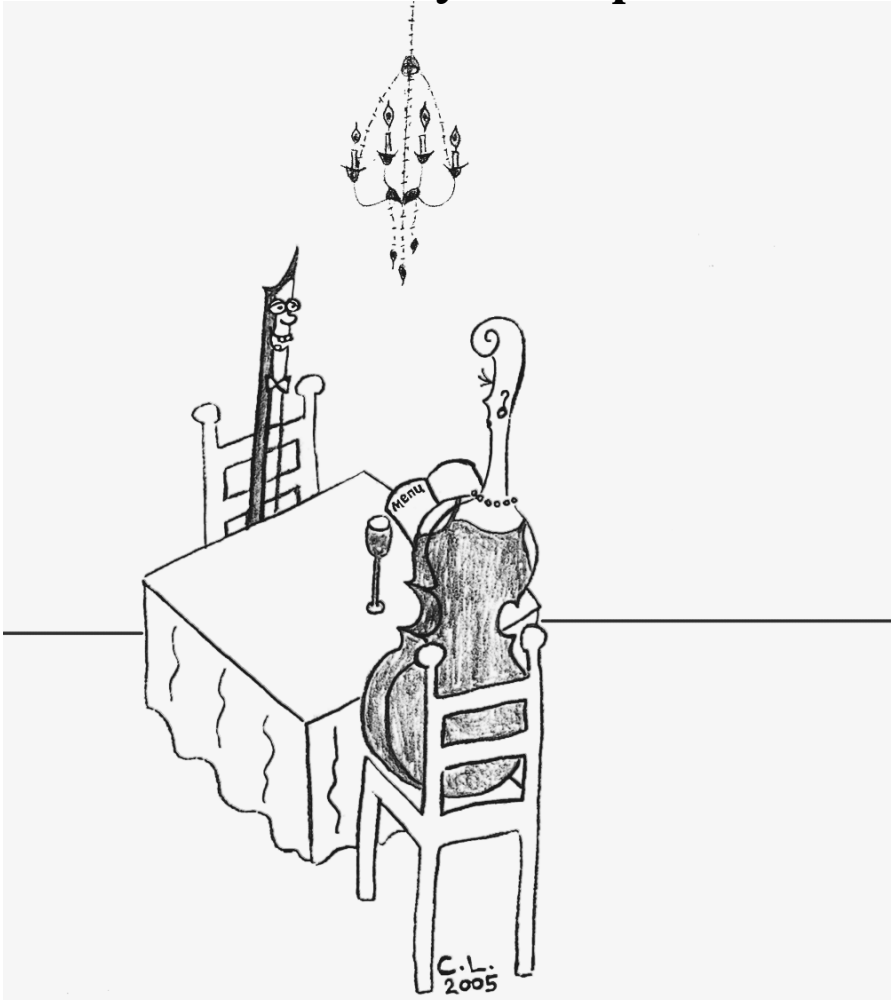
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Bringing Passion to the Podium

Continued from Page 4
ductor—period. Any rejection I experienced or struggle I had, I attribute to this, and not to the fact that I am a woman." She denies feeling the effect of gender-based discrimination but adds that this is because she never let herself view it as an option. "I put it out of my mind," she explains, "and instead, I tried to use every rejection as an opportunity to better myself." This attitude has brought her to the point where she is today, and her bending of traditional stereotypes has brought her great admiration in the field.

FOR Alsop, the road to conducting was in many ways untraditional. Before becoming a conductor, she worked as a freelance violinist in New York, playing with the New York City Ballet Orchestra, New York Philharmonic, Mostly Mozart Orchestra, New York Chamber Symphony, and American Composers Orchestra, as well as for Broadway shows and studio recordings. But she also looked to her musical peers for the opportunities that she needed to become a conductor. Says Alsop, "The difficult thing about conducting is that you can't really practice unless you have an orchestra to stand in front of. So I created my own opportunities to do that. Eventually, I formed a small orchestra made up of many of my

including jazz and "crossover" repertoire. These experimentations have lent her an approach unusual among conductors—and, perhaps for this reason, she holds a pleasantly optimistic view of the future of classical music. The current generation of Juilliard students, she insists, is one with infinite opportunities. "When I was a student, it was almost unheard of to perform jazz in a concert hall setting; now it is almost a cliché. This is a great time to be a classical musician, because there are many more opportunities to explore different kinds of music and to encounter music in different ways."

Alsop is also frank in her response to the concern of many of today's presenters and critics that classical music is a dying art form. This concern is not new, she points out—and yet here we are, still thriving. She states a simple fact, one that is difficult for some of us to hear but true nonetheless: "Young people are exposed to many kinds of music, including classical music, early in life. Most will go away from it after this exposure. But later in life, when they have more time, more money—when their lifestyle has changed—they will return to it. And I don't think there is necessarily anything wrong with having more mature audiences at concerts."

Alsop's innovative approach and intense personal commitment to what she does have shaped her career in a highly individual way, and audiences can relate to that. Driven by a desire to communicate and a curiosity to explore, she is breaking down traditional barriers even as she upholds the greatness of an old and venerable art form. When Marin Alsop steps onto the podium to lead the Juilliard Orchestra this month, students and audiences alike will be treated to an example of where a life guided by a passion for expression may lead. □

Sarah Crocker is a master's student in violin.

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friends from Juilliard."
In addition to playing reductions of orchestral works, Alsop and her peers explored different kinds of music,

Reflections on Art, Race, and Black History Month

Continued From Page 1

“Black people as a whole are starved for positive images of themselves,” says Drama Division alumna Tracie Thoms (Group 29). “Not positive images in lieu of the truth. They’re not saying, ‘I only want to see righteous people.’ There’s a reason why the Classical Theater of Harlem sells out every season.”

In fact, last year’s Broadway production of Lorraine Hansberry’s groundbreaking play *A Raisin in the Sun* brought record numbers of black audiences into the Broadway theater. (Whether it was to see the play itself or the rapper-turned-actor Sean ‘Puffy’ Combs remains up for debate.) Each year, black audiences will turn out in record numbers to see the Alvin Ailey American Dance Theater. The same audience, however, will not necessarily line up to see a performance by the Paul Taylor Dance Company. Conversely, the audience that goes to see the film *Titanic* is not the same audience that goes to see *Love Jones*—both released in 1997 and considered great films of that year, if not the decade. The general public is more

tion. As Maestro DePreist posits, “I think that affects you as a human being. But that doesn’t mean you’re going to write a sonata and there’s history and culture.”

When Dr. Carter G. Woodson, an African-American scholar and author, established Negro History Week in 1926, he did so with the belief that the occasion would, “besides building self-esteem among blacks, help eliminate prejudice among whites.” In his view, as stated in his 1933 book *The Miseducation of the Negro*, “When you control a man’s thinking you do not have to worry about his actions. You do not have to tell him not to stand here or go yonder. He will find his ‘proper place’ and will stay in it. You do not need to send him to the back door. He will go without being told. In fact, if there is no back door, he will cut one for his special benefit. His education makes it necessary.”

Fifty years later, in 1976, Negro History Week (originally placed during the second week of February, as that month houses the birthdays of two men Woodson deemed supremely important in black history: Frederick Douglass and Abraham Lincoln) was expanded into Black History Month.

Events and celebrations marking Black History Month (or would calling it African-American History Month be more accurate?) have a tremendous yet somewhat stagnant range. The importance of the arts as a tool for communication and education during this month cannot be overlooked. Concert halls, dance venues, theaters, conference centers, and schools open

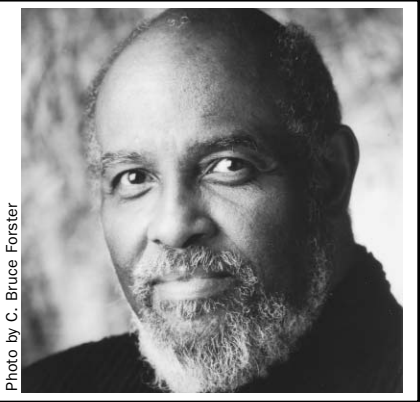
Clearly there are pros and cons to celebrating Black History Month. On the positive side, it is vital that black history becomes part of the general

knowledge database of the American people. In that sense, Black History Month provides a foundation from which we can seek to learn more about black history throughout the rest of the year. It is also important in allowing African-Americans themselves (as Thoms notes) to recognize that being black is something to be proud of.

As African-American history and culture have been unacknowledged as a part of our nation’s development for so long, the importance of Black History Month as a way to begin rectifying that massive and slanderous stripping away is paramount. (Jazz faculty member Wycliffe Gordon recalls a time “not too long ago” when professors at universities would tell students not to play jazz in the practice room, for fear that it might ruin the acoustics of the room and damage the instrument.) The positive arguments for Black History Month can be seen as inversely proportional to the amount of black history learned in elementary and secondary schools. The less students have learned to appreciate black historical and cultural contributions, the more Black History Month becomes a way to compensate for that need. Part of the problem, says Goines, has been the reliance on the printed aspect of history. He offers the

If there was a sincere interest in equality, there would be a smattering of African-Americans and Catholics and Jews and Lithuanians throughout the season of any orchestra.

—James DePreist,
Director of Conducting and Orchestral Studies



Black people as a whole are starved for positive images of themselves.

—Tracie Thoms, Actor and Juilliard Alumna

inclined to see arts performances that feature people who are “like them,” but in the case of “minority” races, that is still a luxury. “I go to movies and I don’t see me; I don’t see anybody I know!” Thoms says. “I don’t see black chicks who are just smart, funny ... just regular, normal Meg Ryan-type people. Every black chick I see [on screen] is fierce, fabulous, and flawless. Or, a crackhead. One of the two.”

As performing arts companies across the country face the difficulties of enticing new audiences, especially younger generations, into their venues, new methods must be found to help audiences find their way to the concert halls and theaters. Breaking down the walls between audience and performer is one way of ushering people into the world of art. Victor L. Goines, the artistic director of Juilliard’s Jazz Studies program, suggests that educational programming gives audiences the opportunity to see that “music is really about the community, and it’s a language of dialogue between the performer and the audience.”

The arts themselves look beyond (or perhaps through) race, creating the universal out of the individual. As artists communicate their own tales and present their visions or interpretations, the art they create will naturally be shaped by personal experiences, whether they are black, white, male, female, Burkinabe, or Hungarian. Take, for example, a person who is subjected to prejudice or discrimina-

history on the stage.

The celebration of Black History Month is met each year with both excitement and dismay. Some say that it is essential to have one month of the year designated for acknowledging black history. Others deem absurd the truncation of such an immense history and culture into a one-month period.

For black artists and administrators, a myriad of issues arise when discussing Black History Month. The marginalization of black artists, the nature of the educational system, the expansion of the ideals of Black History Month, and the future of this celebration are all put into question.

The value of the fundamental principle of Black History Month—disseminating knowledge about black history—is not in question. What is up for debate, rather, is the way and time in which one encourages the general population’s understanding and appreciation of the richness of black

their doors and designate the month of February for black artists, lecturers, historians, athletes. We are presented with a handful of notable leaders for our consumption. Third-year dance student Armando Braswell, who is of Panamanian and Puerto-Rican descent, says that he is amused each year by the fact that “everyone becomes pro-black for one month.”

Then comes March. The media return to life as usual. The lights go down; the curtain closes. The audience leaves the theater. But black life, contributions, and culture continue behind the mainstream curtain.

gathering of a collection of oral history as part of the solution.

Laurie A. Carter, executive director of jazz studies and vice president for student and legal affairs, finds herself of two minds on the subject, as do many. “I understand the school of thought that says Black History Month should be every month, and that it shouldn’t be ghettoized. It’s sort of like my philosophy about writing across the curriculum: While I think writing across the curriculum is nice, if you don’t know how to write, you can’t write across the curriculum.”

But Black History Month remains so



At the end of Black History Month, people should be really hungry. They should feel, ‘Wow, I learned some things I didn’t know. And I want to know more.’

—Laurie A. Carter, Vice President for Student and Legal Affairs, Executive Director of Jazz Studies

segregated and distant from the reality of life and education in America that it does not come close to creating what Carter calls meaningful progress. “I think the lasting impact is not really as significant as we might hope it is,” she says. Black History Month seems to offer an image that overshadows the reality of race relations and lack of information about black history taught in schools. The way we know it is not enough is that we fear what America would be *without* Black History Month.

For black artists, Black History Month can be seen as an immense blessing or a timely curse. In the theater, February becomes “black play month.” According to Thoms, actors are faced with the difficult decision of choosing between the stability of theatrical work which can also affect their health insurance, or stepping out on a limb and making themselves available for work in television during pilot season. “They always do it to us! All the black plays around the whole country are in February ... They can’t do two black plays.”

A similar phenomenon occurs in many venues. For some black artists, the choice is a matter of principle. Maestro DePreist says that he would often refuse to conduct for orchestras that wanted to hire him only for concerts during Black History Month as part of their outreach programs. For many of them, he says, “that was the only time you would hear music by black composers, whether it was obvious that they were black or

not, and the only time that you would see any black artists. But I would refuse to do it unless I was already in a subscription concert with those orchestras. If there was a sincere interest in equality, there would be a smattering of African-Americans and Catholics and Jews and Lithuanians throughout the season of any orchestra.”

Continues DePreist: “From a selfish standpoint, it’s nice to have your

new names can be brought into the national vocabulary, beyond the handful of notables who are celebrated every year. Thoms believes that it needs to be “a month of productivity, where we actually get stuff done—like summits and conferences—a leadership conference, an artists’ conference. What are we going to do next year? How are we going to infiltrate the system and make changes?”

enced by the Negro; for what the world needs is not a history of selected races or nations but the history of the world void of national bias, race hate and religious prejudice.”

W.E.B. DuBois once declared, “The problem of the 20th century is the problem of the color line.” As we continue our journey through the 21st century, we will revitalize the discussion of not only Black History Month, but also

“Music is really about the community, and it’s a language of dialogue between the performer and the audience.”

—Victor L. Goines,
Artistic Director of Jazz Studies




Photo by Peter Schaaf

records played or your plays performed, but I think that what really works is when the spotlight that happens to be on you during February transcends the month and you become a part of the artistic fabric of the country.”

For the time that we still need a Black History Month, there is an overwhelming need for an expansion of February’s repertoire. With a stronger foundation for knowledge about the contributions of African-Americans,

“At the end of Black History Month, people should be really hungry,” says Carter. “They should feel, ‘Wow, I learned some things I didn’t know. And I want to know more.’ ”

Woodson—who, in 1912, became the second African-American man to earn a Ph.D. from Harvard University—said in his original statement about establishing Negro History Week: “It is not interested so much in Negro History as it is in history influ-

the imperative integration of black history into American and world history all year round. This discussion will be marked by expanded debate regarding the nature of race relations and education in this country. And it is of prime importance precisely because black history and art are not entities separate from society, but rather integral to it. □

Awoye Timpo is development associate for The Campaign for Juilliard.

SPRING 2005 CAREER DEVELOPMENT SEMINARS

Juilliard is pleased to offer a series of free seminars designed to help alumni and current students improve their professional development skills. Come to all, or just one or two sessions, and get valuable advice from industry experts that will let you take control of your career path. (Note to students: You can attend these seminars for Horizon Credits. For information, call the Office of Residence Life at ext. 7400.) All seminars begin at 6 p.m. except where noted. Complete descriptions are available at www.juilliard.edu/alumni/alevents.html.

Monday, Feb. 7
Creating the Perfect Performance Résumé
Speakers: Derek Mithaug, Director of Career Development; Joseph Bartning, Administrative Assistant, Office of Career Development

Tuesday, Feb. 8
Pay No Attention to the Man Behind the Screen: Inside the Orchestra Audition
Speakers: Carl Schiebler, Orchestra Personnel Manager, New York Philharmonic; Robert Sirinek, Orchestra Manager, Metropolitan Opera Orchestra; Elaine Douvas, Principal Oboe, Metropolitan Opera, and Juilliard Woodwind Department Chair

Wednesday, Feb. 9, at 9 p.m.
Dancing on Broadway
Speakers: Darrell Moultrie (B.F.A.


'00, dance), Gelan Lambert (B.F.A. '99, dance), Amy Hall (B.F.A. '99, dance); Moderator: Alexandra Williams-Wells, Juilliard Dance Faculty

Thursday, Feb. 10
Freelancing, Contracting, and the Musician's Union
Speaker: Joe Eisman, Director of Organizing for Local 802

Tuesday, Feb. 15
Auditioning for Theater, Film and Television: The Art and the Business
Speakers: Rob Decina, Author of *The Art of Auditioning: Techniques for Television* and Casting Director for CBS's *Guiding Light*; JoAnna Beckson, Audition and Screen-Test Coach for Prime-Time Television Pilots and Sitcoms; Brian O'Neil, Former Agent and Author of *Acting As a Business: Strategies for Success*.

Wednesday, Feb. 16
Gotour!
Speakers: Rachael Elliott, Marketing and Research Coordinator for the Field; Camille Dieterle, Membership Manager for the Field.

Thursday, Feb. 17
Creating Winning Auditions
Speaker: Don Greene, Ph.D.



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4	Los Angeles
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Studying With William Kapell—A Personal Perspective

By JEROME LOWENTHAL

William Kapell was well on his way to becoming one of the 20th-century's most venerated pianists when in 1953, at age 31, he was killed in a plane crash returning from a concert tour in Australia. This past November, a cache of privately made recordings from that tour were discovered, a significant find for the music world. In this article, Juilliard faculty member Jerome Lowenthal, who studied with Kapell, reflects on the legendary pianist—who himself studied and taught at Juilliard—and the newly found recordings.

SEEN through the wrong end of the time-telescope, William Kapell's all too short career seems shaped by a kind of aesthetic predestination: a blaze of brilliance too intense to be long-enduring. I understand this view, but my memory yields a very different perception of the young man who, in the summer of 1950, offered to be my teacher. For this extraordinary artist of 28, life and art were opening like a flower—*dolce sfogato*, as in Chopin's Barcarolle.

"I am going to study with W. Kapell—details later," I wrote in an intentionally uninformative postcard to my mother. "Details, later," indeed! The details of my prior studies, the death of Olga Samaroff, my failure to get into the Curtis Institute, the second-rate shenanigans of first-rate musicians, seemed irrelevant as I began a new life as disciple and worshipful student, a life of apparently unlimited possibilities.

Our first lessons were wonderfully relaxed. Kapell and his beautiful wife Anna-Lou and their infant son David were spending some weeks in a cottage on the Piatigorsky estate in Elizabethtown, N.Y., while I was a guest at the nearby summer home of the great impresario Fredric Mann (a subject for another article), whose chauffeur drove me to my lessons. In our sessions together, Kapell would ask me to talk as well as play, and then he would do both. His talk had the enchantment of the simultaneously poetic and scabrous, and the playing, in its burnished passion and heart-stopping honesty, was unique. Then, as later, he loved to play Chopin mazurkas, Schubert dances, and Bach suites, and he would do so for hours. I did a lot of fly-on-the-wall socializing with the Kapells and the Manns, and once he invited me to join him and Anna-Lou on a drive to Montreal, where he was playing the Rachmaninoff *Rhapsody on a Theme of Paganini*. The dazzle of the performance and the glamour of the outdoor setting merge in my memory with the wide-ranging humoristic savagery of his conversation, and I might say that his ecstatic sense of music as obligation entered through the open pores of my mind.

In the fall, he was back in New York with a busy concert schedule. As I was living in Philadelphia, my les-

sons entailed a combination of train trip, subway, and crosstown bus in order to arrive at the Kapell home on East 94th Street, across from the townhouse of one Vladimir Horowitz. The New York lessons, at an ash-littered piano dominated by a huge Picasso of clasped hands, were not so relaxed as the ones in Elizabethtown. He was sometimes displeased with my playing, and I am afraid that cold fear found its way into my heart. When he said "Yeah, well that wasn't very good a-tall," I knew the pangs of damnation. On the other hand, when he liked it, he would call in his wife and ask me to play again for her, and there would be a sense of general festivity.

Perhaps I should say another word about Anna-Lou. It would be an oversimplification to say that I was in love with her, but in my private diary, my code-name for her was "Venus," and to this day the sound of her voice on the telephone gives me a slight shiver of pleasure.

And Kapell's teaching? Did he teach

practiced and gossiped adoringly about our teacher. It was during that summer that he asked us to drop "Mr. and Mrs." and to call him and his wife Willy and Anna-Lou. It was also during that summer that we heard him play the Rachmaninoff Third Concerto at the Hollywood Bowl. We were overwhelmed. "There's just nothing to say," I said breathlessly to Anna-Lou, who, ever so dryly, answered: "Well don't tell him that—he thinks you say far too little already." Thus did I learn that it is not unacceptable to pay a compliment to one's teacher.

In the fall, lessons resumed in New York, but he was extremely busy and I saw somewhat less of him than formerly. In April of 1953, he went to Israel on the first of a series of international tours. One of his neighbors (no, not Horowitz) gave a farewell party for him, at which I managed to get extremely drunk. Playwright Clifford Odets, who had been at the party, took me in a taxi to the train station. I never saw Willy again.



William Kapell in a photo used for his Town Hall debut flyer in 1941.

technique, I am often asked. He did indeed teach technique, but his commitment to piano playing was so organic and his sense of technique so fierce that it merged with his sense of the music. In one of our first Elizabethtown lessons he said, "I'm practicing the B-minor scale now ... a very passionate scale." Scales and arpeggios were very important (harmonic-minor always), and strong fingers as well as beauty of sound were of almost fetishistic importance to him.

When he described another pianist's fingers as being akin to spaghetti or his sound as uncannily evoking the aural image of a woodpecker, there was little more to be said. (He was, incidentally, famously unkind in his comments about his colleagues. This was surely a fault, but let us remember that this great artist was hardly more than a boy.)

In the summer of 1952, he and his family (which now included Becky) rented a home in Westwood, Calif., and he invited me, along with two other students whom he had acquired, to come there and work with him. One of them, Joel Ryce, and I rented a house in Santa Monica, where we

And now, like papyri in the desert, recordings of Kapell's last concerts in Australia have been discovered. Among them, Prokofiev's Sonata No. 7, Mussorgsky's *Pictures at an Exhibition*, Debussy's *Suite Bergamasque*, Mozart's Sonata in B flat (K. 570), Chopin's Barcarolle and Scherzo in B Minor, and a stunning Rachmaninoff Third. I've had the privilege of hearing some of them. How can I describe them? He had been changing as person and artist, and these recordings are startling evidence of that change. There had always been a triad of qualities in his playing: fierce virtuosity, meticulousness, and controlled vulnerability, but now the vulnerability has reached the outer limits of psychic self-exposure. All of the playing is remarkable, but the Rachmaninoff Third in particular captures the essence of Kapell and is surely the epitome of great playing. Although it is not yet clear whether the recordings will be commercially released, I hope that someday many people will be able to hear them and treasure them. □

Jerome Lowenthal has been on the Juilliard piano faculty since 1991.

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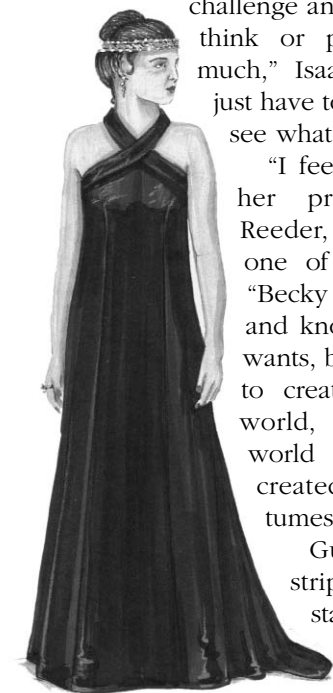


Linda Mark
 Cover photograph for *The Flutist Quarterly*

Andrew Fingland
 Photographer
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Drama Division Lifts Shakespearean Curse

Continued From Page 1
life to match Shakespeare’s language.
“Becky works quite fast and that’s excit-
ing because it forces you to rise to the
challenge and not to over-
think or plan out too
much,” Isaac said. “You
just have to go for it and
see what happens.”



Costume sketch of Lady Macbeth
by Christianne Meyers.

“I feel liberated by
her process,” said
Reeder, who plays
one of the witches.
“Becky is very keen
and knows what she
wants, but allows you
to create your own
world, within the
world that she has
created—sets, cos-
tumes, vision.”
Guy hopes to
strip down the
stage action to
its bare es-
sentials so
that the
audience
and performers can focus on the actual
story, not an “interpretation” of the text.
“Any time I went to a specific time or
place, it distanced me from the story,” Guy
said. “What we didn’t do is say, ‘This is
Hungary 1932’ or ‘This is post-War
London.’” The set—a forest of off-white
marble columns bisected by a perforated
metallic walkway terminating in a steel
staircase—reinforces the anonymity of set-
ting of which Guy speaks. “Twenty years
ago, the production I worked on had been
all natural: steam, bubbles, moss, etc.,”

Guy said. “For this one, I started to shift my
thinking to a more psychological or per-
sonal approach.”
To bring this Elizabethan story into
today’s world, she will infuse a decidedly
contemporary vision of an everyman’s
downfall. “It’s Gandhi, I think, who talks
about the line between good and evil run-
ning through the heart of every man. When
the play is working, we understand that—
fear that line, fear what happens when we
cross it on an imaginative, psychological,
and spiritual level.”
“A study of the poisoning of a great
mind is something that is very compelling
to watch and hear,” Isaac said. “Imagine a

Macbeth
Drama Theater
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**See the calendar on Page 24 for time
and ticket information.**

Colin Powell or a Muhammad Ali falling
into the depths of depravity and despair,
into evil. What’s great about the play is that
a man onstage becomes the vessel for an
audience to travel to the darkest recesses
of the human imagination. They choose to
hear the witches, to let the ambition grow
inside of themselves, to acquiesce to their
wife, to murder their father figure, their
brother, to destroy society, to disease their
own minds and die fighting as they
descend to hell ... and then go home and
watch *Will and Grace*.” □

Tommy Smith is an artist diploma candidate
in playwriting.

WORDS without SONGS

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by Juilliard students.

Early to Bed

By Beth Konopka

I can not remember who cut my throat.
Mother bites lights as she smokes.
Blue as a night’s surprise.
Blue the bruises that curve
under my eyes
under the rock that loves me.

Sharp the hand feeds me,
the frogs ate at midnight,
dogs ate me at dawn.
Can’t you see my belly is soft,
my face long gone.
I said it’s not important.

Mud and dirt always ruin
A Sunday shirt and shoes.
That cool red leather cracks, snaps.
Wave goodbye to Monday’s mother.
Say hello to frogs and tree roots.
This night comes true and inevitable.

Untitled

By Emily Oldak

Mournful heart don’t cry
Autumn is now winter
Color has died out
You’ve brought stillness to life
with your patience.

Emily Oldak and Beth Konopka are both fourth-year dance students.

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).

DISCOVERIES

by Brian Wise

Isbin Plays 3 Spanish Guitar Concertos

Joaquin Rodrigo: Concierto de Aranjuez; Heitor Villa-Lobos: Concerto for Guitar; Manuel Ponce: Concierto del Sur. Sharon Isbin, guitar; New York Philharmonic, José Serebrier, conductor. (Warner Classics 60296)

IT may be the dead of winter, but Sharon Isbin’s new recording of
three Spanish guitar works evokes a toastier time and place. It
was recorded last June after a series of engagements with the
New York Philharmonic, in which the orchestra put on its white jack-
ets, toted tropical trees into Avery Fisher Hall, and played summery,
Spanish-flavored music under the moniker “Viva España.” More



importantly, these were the first concerts
by a guitarist with the Philharmonic in 26
years and the orchestra’s first-ever
recording with a guitarist.
Isbin is responsible for a number of
firsts herself. In 1989, she founded the
guitar department at Juilliard and
became its first professor of guitar. She
has commissioned and premiered
numerous works for her instrument. In

2001 she became the first classical guitarist to win a Grammy in 30
years, and in 2002 she won another. She is also perhaps the first
woman to reach the top ranks of the solo classical guitar world.
That said, Isbin has played the Rodrigo *Concierto*, a concert hall
favorite, literally hundreds of times throughout her career and has
recorded it twice before. Composed in 1939, the piece deftly solves
the problem of how to wed the relatively small voice of the solo
guitar to that of a full orchestra. Many of the best moments occur
when Isbin enters into a give-and-take dialogue with Philharmonic
musicians. In the finale, she engages in a dazzling musical conver-
sation with several solo instruments, while in the second movement
she accompanies fellow Juilliard faculty member Thomas Stacy’s
solo English horn with simple, unadorned chords.
The concertos by Villa-Lobos and Ponce provide similarly fasci-
nating examples of how composers address the question of balance
between guitarist and orchestra. Ponce gives the instrument plenty
of room to breath, with long solo passages and delicate orchestral
textures. Villa-Lobos’s Concerto, written for Andrés Segovia, puts the
guitar and orchestra through a kaleidoscopic dialogue that culmi-
nates in a cadenza featuring a range of technical effects (harmonics,
arpeggios, neck-sliding sequences, etc.). It’s a brilliant conclusion to
a well-conceived and superbly performed disc.

Flute Fireworks

John Corigliano: Pied Piper Fantasy; Katherine Hoover: Medieval Suite; Chen Yi: Golden Flute. Alexa Still, flute; New Zealand Symphony Orchestra, James Sedares, conductor. (Koch International Classics 7566)

LIKE the guitar, the solo flute is an underdog in orchestral set-
tings, lacking the major concerto repertoire enjoyed by its
bigger orchestral cousins. Nevertheless, living composers
such as John Corigliano have written highly idiomatic display
pieces for the instrument, as this recording demonstrates.

Corigliano’s *Pied Piper Fantasy* is a 38-minute, seven-movement
tour de force for flute and orchestra.
Commissioned by James Galway in
1981—a full decade before Corigliano
joined the composition faculty at
Juilliard, where he still teaches—it
remains one of his most enduring
works and shows him emerging as a
master orchestrator. The piece also
includes a theatrical component,
requiring the soloist to don a Pied
Piper costume and having the children in the audience leave their
seats and join the piper as he leads them out of Hamelin. Indeed,
a year ago this month, youngsters from Juilliard’s Music
Advancement Program (MAP) took on that role with Galway at a
series of New York Philharmonic concerts. While lacking that visu-
al touch, this recording, with the accomplished New Zealand flutist
Alexa Still, happily captures the assorted gnawing and scurrying
sounds, illustrated in sliding thirds, jittery repeated notes, and
some high-pitched squeals of strings and woodwinds.

The other selections on this CD have their individual charms.
Chen Yi’s *The Golden Flute* is a colorful evocation of the Chinese
bamboo flute, while Katherine Hoover’s *Medieval Suite* takes its
inspiration from the music of 14th-century France.



Mention this column at the Juilliard Bookstore to receive a 5-per-
cent discount on this month’s featured recordings. (In-store purchas-
es only.)

Brian Wise is a producer at WNYC radio and writes about
music for The New York Times, Time Out New York, Opera
News, and other publications.

Juilliard Alum Witnesses Tsunami's Rampage

For most of us, the shocking and heart-breaking images of devastation that swept over southern Asia in the wake of the recent tsunami were experienced only second-hand, from television, magazines and newspapers, or Web sites. But one Juilliard alumnus, Sergei Galperin (M.M. '86, violin), a violinist in the Houston Symphony, witnessed them in person. Mr. Galperin was on vacation in India in late December when the earthquake hit. This text, and accompanying photos, describe what he encountered.

I first learned of the tsunami while in Mumbai (Bombay), on my way to the airport for my flight to the southern city of Madras. Usually I keep up with the news on a daily basis. However, during my stay in India I was not paying attention to the news because I was too busy sightseeing and learning about local culture.

The wave hit Madras late in the morning the Sunday after Christmas day, and I arrived there some six hours later. In conversation with the cab driver taking me to the airport, I mentioned that I was flying to Madras. He started screaming and gesturing dramatically, telling me about some huge earthquake that had taken place there. The details were hard to understand because of his strong accent. I had no idea that this earthquake had caused a giant wave to hit Madras and destroy its coastline. When I arrived at the Bombay airport, I looked for a television, hoping to catch a CNN report, but there was nothing on TV except a local game of cricket. I asked as many people as I could if it was safe to fly to Madras, if the runway was intact, and if the flights were on time. Again, there was no mention of any danger, and all flights to the south were on schedule. So I boarded the plane, and an hour and 20 minutes later landed in Madras. Just before boarding I met an Indian businessman who would not get off his cell phone. I don't understand the Indian language, but he was noticeably agitated. After we boarded, and he finally got off his phone, I asked him if he knew what was going on in Madras and if it was safe to fly

there, and which part of town I should stay in. He said there would not be a problem as long as I did not stay near the shore, and that his colleagues in Madras, with whom he had been speaking, had assured him it was safe.

When I arrived and checked into the Sheraton Hotel, I was told that several blocks away the coast had been wiped out and the police were not letting anyone near that area. But the next day I went to the beach and, after a brief encounter with police, I showed them my new digital camera and was allowed to take pictures of the coast. They must have thought I was with the press since I was the only foreigner there. Two days later a few Australian journalists showed up at the hotel, but otherwise, in the three days I spent there, I saw no European- or American-looking tourists in Madras. (Most people canceled their plans to come or left town.) On that very day, I must have been the only foreigner—certainly the only Russian immigrant, Juilliard graduate, and violinist in an American orchestra—on the beach, observing and feeling the pain of the many who were caught off-guard and who lost either their lives or the little that they owned. It was both painful and scary to see what was left of houses near the shore, as well as to be there and be constantly wondering if an aftershock might cause another wave to come that would wash me out to sea.

Several days later, all the news channels I watched said that this was one of the worst disasters to hit this area in 50 years. Just a few blocks away, the people in town were going

about their business, selling and trading as though nothing had happened. On the coast, however, it was a nightmare. Boats, garbage, sewage, horrible smells everywhere, huge birds circling in search of prey, families crowding every inch of land on the beach, thou-



Top: Indian women try to extract fresh water from a well that had been flooded with sewage after the tsunami.
Bottom: The battered coast of Madras, India.

sands of bungalows (or maybe simply slums) either completely leveled or irreparably damaged. Women were using the wells to extract fresh water (though I could not fathom how they could drink this water when a day earlier those wells had been flooded with sewage). As I continued observing this unimaginable chaos, it struck me that the locals I saw at the site did not

If you would like to make a contribution towards the relief efforts, these international aid organizations are accepting donations to help victims of the powerful earthquake and resulting tsunami:

- USA Freedom Corps,**
www.usafreedomcorps.gov — This page links to several organizations, including some listed below.
- American Red Cross Response Fund,**
www.redcross.org
- AmeriCares South Asia Earthquake Relief Fund,** www.americares.org
- CARE,** www.care.org
- Direct Relief International Assistance Fund,**
www.directrelief.org
- Médecins Sans Frontières International Tsunami Emergency,**
www.msf.org
- Oxfam Asian Earthquake and Tsunami Fund,**
www.oxfamamerica.org
- Sarvodaya Relief Fund for Tsunami Tragedy,** www.sarvodaya.org
- Save the Children Earthquake/Tsunami Relief Fund,**
www.savethechildren.org
- UNICEF South Asia Tsunami Relief Efforts,** www.unicef.org

appear lost or depressed but looked busy taking care of themselves. You can see in the picture of the women getting water from the well near the coast that one of them still has a smile on her face.

I might have stayed longer had it not been for all the mosquitoes. I was taking malaria pills daily as a precaution, but I was starting to get nervous about the possibility of an epidemic outbreak. I had been planning to go to Africa following my stay in India, but the experience of being in Madras was so overwhelming and tiring that I returned to Houston, bringing home with me not only souvenirs, but memories of pain and terrible suffering, memories that will be with me for a lifetime. □

APPLICATIONS SOUGHT FOR FACULTY PRIZE

Faculty members are encouraged to apply for the 2005 John Erskine Prize. The annual \$5,000 prize is open to Juilliard faculty in all divisions, to help underwrite projects that will

contribute to their field of the performing arts. Special consideration will be given to activities that are interdisciplinary in nature and that make a contribution to the community.

Applications, including a description of the project and a budget, should be addressed to the Dean's Office and are due on April 1, 2005.

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In Budapest and N.Y., Composers Exchange Music and Ideas

Last October, Juilliard composers Justine F. Chen, Mathew Fuerst, Norbert Palej, and Kati Agocs traveled to Hungary for the New York-Budapest Twin Concerts, an exchange program between Juilliard and the Liszt Academy. The following is an account of their experiences.

WE arrived in Budapest the morning of October 20 and were met at the airport by Balazs Horvath, the young Hungarian composer and faculty member at the Liszt Academy with whom Kati spearheaded the Twin Concerts. The car ride from the airport into the heart of Budapest was our first glimpse of the splendors of the city. The Liszt Academy placed us in a hotel just two blocks away from school—a historic, art-nouveau building over which a giant statue of Franz Liszt presides, and where resident musicians rehearsed and performed our works.

We stayed in Budapest a little longer than four days. In our first free moment we visited the Liszt Museum, the composer’s final residence in Hungary. There we saw six of Liszt’s own pianos, including one originally owned by Beethoven. The furniture was not all originally owned by Liszt, but the flat was restored to evoke the period. There were a collection of scores, presumably Liszt’s (including many Wagner operas); original manuscripts; correspondence between Liszt and Berlioz; and extremely lifelike and delicate plaster casts of Liszt’s hands. We did not want to leave.

Our works were performed as part of a groundbreaking one-day event called “The Day of the Open Gate,” part of Budapest’s prestigious Autumn Festival, on October 23. The groundbreaking concept for the event, developed by Balazs Horvath and Balasz Kovalik, resulted in something that we probably never would have witnessed in the U.S. To show off the glorious Academy building and draw an audience that would surpass the usual handful of new-music initiates, music was performed simultaneously all over the building: in the Main Hall, the Small Hall, Bartok’s teaching salon, the foyers, staircases, and so on. A viola and harp duo played *Eloe*, Norbert’s piece, in the Kupola or Dome Hall—an intimate, wood-paneled room at the very top of the building, where Kurtag likes to play when he is in Budapest. Kati’s piece for nine players, *Renaissance II*, was featured in the gilded Main Hall, where Bartok performed. It was the first time that her father, who lives in Budapest, heard one of Kati’s works in performance. Besides the nine pieces from the Twin Concerts program, 20 additional works by young Hungarian composers were played over the course of the afternoon. We ran up and down the wide stairwells of the Liszt Academy, between concert halls and salons, so as not to miss the pieces we wanted to hear; at times, we even came close to missing our own works!

Another element distinguished the day of the concert: October 23 is the anniversary of the 1956 popular uprising against the Soviet occupation, a

national holiday in Hungary. On the morning of the concert, crowds filled the streets of Budapest, vocal and emotional in their commemoration of this event. A huge parade marched down the main street that passes the Liszt Academy, with fires burning and people chanting. The same people then poured into the Academy when the music began at about 2 p.m. Many of them had probably not ever been to a new-music concert. Among them were families; children wandered freely onto the stages while the musicians played. People responded enthusiastically to our music, and in this intensely politicized place, the music took on a spirit and meaning beyond what we had imagined.

Besides the concert, our packed schedule of activities in Budapest included a presentation of



Above: (Left to right) Norbert Palej, Mathew Fuerst, Justine Chen, and Kati Agocs with one of Liszt’s pianos at the Liszt Museum. Right: Justine enjoys a typical view from the Buda hill.

our music, and a brief outline of Juilliard’s history, to the Liszt Academy’s composition department. We also dined at the home of the American cultural attaché Christine Elder, and gave a private concert at the residence of the U.S. ambassador to Hungary, George Walker. The annual conference of ambassadors from various countries to former Eastern bloc and southern European countries was underway, and we performed for more than a dozen different ambassadors that evening. The ambassador’s residence was on the Buda hill, on the opposite side of the Danube from the Liszt Academy, which is on the Pest side. Also on the hill is the Castle district, the soul of the city, where the views of the Danube

are breathtaking and where the great Matthias Cathedral stands. We managed to return to the Buda hill in daylight and stroll around. We also enjoyed some of the nightlife of Budapest, exploring restaurants and bars. The food and drink were inexpensive; one could get a delicious steak dinner with truffles and a half-liter of wine for only 13 U.S. dollars!

Less than a week after we arrived back in New York, our Hungarian counterparts returned the visit: They came to New York for the first time, to participate with us in the November 1 New York Twin Concert at Juilliard. The identical program of works by Juilliard and Liszt Academy composers was performed—this time by Juilliard musicians. The Hungarian composers—Balint Bolcso, Marcell Dargay, Ilona Mesko, and Daniel Dinyes—were impressed with the level of professionalism exhibited by the Juilliard musicians. They faced a language barrier similar to the one we had experienced in our Budapest rehearsals, but in dealing with the same musical issues in a different context, they honed their clarity of expression. The concert was followed by a composer-to-composer panel, moderated by Juilliard composition department chair Robert Beaser. Balazs Horvath gave a brief presentation about the Liszt Academy and translated for the Hungarian composers. Among other things, we discussed what characteristics are uniquely American or Hungarian about our works, and how each of us absorbs influences in an individual manner through a

process of musical “misprision.” We commented upon what we had learned from one another’s works, irrespective of stylistic differences, in absorbing them through multiple hearings. Like the Budapest event, the New York concert was extremely well attended: Paul Hall was packed, and the audience response effusive.

The New York-Budapest Twin Concerts were a thrilling experience for all involved. We are grateful for the generosity of Juilliard donor Susan Adler, who made our trip possible. We hope that, now that it has been established, the exchange of fresh music and

ideas between Juilliard and the Liszt Academy will continue through the years. □

Kati Agocs, Justine Chen, and Mathew Fuerst are D.M.A. candidates in composition. Norbert Palej received a master’s degree in composition in 2004. All four contributed material to this article.



Photo by Norbert Palej

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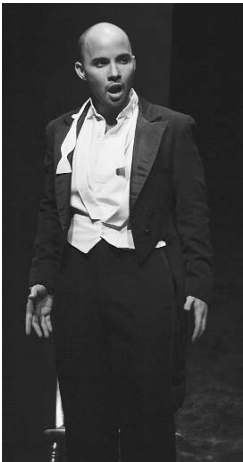
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**JUILLIARD OPERA CENTER
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*Left: Javier Abreu (right) and Melissa Shippen performed in Debussy's *L'enfant prodigue*.*

*Below: The cast of J.O.C.'s production of Ravel's *L'enfant et les sortilèges*. In chairs, left to right: Tammy Coil, Jeremy Little, Katherine Whyte, David Heilman, Solange Merdinian, Matthew Worth, Isabel Leonard, Amy Shoremount, and Matt Boehler; on the floor are Christianne Rushton (center) and Paul LaRosa (right).*



STUDENT AFFAIRS ACTIVITIES

Left: Annika Sheaff, Bryna Pascoe, and Abbey Roesner play hide-and-seek on the mini-golf course set up for the Big Chill tournament on December 12 in the 11th-floor lounge.

Above: Joe and Cheryl Cross presented an evening of Native American storytelling in words and dance on November 14 in the 11th-floor lounge.



TROMBONE CHOIR AND TRIBUTE TO HOMER MENSCH
December 9, First-Floor Lobby

Top: The Juilliard Trombone Choir performed holiday favorites before the annual end-of-semester faculty and staff meeting.

Bottom: Double-bass students formed an ensemble to salute faculty member Homer Mensch on the occasion of his 90th birthday. Pictured (left to right) are Mr. Mensch (seated), Kristoffer Saebo, and Brendan Kane.



DRAMA PRODUCTIONS

*Above right: The band members (left to right) Scott Simmons, Colby Chambers, John Egan, Mauricio Salgado, and Oscar Isaac rocked out in the premiere performances of Joe Kraemer's *The American Occupation*, a fourth-year production, November 17-21 in the Drama Theater.*

*Below right: The cast of *One Flew Over the Cuckoo's Nest*, a third-year production in Studio 301, gathered around the hospital TV. (Left to right) Keith McDonald,*



Jaron Farnham, James Zimmerman, Clancy O'Connor, Michael Markham, Nick Westrate, and Daniel Morgan Shelley performed the play from December 10-14.

*Left: Serena Reeder appeared in the fourth-year drama production of Mark Lee's *Rebel Armies Deep Into Chad*, December 9-13, in the Drama Theater.*

RECENT EVENTS



**JUILLIARD INTERNATIONAL
FESTIVAL**
November 19, Room 309

Left: Wei-Yang (Andy) Lin (center) and pianist Kuan-Chen Huang played Taiwanese folk music.

Below: Vasko Dukovski (left) and Ismail Lumanovski from Macedonia performed on clarinets.



COMPOSERS' FORUM WITH CHARLES WUORINEN
November 29, Morse Hall

*(Left to right) Milton Babbitt, Stephen Beck, Charles Wuorinen, and Jeffrey Zeigler at the forum in November. Beck performed Wuorinen's *Haroun Piano Book, Stage 1*, and Zeigler performed Wuorinen's *Cello Variations* at the event, for which Babbitt served as moderator.*

SHRINK

From the Counseling Service

RAP

Dealing With Pre-Graduation Jitters

Dear Shrink Rap:

I know it is still early in the spring semester, but the fact that I am graduating this year is really scaring me. It was on my mind during the entire winter break, and now that I have returned, I am stressed and anxious about the work I still have to complete, the fact that I will be facing the professional world in May, and the loans I will have to pay back! Do you have any suggestions for dealing with this so that I can concentrate and also get some enjoyment out of my last semester at Juilliard?

—On the Edge

Dear On the Edge:

Graduation from college, whether it is from an undergraduate or graduate program, is a major life transition. You are truly at a crossroads in your life, and it is understandably anxiety-provoking and stressful. Whether you recognize it or not, facing the future may also mean that you are mourning the impending change of life as you have known it these last few years. The incredible pressures of being in a competitive conservatory will be gone, but there is uncertainty about how friendships will continue, what kind of support systems you will have, and how your lifestyle will change.

Graduating students also struggle with existential questions such as: was my education worth it; what is out there for me; was focusing on just one artistic discipline a mistake; will I make it in the world; what have I accomplished? It is very difficult to come to terms with all of these feelings when, at the same time, you have worked so hard and achieved so much by getting to this point.

As you look toward May and what follows, you might find it helpful to keep some of the following points and advice in mind:

Remember that the ending of something is also the beginning of a new chapter. No matter what you are at the end of (it could be a relationship, leaving home, moving to a different city, changing jobs, or a whole new change of identity from student to professional), it is helpful to acknowledge that endings and beginnings are stressful and anxiety-provoking.

Work to develop a plan of action while you are still here at Juilliard. There are excellent resources at the School that you can tap into while you are here. If you have not paid a visit to the Career Development Office in Room 476, make an appointment to speak with Derek Mithaug or Jane Cho. They can help you gain perspective, and can guide you in the ever-important methods of networking.

Try to listen to any inner voice that is telling you what you do or don't want to do after you leave Juilliard. Many performing artists realize that there are other passions that have not been explored, and which might quite naturally flow from the artistic training

they have received. You may want to consider exploring other avenues while still working on your artistic discipline. This is, of course, what many performing artists end up doing to make ends meet, but it can be a very positive experience. Check with our Career Development Office and the Actors' Fund (www.actorsfund.org) for seminars, training opportunities, and support systems that will serve you during this transition.

Remember that worry and stress are normal; immobilizing anxiety and depression are not. Again, while you still have free access to it as a student, turn to the incredible resource that is the Counseling Service. Our counselors can help you find ways of coping and redefining yourself in positive ways. We can also help you formulate your plan of action, and we will support you through the ups and downs

Time set aside for enjoyable activities is not merely recreational; it is a critical element in taking care of yourself.

of facing an unknown future. It can only help to talk with someone about the emotions you are experiencing. Some people feel that this is what friends are for. However, you may have already discovered that stress and anxiety are contagious, and hanging out with friends who are also confronting uncertainties about the future can make you feel worse. We often hear from students that counseling was invaluable in helping them learn how to handle the stresses, fears, and anxieties of the unknown.

You are right that it is very challenging to find enjoyment in a time that is fraught with worry. Try to take time out to do things that you enjoy and which provide you with some degree of internal peace. You may have to force yourself to set aside special time during which you pledge to yourself that the stresses of career and life will not interfere with your enjoyment. It helps to regard this kind of activity not so much as recreational as a critical element in taking care of yourself, and in keeping yourself mentally and physically well. □

Shrink Rap is the monthly advice column of the Juilliard Counseling Service. We welcome students' questions that we can print and answer here. Please submit any anonymous questions for consideration by depositing them in the Health Services mailbox, located in the Student Affairs Office. Address any correspondence to Shrink Rap.

Voice Box/Raymond J. Lustig

Continued From Page 2

programs that provide music students opportunities to present educational performances or teach music classes in New York City public schools. These vibrant programs, along with school clubs, also foster public-speaking experience. Indeed, Juilliard students are being prepared to lead the way in ensuring that our artistic traditions will flourish well into the future.

In his article, Mr. Wakin implies that when Juilliard instrumental graduates are not working as performers, their education has been a waste. This is no more true of a Juilliard musician than of an Ivy League English major who is not employed as a novelist or English professor. Neither may know much about cellular physiology, finance, or engineering, and both, when applying for work in other fields, are likely to be pointing to their general skills—analytical abilities, organization, and communication—in the absence of real-life work experience. Strangely, Mr. Wakin ignores Juilliard's robust community of graduate students, who are often more sure of their direction, focusing instead on undergraduates, whose values, as Dr. Polisi points out in the article, may change as they grow and learn. Location, lifestyle, and new interests are as likely to factor into an artist's career choices as anyone else's.

Mr. Wakin's analysis also excludes pianists, with the perplexing reasoning that their careers are irrelevant to the study because pianists "follow a distinct career path of their own." He offers no further clarification.

The article implies that a teaching career somehow equals failure as an artist. Juilliard recognizes that teaching has become not only an economic necessity for many, but also a stimulating and integral part of the lives of today's artists.

I would like to invite Mr. Wakin to spend a week at Juilliard so that he may take a more in-depth look at the School, and experience not just the excellence of its training, for which it is so well known, but also the warmth of its entire community, its thrilling creative environment, progressive outlook on the role of the arts and artists in society, and bright, devoted, and outspoken students, who intend to make a positive difference in their world. I would like for him to meet some of the many students heading out of Juilliard's classes and practice rooms to offer supplementary education to our city's arts-deprived public schools, or to bring something beautiful to hospitals, nursing homes, and hospices. Perhaps then he would see that the passion Juilliard students have for their art form is one that can easily transcend a career change. Regardless of what Juilliard's alumni are doing to make their livings, the dedication and abiding creative spirit of the entire Juilliard family make it a beacon in a world so direly in need of beauty, one to which American society can look for the reflection of the very best of its culture and values. □

Raymond J. Lustig is a master's degree student in composition.

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JUILLIARD PORTRAITS

J.B. Barricklo

Production Manager, Production Department

Born in Austin, Tex., J.B. grew up in New York City and Urbana, Ill. with stopovers in Babia, Brazil, and Dakar; Senegal. He earned a B.F.A. in theater with honors from the University of Illinois before coming to New York, where he was hired by Playwrights Horizons as a theatrical carpenter and helped build their scene shop in Red Hook, Brooklyn. He subsequently trucked their scenery between Red Hook and Theater Row.



J.B. Barricklo

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

I've worked here since February 1986. My first day (and next two weeks) as a Scene Shop carpenter was spent gluing up and cutting large Styrofoam forms that were applied to enormous towers for the spring opera presentation of *Don Giovanni* (anyone remember that production?).

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

I spent two summers volunteering at the Tenafly Nature Center. This allowed me to experience "nature, red in tooth and claw." I did everything from cleaning out the chicken cages, maintaining hiking trails, and handling/feeding snakes and snapping turtles and hawks, to accepting roadkill (mainly squirrels) from motorists, which went into the freezer with our lunches.

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.

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

I would get my kids out of school and we'd spend the day at the Bronx Zoo, watching the gorillas and the Siberian tigers.

Do you have artistic activities outside of Juilliard? If so, how do you balance them with your job?

For many years, I juggled my job at Juilliard with being a professional actor, working both in New York and regionally. Acting has slowly moved to the back burner (but still burns) as my Juilliard responsibilities have grown. My current position as production manager allows me a hand in the entire creative process in a great way that being an actor never did.

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

Seeing so much dance, drama, and opera here at the School, I tend to gravitate toward movies when going to shows outside of work. I also try to get to the circus once a year.

What other pursuits are you passionate about?

I love outdoor activities like hiking, climbing, and canoeing—none of which I've been able to do enough of since having two small children at home.

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

Without a doubt, my favorite vacation was my honeymoon in Maui, in June 1991. The combination of a tropical paradise far removed from any hustle and bustle with my new wife has been unrepeatable... (sigh).

What is your proudest accomplishment in life?

When not trying to kill each other, my kids are the kindest, most generous, joy-filled people I know.

What might people be surprised to know about you?

I am a gadgetaholic who can spend months reading about, trying the demo model at the store, and generally obsessing over the latest P.D.A. or electronic doodad.

Ben Wolfe

Jazz Faculty, Bass

Born in Baltimore, bassist Ben Wolfe grew up in Portland, Ore., and moved to New York when he was 23. He studied with Ray Brown, Homer Mensch, and Orin O'Brien, and started working professionally when he was in high school. He is currently studying with Ron Carter. This is his third year teaching at Juilliard.

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

My friend Bill Roth brought me to a rehearsal for a Christmas concert when I was 12. The band director ended up needing me to play percussion. After the concert, I told her I wanted to play tuba, and she brought one to my house a week later. I joined the band and I never imagined 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?

I had many teachers and mentors along the way who have been important. As a young musician, having the opportunity to study with the great bassist Ray Brown was huge in my development. Ray was one of the people who encouraged me to move to New York. I remember Ray telling me to go where I would have the most competition, where I "don't have everybody."



Ben Wolfe

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

My father played me a lot of great records when I started to play music, including artists such as Charlie Parker, Thelonious Monk,

Lester Young, Billie Holiday, Paul Chambers, Charles Mingus, etc.

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

I've traveled all over the world and seen a lot of beautiful places, but New York has always been my favorite. This is where what I wanted to do existed. The jazz scene is in New York, and this is where you

come to learn to play.

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

I love to play and watch basketball. As far as what would surprise people? I guess that would depend on the person.

How did you make the decision to become a teacher?

I never thought of myself as a teacher, nor did I ever decide to become one. When I started teaching here at Juilliard, I found I really loved it. Being around the students and the faculty is inspiring; I always look forward to being here.

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

Learn to get inside the music. Being aware of your own playing is not enough.

If your students could only remember one thing from your teaching, what would you want it to be?

I want them to remember the difference between playing an instrument and making music—a distinction I hope my students will understand.

What recent performance has had a big impact on you?

Hearing an open rehearsal here at Juilliard with Branford Marsalis and the Orpheus Chamber Orchestra. They played with such finesse. Playing with beauty and consciousness always is more appealing to me than great displays of virtuosic ability.

What CDs are you listening to?

Charlie Parker: *Sessions Live* Vol. 2; Elmo Hop: *The All-Star Session*; Sonny Rollins: *The Bridge*; Bach: *St. Matthew Passion*; Brahms: String Quartet in C minor; Webern: Passacaglia for Orchestra; assorted other music in the car.

What is your proudest accomplishment in life?

I remember being 23, getting in my car, and driving 3,000 miles to Brooklyn with very little money and no prospects for work. I was determined to do nothing but play jazz, and I'm proud that that is what I have done.

If you weren't in the career you are in, what would you be doing?

Probably not playing ball.

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CAREER

by Derek Mithaug

BEAT

What’s a C.V.? (Part I)

WONDERFUL news! You’ve just been asked to submit your curriculum vitae for a possible teaching position at the state university. But wait ... what’s a curriculum vitae?

You have probably heard the words curriculum vitae—or C.V., for short—sometime in your life. But until now, you’ve never been asked to supply one. This two-part article is a primer on writing a curriculum vitae that will invite interest in your candidacy for a teaching position.

Before we begin, let’s answer your question: Curriculum vitae is Latin for “life’s work” or, literally, “course of life.” It is a document that chronicles your professional life. You might hear people referring to a curriculum *vita*, but this is incorrect. Latin scholars will tell you that “vitae” is not the plural in this usage; it is the genitive case of the noun “vita,” and remains the same whether for one curriculum or several curricula.

Some people confuse a curriculum vitae with a résumé. A résumé (French for “summary”) summarizes your professional work experience, education, skills, and any special awards or honors. Résumés are used for most positions outside of the academic world. At its best, a résumé is one page. Employers ask for résumés because they provide a snapshot of a candidate’s relevant education and experience.

The curriculum vitae is a longer document, used primarily for teaching positions in higher education. The C.V. includes educational history, professional experience, presentations, publications, professional activities, honors, research grants, affiliations, and more. Its purpose is to demonstrate the breadth and depth of a candidate’s work. At its best, a C.V. chronicles both experience and accomplishment.

Most of the employment announcements you will encounter in higher education journals request a C.V. Occasionally you will see an announcement for a college teaching position that asks for a résumé.

Don’t be misled. Human-resource staff who might be new to their jobs and not accustomed to the formal documents requested by college search committees are often directed to draft these announcements. You should call the college and make sure that they are indeed asking for a résumé and not a C.V.

Why is the C.V. more appropriate than a résumé for a college teaching position? When considering a candidate’s potential as faculty member, a search committee must consider much more than his or her education and employment history. They must consider how the candidate will contribute to the school through the broader criteria of research, publication, performance, and teaching. The wider a candidate’s experience in areas germane to high-

A C.V. demonstrates the breadth and depth of a candidate’s work, chronicling both experience and accomplishment.

er-education trends (and specifically, in their field of expertise), the more salient the application.

So, now that you have a better understanding of a curriculum vitae and its purpose, we can begin by outlining the main categories.

The two principal areas you should address are your educational history and teaching experience. There is some debate about the order of these two categories. In my experience, presenting your education clearly on the opening page—along with your current title and position—is an excellent invitation for the review committee to look deeper into your life’s work. The schools that you attended—especially those with exceptional reputations—have a way of standing out and inviting further interest. Some advisors will recommend burying your educational history later in the C.V. because it is less important to the review committee than your employment history. This is logical only if your educational history is considerably less impressive than your employment history. It is my experience, from speaking to hundreds of faculty members across the country, that

educational history is the criterion that committees most often use to determine which C.V.’s to review first. If you have a prestigious educational history that is also diverse (with several top institutional names), make sure that it is clearly presented in your opening page. Most likely, your C.V. will be among the first that the committee will review.

Your educational history should include the schools you attended, along with degrees earned. You should also include any additional training, licensing, or continuing educational work. I have seen some C.V.’s that include G.P.A., educational honors, and a complete listing of graduate coursework. High honors such as *cum laude* or *magna cum laude* should be included. But beware of overdressing your window with too much detail—especially a detailed account of your coursework. Instead, consider including only your dissertation title, and possibly the abstract.

Although your educational history will be more elaborate on a C.V. than on a résumé, you should still follow easy-to-read formatting rules. The format for listing your schools, degrees, additional education, special training, teachers, and coaches should be easily digestible. Ideally, the reader should be able to determine how you’ve organized your material in five seconds or less. If your formatting is inconsistent, you risk having some of your information lost as the reader scans your papers. You also risk frustrating the reader. When reviewing C.V.’s or résumés, my frustration level increases the longer I spend trying to decipher how the candidate has organized his material. Don’t trust your own logic; what makes perfect sense to you may not work for someone else. Have colleagues and people whose professional opinion you can rely on critique your C.V.

In the next article, I’ll talk more about how to organize and present your employment history, performance history, and the other important categories. Until then, please feel free to stop by the Career Development Office and let us help you with your first draft. It is never too early to begin. □



Derek Mithaug, director of career development, is a Juilliard faculty member and alumnus.



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On Transcriptions and the Nature of Compositional Identity

By DANIEL M. SULLIVAN

THERE are some thorny issues of musical philosophy that confront all performers of music. Sometimes the confrontation is particularly direct—as it is for me when I play Bach’s “Goldberg” Variations on the organ, whereas he composed them for the two-manual harpsichord. This semester I am performing Bach’s late masterwork in recitals in Atlanta, Albuquerque, Chicago, Seattle, and here in New York City at Madison Avenue Presbyterian Church on March 21. Since these are organ performances, many use terms like “transcription” or “arrangement” to describe my actions, and I have also used such terms. Increasingly, though, I hesitate to use them, since they (in practice, if not in theory) frequently connote what I take to be, at best, suspect (and at worst, inaccurate) conceptions of music.

These connotations circle around the idea that, in playing the “Goldberg” Variations on the organ (or in other ways departing from the score’s interpretive instructions), I’ve somehow violated the composition’s ontological essence by doing something “to” the composition that destroys its identity as *that composition*. This is to say that, under my hands and feet, the composition is to some extent no longer Bach’s “Goldberg” Variations, but something different.

While preparing this music, I began

of the upper-level identity is that the ability to hear it depends neither on which version is encountered, nor on whether this version is the “original” or a transcription. This is shown by the fact that I had already recognized the piano music as Mussorgsky’s *Pictures at an Exhibition* before the radio announcer explained which version was the original. This example also suggests that our common, and perhaps instinctual, understanding of a composition’s identity deals *at basis* with the upper-level identity, and that recognition of this identity is not based on instrumentation.

What then, if not instrumentation, creates the upper-level identity of a composition? A step in the right direction might be offered by a hypothetical instance of an old game show, whose contestants were asked to listen to excerpts of music and be the first to identify the composition from which the excerpt was taken. Common sense would seem to indicate that the competitors listened not to elements that vary with interpretation (e.g., tempo, key, instrumentation, dynamics, rubato) but rather to the piece’s *pitch organization*, so as to recognize such things as melody, fundamental bass, harmony, etc. In other words, in order to quickly identify a composition, they had a vested interest in hearing what *remains the same among various performances of a composition*. (After all, it seems wildly improbable that any competitor, upon hearing, say, a Glenn Gould performance of the “Goldberg”

cate composers’ compositional choices; these choices make the composition the one that it is and not another) and *performative intent* (elements in the score that indicate composers’ wishes/commands etc. regarding the performance of their compositions), and 2) that the balance in the score between these two kinds of intent varies.

It may be that many things found in the score which we commonly perceive to indicate compositional intent actually indicate performative intent. Rather than arguing here which musical elements come under which designations, I wish to simply acknowledge the difficult and contentious nature of these questions. That, for example, a composer makes choices of tempo, key, and instrumentation when composing does not, by that fact alone, mean these choices are compositional in nature rather than performative. That a choice has been made is unarguable. What is contentious is the ontological significance of the choice: whether the choice holds performative status or whether the choice helps to *substantively establish the upper-level identity of the composition* (i.e., whether it serves to make the composition the composition that it is, and not another composition).

One practical fallout of these musings is that no basis is found here for the claim that composers’ performative intentions have an *a priori* superiority over the equally qualified performative intentions of other performers. After all, the composer’s performative desires merely constitute one class of the lower-level identities underneath a larger, unifying upper-level identity.

We are now in a position to see more clearly why I hesitate to use words like “transcription” and “arrangement” to describe what happens when the “Goldberg” Variations are played on the organ. As I see it, the inherent danger of using such terms is that they can (in practice, if not in theory) unfairly, and thereby dishonestly, privilege the composer’s performing intentions over the equally legitimate performing intentions of other musicians. If words such as “arrangement” convey even the slightest sense of something that isn’t quite the “*real* ‘Goldbergs,’” there will be the slightest sense that my activity is a fraudulent one with respect to the identity of the composition. I do not feel that I am primarily playing an organ “rendition” of the “Goldbergs” (unless this turn of phrase would apply with equal force and intent to all other performances, including those given on the harpsichord; were this the case, I could accept the terms “rendition” or “arrangement” as legitimate). Rather, I feel that, at basis, I am *really* playing Bach’s “Goldberg” Variations. Furthermore, I consider such organ performances to be *authentic to the composition* in just the same way as are musicologically verified historical interpretations performed on the harpsichord: Each kind of performance is authentic to the upper-level identity of the piece. □

Daniel M. Sullivan is an artist diploma candidate in organ.

The inherent danger of using the terms “transcription” or “arrangement” is that they unfairly privilege the composers’ performing intentions over the equally legitimate performing intentions of other musicians.


to ruminate more intensely on these issues of compositional identity, and further explored the relationship between my actions and our common ontological conceptions and/or misconceptions of musical artworks.

To begin, imagine a case in which someone’s first knowledge of a composition is received through a transcription. For example, I first knew Mussorgsky’s *Pictures at an Exhibition* as an orchestra piece (it was composed for piano). One day, I was astonished to hear this piece played over the radio on the piano! Despite my surprise, I was thrilled to recognize this music as Mussorgsky’s *Pictures at an Exhibition*, i.e., as the same piece I knew as orchestra music. This is telling, for it points to something central to our musical experience: *We recognize a single thing existing omnipresently in multiple versions*. I will refer to the “single thing” as the upper-level identity of a composition, and the multiple versions of this single thing as the lower-level identities.

The only way to sonically encounter a composition’s upper-level identity is to listen to one of its lower-level identities. Even more noteworthy

Variations, would think “Aha! I’ve heard something like this before and it reminds me of Bach’s ‘Goldberg’ Variations, but I know from my musicology lessons that Bach and his contemporaries would never have played it like this, and therefore, the piece cannot be Bach’s ‘Goldberg’ Variations.”)

The preceding addresses music primarily as an object. To bring more light to these matters, it might be helpful to discuss music as action. One way to understand the musical process is to see it as the actions of three actors: composer, performer, and perceiver. A single actor will often simultaneously perform multiple roles. Both composers and performers, for example, listen to (and perceive) the music they are composing and performing in order to make sure that their work conforms to their ideals. Mingling of actions is also found within the score itself: As the 18th century moved towards the 20th, composers tended to include more performing indications in their scores. I take this to mean two things: 1) that the score can be a repository for both *compositional intent* (elements in the score that indi-



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Ying-Chien Lin, Piano
Jisoo Ok, Cello

Works by Schubert, Debussy,
and Piazzolla

FOCUS

by Greta Berman

ON ART

With Great Fanfare, the Modern Returns to Manhattan

NEW YORK CITY'S newly renovated Museum of Modern Art has elicited so much publicity, you would have to be reclusive not to have heard about it. After two and a half years, and more than \$425 million, the museum at 11 West 53rd Street reopened to the public on November 20, 2004.

Much well-deserved anger has been directed toward the new \$20 admission fee and the long lines, but I think most critics are satisfied that the new building is elegant, its collections beautifully installed, and there can be no doubt that this is the premier collection of modern Western art from the end of the 19th century to the present. Admirers have certainly outnumbered detractors. And yet, when we look at art critic Roberta Smith's recent summing up of the best and worst of the new MoMA in the Sunday, December 26 edition of *The New York Times*, we cannot fail to notice that the "best" things she singles out are mighty slim pickings: the bathroom stalls, the new juxtapositions of a couple of 20th-century

views across dizzying heights to distant, winding staircases. From almost every floor, you get different views of the sculpture garden and the city. The building materials of black granite, aluminum panels, and glass harmonize nicely with surrounding architecture.

The first time I went, I was joined

gallery can and does stand alone, and one can choose among a variety of pathways. It would be wonderful if we could all teach our classes by taking them through these rooms.

John Elderfield, the chief curator of painting and sculpture, wrote in his essay for the new catalog that the present decision about how to display the collection "privileges contemporary art." The 15,000-square-foot, high-ceilinged space on the second floor is meant to be the first gallery visitors see upon entering the museum.

Top: The Museum of Modern Art, designed by Yoshio Taniguchi. Entrance at 53rd Street.
Middle left: The Philip Johnson Architecture and Design Galleries. Third floor installation view.
Middle right: Fourth and fifth floor stairwell showing Henri Matisse's *Dance (I)* (1909) and the Donald B. and Catherine C. Marron Atrium.
Bottom: Pablo Picasso, *Sleeping Peasants*, 1919, Gouache, watercolor, and pencil on paper. © 2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.



pieces, the new noise (a clacking of an airport arrivals-departure board), and a new "books-only" bookstore on the second floor. Is she kidding? The only significant things she likes are the garden and the lobby. She has plenty of abuse for the cost, the logistics, the lines, and the walls, bridges, and atrium.

So, what do I think?

I agree that it costs too much to get in and the lines are too long, but once you are inside, it no longer seems crowded. The enlarged spaces facilitate the viewing of works of art, making it much easier than in the past. And that is the purpose of a museum, after all, isn't it? The architect, Yoshio Taniguchi, has achieved his goal of integrating the building into the bustle and vitality of New York City. I love the glass, the elegant structure, and the

by a few art-historian colleagues, and we were overjoyed to regreet old friends, works we hadn't seen in a few years. They looked amazingly strong. The Mondrian room, the Dada and Surrealists, the Picasso and Cubism rooms have never looked so good! I love the way doorways frame paintings before you even get to them. It's a journey through the history of modern art, but there is no one, prescribed route through the galleries; rather, fluidity is emphasized. Each



These galleries draw on all six collecting areas: painting and sculpture, architecture and design, drawings, photography, film and media, and prints and illustrated books. In this way, the curators hope to explore the diversity of the contemporary art

scene. The third floor is dedicated to specialized galleries: architecture and design, drawings, and photography from the mid-19th century to the present. The fourth and fifth floors display painting and sculpture. Masterworks from the 1950s-'70s are on the fourth floor; works from the 1880s to the 1940s reside on the fifth. Special exhibitions take place on the sixth floor. The sculpture garden remains basically the same as before the renovation, but it has always served as an oasis. I'm glad it isn't much changed. (And it's a good place from which to view the new architecture.)

On the other hand, I was bitterly disappointed to see Monet's *Water Lilies* reduced to seemingly postage-stamp size. In the old museum, they lined three walls of a room, creating a meditative atmosphere, akin to a chapel. Now, all in a row, the paintings seem lost in a vast space; it is hard to believe that this is the same artwork. Some observers have complained about the sometimes too-high ceilings, as well as a kind of "floating" quality caused by continuous empty spacing along the tops and bottoms of the gallery walls. These, however, didn't bother me.

It is true that Matisse's great *Dance (I)*, from 1909, is relegated to the top of a stairway, but it is worth the trip.

On balance, the new museum is a success. Paintings, drawings, photography, prints, and new media are mostly magnificently displayed, with a few egregious exceptions. For me, it seemed just like the old Museum of Modern Art, only better—still one of the greatest of its kind in the world.

If you would like to see for yourself, the museum is free of charge for Juilliard students at all times, and free to the general public on Fridays from 4 to 8 p.m.

I will be giving a free tour for the Juilliard community on Saturday, February 12, from 1:20-2:20 p.m. (You may stay on afterward, on your own.) Space is limited, and you must contact me to reserve a place (gberman@juilliard.edu). The Museum of Modern Art is at 11 West 53rd Street, between Fifth and Sixth Avenues. It is open Wednesday-Monday, 10:30 a.m.-5:30 p.m., and Friday, 10:30 a.m.-8 p.m. (It is closed Tuesdays.) □



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

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FACULTY AND STUDENT NEWS

FACULTY

Graduate Studies faculty member **David Dubal** ('61, *piano*) gave a master class in January at the Greenwich House Music School in New York.

Pre-College faculty member **Frank Levy** ('92, *piano*) performed Mozart's Piano Concerto No. 23 with the New York Sinfonietta, conducted by Pre-College faculty member **Ki-Sun Sung**, at Merkin Hall in New York in December.

The **Juilliard String Quartet** performed a series of concerts in California in October. In January, the quartet performed with oboist Heinz Holliger in seven recitals in New York, Philadelphia, Montreal, Detroit, San Francisco, and Alaska. The ensemble toured England, Germany, and the Netherlands in

November and will return to Europe in April for concerts in France, Norway, Germany, England, and Finland. In May, the group will begin a seven-concert tour in Japan, Taiwan, and Korea.

Graduate studies faculty member **Michael Musgrave** received a 2004 Association for Recorded Sound Collections Award for excellence in historical recorded sound research in the category Best Research in Recorded Classical Music for *Performing Brahms: Early Evidence of Performing Style* (Cambridge University Press), edited by Musgrave and Bernard D. Sherman.

Double bass faculty member **Orin**



O'Brien (DIP '57, *double bass*) appeared at the Metropolitan Museum in November with the Guarneri Quartet, performing Dvorak's Quintet in G Major for strings.

STUDENTS

Piano student **Greg Anderson** won the opportunity to be an intern for MTV on the set of upcoming movie *Harry Potter and the Goblet of Fire*.

Master's degree student **Karina Canellakis** began playing in the first violin section of the Berlin Philharmonic in January.

A new recording, titled *Crossing Bridges*, with Mark O'Connor, Carol Cook, and student **Natalie Haas** was released in November.

Pre-College violinist **Jourdan Urbach**

was soloist for the Sibelius Violin Concerto with the Park Avenue Chamber Orchestra at Carnegie Hall in January.

Fourth-year violin student **Andrew J. Wan** has been awarded the 2004 Schnurmacher Fellowship presented by the Music Performance Fund. Funding for the scholarship was provided by the Charles and Mildred Schnurmacher Foundation.

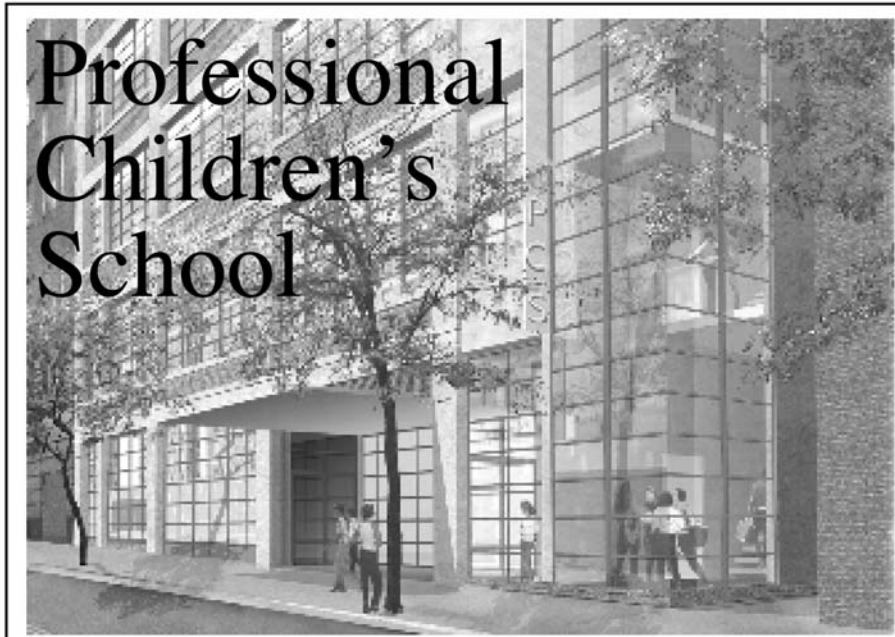
Composition student **Cynthia Lee Wong** has been commissioned by Musica Viva to compose a 15-20 minute work, *Three Portraits*, for the Bavarian Radio Symphony Orchestra, which will premiere the piece with conductor Paul Zukofsky (MS '64, *violin*) on March 11 at the Herkulessaal der Residenz in Munich, Germany. The performance is to be broadcast on radio station Bayern 4 Klassik. □

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Voice Box/Paul Kwak

Continued From Page 2

Concomitantly, though, the article implied a more interesting and specific question that would have been better served as an explicit inquiry: What lessons does Juilliard offer outside of the practicalities of forging a career in the performing arts? Perhaps the answer lies somewhere in that formidable three-letter word: Art. In seeking to understand beauty, the depth of human emotion, the range of human experience, and even harder, in seeking to understand how to convey these things in performance, it is difficult to see how our education could be at all valueless. The problem is that it can be so intangible as to be completely unhelpful in the matter of daily subsistence, despite what they say about man not living on bread alone.

The lessons of Juilliard then, may not just be about music or art, and we should hope that they are not. But the crucial irony is thus: How does a music student learn the extra-musical lessons of a conservatory if in fact the lenses of perception acquired are so overwhelmingly music-based? Is it possible to spend some of the most formative years of one's life—and here I generally mean the undergraduate years—in a conservatory, drilling technique and in constant rehearsal and coaching, and to meaningfully process the world? In some ways, it is like asking, can art exist in a vacuum? Can young artists practice performance *a priori* or is good performance inextricably bound to a broader understanding of life outside music, dance, and/or drama?

Perhaps we miss the point if we make the central question one about success in the arts world, for to acknowledge that not everyone will “make it” would seem defeatist, and to pretend that everyone will seems delusional. Instead, we would do well to ask ourselves more carefully what it is we are doing here and why we are doing it. The ultimate problem might be that the answers are likely to be different for everyone—or perhaps therein lies the inherent logic and unspoken contribution of a conservatory to a nation that constantly seems in peril of willful neglect of the arts. As technology, industry, and foreign relations continue to demand the attention of 21st-century America, conservatories like Juilliard must be vigilant of the important roles they can have in training students to serve as ambassadors of art in ways that do not necessarily involve performance, and as disciples of the universal relevance of art across disciplines and sectors. Excellent performance may be the foremost goal, but it is important to remember that it may be a mere one of many more enriching manifestations of the “Juilliard Effect.” □

Paul Kwak is a master's student in collaborative piano.

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CALENDAR

OF EVENTS

A complete, searchable Calendar of Events can be found on the Web at www.juilliard.edu/calendar.

FEBRUARY

2/WED

WEDNESDAYS AT ONE
Juilliard Wind Ensemble
Alice Tully Hall, 1 PM

VIOLIN AND CELLO COMPETITION FINALS

BRAHMS Concerto for Violin and Cello in A Minor, Op. 102
Paul Hall, 4:30 PM

JACEK MYSINSKI AND MATTHEW AGEN, PIANO AND HARP
Paul Hall, 8 PM

3/THURS

SAEKA MATSUYAMA, VIOLIN
Paul Hall, 4 PM

SONATENABEND
Paul Hall, 6 PM

ATTACCA QUARTET
Morse Hall, 8 PM

4/FRI

ESTHER JUNG-A PARK, PIANO
Paul Hall, 4 PM

VICKY CHOW, PIANO
Paul Hall, 6 PM

CHIU-YUAN CHEN, CLARINET
Paul Hall, 8 PM

CHAMBER MUSIC RECITAL
XTempo
Morse Hall, 8 PM

5/SAT

PRE-COLLEGE FACULTY RECITAL
Frank Levy, Piano
Paul Hall, 6 PM

SUSAN PAIK, VIOLIN
Morse Hall, 8:30 PM

CHRISTOPHER GUZMAN, PIANO
Paul Hall, 8:30 PM

7/MON

JUILLIARD JAZZ ENSEMBLES
Paul Hall, 8 PM
Free tickets required; available starting Jan. 24 at the Juilliard Box Office.
Limited ticket availability.

CELLO ENSEMBLE
Morse Hall, 8 PM

8/TUES

FORBIDDEN JUILLIARD: A MUSICAL COMEDY
Paul Hall, 8 PM

9/WED

WEDNESDAYS AT ONE
An Afternoon of Chamber Music
Alice Tully Hall, 1 PM

YASUKO OURA, COLLABORATIVE PIANO
Paul Hall, 4 PM

ZAKARIA ENIKEEV AND ILLYA FILSHTINSKIY, VIOLA AND PIANO
Morse Hall, 6 PM

DAVID BUCK, FLUTE
Paul Hall, 8 PM

WEI-PING CHOU, HORN
Morse Hall, 8 PM

10/THURS

DRAMA DIVISION FOURTH-YEAR PRODUCTION
SHAKESPEARE *Macbeth*
Directed by Rebecca Guy
Drama Theater, 8 PM
Standby admission only.
See related article on Page 1.

11/FRI

KUAN-CHEN HUANG, VIOLA
Paul Hall, 4 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
SHAKESPEARE *Macbeth*
Drama Theater, 8 PM; see Feb. 10.

ALICIA MARTINEZ, PIANO
Morse Hall, 8 PM

GRACE EUN HAE KIM, PIANO
Paul Hall, 8 PM

12/SAT

DRAMA DIVISION FOURTH-YEAR PRODUCTION
SHAKESPEARE *Macbeth*
Drama Theater, 2 & 8 PM; see Feb. 10.

CLASSYFUNK
Soo Bae, Cello; Soyeon Lee, Piano
Paul Hall, 8:30 PM

13/SUN

DRAMA DIVISION FOURTH-YEAR PRODUCTION
SHAKESPEARE *Macbeth*
Drama Theater, 7 PM; see Feb. 10.

14/MON

CHING-YUN HU, PIANO
Paul Hall, 6 PM

XIANG ZOU, PIANO
Paul Hall, 8 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
SHAKESPEARE *Macbeth*
Drama Theater, 8 PM; see Feb. 10.

JUILLIARD ORCHESTRA
Marin Alsop, Conductor
Nadia Sirota, Viola
Alice Tully Hall, 8 PM
Free tickets required; available starting Jan. 31 at the Juilliard Box Office.
See related article on Page 4.

15/TUES

YVES DHARAMRAJ, CELLO
Paul Hall, 8 PM

PIANO STUDIO RECITAL
Students of Oxana Yablonskaya
Morse Hall, 8 PM

16/WED

WEDNESDAYS AT ONE
Music for Organ
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

LIN ZHU, CELLO
Paul Hall, 6 PM

CYRUS BEROUKHIM, VIOLIN LECTURE
Morse Hall, 6 PM

JUILLIARD OPERA THEATER
PUCCINI *Gianni Schicchi*
WARGO *The Music Shop*
Steven Osgood, Conductor
Ned Canty, Director
Juilliard Theater, 8 PM
Free; no tickets required.
See related article on Page 5.

ELLIOT ISAACSON, VIOLA
Morse Hall, 8 PM

JAE WON CHOI, VIOLIN
Paul Hall, 8 PM

17/THURS
ANDREW WAN, VIOLIN, AND TEDDY ROBIE, PIANO
Paul Hall, 4 PM

SONATENABEND
Paul Hall, 6 PM

XUN WANG, PIANO
Morse Hall, 8 PM

WOLF LIEDERABEND
Katherine Whyte, Soprano; Michael Kelly, Tenor; Matthew Worth, Baritone; Carol Wong, Piano
Paul Hall, 8 PM

18/FRI

EMILY POPHAM, VIOLIN
Paul Hall, 4 PM

WEIYIN CHEN, PIANO
Paul Hall, 6 PM

CHRISTINA COURTIN, VIOLIN
Morse Hall, 8 PM

AN EVENING OF ORGAN MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available starting Feb. 4 at the Juilliard Box Office.

JUILLIARD OPERA THEATER
PUCCINI *Gianni Schicchi*
WARGO *The Music Shop*
Juilliard Theater, 8 PM; see Feb. 16.

LUKE RINDERKNECHT, PERCUSSION
Room 309, 8 PM

JAMES T. SHIELDS, CLARINET
Paul Hall, 8 PM

19/SAT
PRE-COLLEGE SYMPHONY
Danail Rachev, Conductor
Juilliard Theater, 8 PM

BETH GUTERMAN, VIOLA
Paul Hall, 8:30 PM

JULIANNE MARIE, VIOLA
Morse Hall, 8:30 PM

21/MON

MARCO DELESTRE, DOUBLE BASS
Paul Hall, 4 PM

GLENDA GOODMAN, VIOLA
Morse Hall, 4 PM

DAN BEE PARK, VIOLIN
Paul Hall, 6 PM

NATHAN BOTTS, TRUMPET
Paul Hall, 8 PM

JUILLIARD SYMPHONY
Otto-Werner Mueller, Conductor
Alice Tully Hall, 8 PM
Free tickets required; available starting Feb. 7 at the Juilliard Box Office.

HENRY WONG DOE, PIANO
Morse Hall, 8 PM

22/TUES

JOSEPH PUGLIA, VIOLIN
Morse Hall, 4 PM

KATYA SONINA, PIANO
Paul Hall, 4 PM

KAI-YIN HUANG, PIANO
Morse Hall, 6 PM

YANG XU, VIOLIN
Paul Hall, 6 PM

COLIN FOWLER, ORGAN
Paul Hall, 8 PM

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

ESME ALLEN-CREIGHTON, VIOLA
Morse Hall, 8 PM

23/WED

WEDNESDAYS AT ONE
An Afternoon of Chamber Music
Alice Tully Hall, 1 PM

CLAIRE BRYANT, CELLO
Morse Hall, 4 PM

YONG MA, FLUTE
Morse Hall, 6 PM

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

24/THURS

JENNIFER CURTIS, VIOLIN
Morse Hall, 4 PM

PIANO COMPETITION FINALS
RACHMANINOFF Concerto No. 1 in F-sharp Minor, Op. 1
Paul Hall, 4:30 PM

SUZANNE WAGOR, VIOLA
Morse Hall, 8 PM

KIMBERLY CHEN, PIANO
Paul Hall, 8 PM

COPES-GROSSMAN-LIPKIN TRIO
Daniel Saidenberg Faculty Recital Series
Juilliard Theater, 8 PM
Free tickets required; available starting Feb. 3 at the Juilliard Box Office.

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available starting Feb. 10 at the Juilliard Box Office.

25/FRI

STEPHEN ZIELINSKI, CLARINET
Paul Hall, 4 PM

JISOO OK, CELLO
Paul Hall, 6 PM

DAWN WOHN, VIOLIN
Morse Hall, 6 PM

CLARA KENNEDY, CELLO
Morse Hall, 8 PM

YALIN CHI, PIANO
Paul Hall, 8 PM

26/SAT

PRE-COLLEGE ORCHESTRA
Adam Glaser, Conductor
Juilliard Theater, 8 PM

MARCH

5/SAT
PRE-COLLEGE CHAMBER MUSIC
Juilliard Theater, 7:30 PM

11/FRI
KONSTANTIN SOUKHOVETSKI, PIANO
Paul Hall, 8 PM

12/SAT
JEANNETTE BAXTER, SOPRANO
Paul Hall, 8:30 PM

14/MON

JAMES MARKEY, TROMBONE
Paul Hall, 6 PM

ARIANA KIM, VIOLIN
Paul Hall, 8 PM

JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty Recital Series
Alice Tully Hall, 8 PM
Free tickets required; available starting Feb. 21 at the Juilliard Box Office.

15/TUES

JAMES CONLON VOCAL MASTER CLASS
Juilliard Theater, 4 PM
Free tickets required; available starting Feb. 22 in the Juilliard Box Office.

MORSE HALL FACULTY RECITAL SERIES

Andre Emelianoff, Cello
Margo Garrett, Piano
Morse Hall, 6 PM

JOSIANE NATALIE HENRY, OBOE
Paul Hall, 8 PM

16/WED

WEDNESDAYS AT ONE
An Afternoon of Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

DAVID KAHN, DOUBLE BASS
Paul Hall, 6 PM

YE WON LEE, COLLABORATIVE PIANO
Paul Hall, 8 PM

17/THURS

RU-PEI YEH, CELLO
Paul Hall, 4 PM

RUFUS CHOI, PIANO
Paul Hall, 8 PM

18/FRI

JEFFREY BEHRENS, TENOR
Paul Hall, 4 PM

FERNANDO VELA, VIOLA
Morse Hall, 4 PM

MICHAEL ISRAELIEVITCH, PERCUSSION
Room 309, 8 PM

JOANNA FRANKEL, VIOLIN
Paul Hall, 8 PM

DRAMA DIVISION REPERTORY SEASON
LEE *Rebel Armies Deep Into Chad*
Directed by Regge Life
Drama Theater, 8 PM
Tickets \$15; available Feb. 14.
Half-price tickets available to students and seniors. TDF vouchers accepted.

JENNIE JUNG, COLLABORATIVE PIANO
Morse Hall, 8 PM

19/SAT

PRE-COLLEGE FACULTY RECITAL
Manuel Sosa and Friends
Paul Hall, 6 PM

DRAMA DIVISION REPERTORY SEASON
LEE *Rebel Armies Deep Into Chad*
Drama Theater, 8 PM; see March 18.

SARAH CARTER, CELLO
Morse Hall, 8:30 PM

CHELSEA CHEN, ORGAN
Paul Hall, 8:30 PM

20/SUN

DRAMA DIVISION REPERTORY SEASON
LEE *Rebel Armies Deep Into Chad*
Drama Theater, 8 PM; see March 18.

21/MON

LEAH SEIFFERT, OBOE
Morse Hall, 6 PM

DRAMA DIVISION REPERTORY SEASON
LEE *Rebel Armies Deep Into Chad*
Drama Theater, 8 PM; see March 18.

NEW YORK WOODWIND QUINTET
Daniel Saidenberg Faculty Recital Series
Paul Hall, 8 PM
Free tickets required; available starting Feb. 28 at the Juilliard Box Office.
Limited ticket availability.

22/TUES

ASYA GULLIA, PIANO
Paul Hall, 4 PM

RYAN FRANCIS, COMPOSITION
Paul Hall, 6 PM

BRANDON LEE, JAZZ TRUMPET
Paul Hall, 8 PM

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

23/WED

WEDNESDAYS AT ONE
An Afternoon of Chamber Music
Alice Tully Hall, 1 PM

NICOLE TAYLOR, SOPRANO
Paul Hall, 4 PM

ANTHONY R. GEORGESON, BASSOON
Paul Hall, 6 PM

MATTHEW McDONALD, JAZZ TROMBONE
Paul Hall, 8 PM

24/THURS

JAMES BUTTON, OBOE
Paul Hall, 8 PM

MICHAEL DEASE, JAZZ TROMBONE
Paul Hall, 8 PM

25/FRI

GILLES VONSATTEL, PIANO
Paul Hall, 4 PM

ERIN MORLEY, SOPRANO
Morse Hall, 6 PM

JOANNA FARRER, VIOLIN
Paul Hall, 6 PM

CORINNE CAMILLO, BASSOON
Paul Hall, 8 PM

JAMES W. BURTON III, JAZZ TROMBONE
Morse Hall, 8 PM

26/SAT

ROSEANNE KUE, MEZZO-SOPRANO
Paul Hall, 8:30 PM

28/MON

JUILLIARD COMPOSERS CONCERT
Morse Hall, 8 PM

29/TUES

JUILLIARD SONGBOOK
Morse Hall, 6 PM

JOO YOUNG OH, VIOLIN
Paul Hall, 8 PM

30/WED

WEDNESDAYS AT ONE
Vocal Arts; Alice Tully Hall, 1 PM

LAURA WENNINGER, BASSOON
Paul Hall, 4 PM

MELANIE LAVITAN, OBOE
Paul Hall, 6 PM

JUILLIARD DANCES REPERTORY EDITION 2005
Works by Morris, Naharin, and Forsythe.
Juilliard Theater, 8 PM
Tickets \$20; available starting Feb. 23 at the Juilliard Box Office.
Half-price student and senior tickets available. TDF accepted.

DRAMA DIVISION REPERTORY SEASON
SHAKESPEARE *Macbeth*
Directed by Rebecca Guy
Drama Theater, 8 PM; see March 18.

JOEL BRAUN, DOUBLE BASS
Paul Hall, 8 PM

31/THURS

ERIN KEEFE, VIOLIN
Morse Hall, 4 PM

PICO ALT, VIOLIN
Paul Hall, 6 PM

LAGE LUND, JAZZ GUITAR
Morse Hall, 8 PM

JUILLIARD DANCES REPERTORY EDITION 2005
Juilliard Theater, 8 PM; see March 30.

SONATENABEND
Paul Hall, 8 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.