

# The Juilliard Journal

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## Talking Music With a Maestro

James DePreist on Rhythm, Role Models, and the Road to the Podium

**T**HIS fall, Maestro James DePreist, after leading the Oregon Symphony for more than two decades, came to Juilliard as the new director of conducting and orchestral studies. Shortly after accepting the post at Juilliard, DePreist also accepted appointments as principal artistic adviser of the Phoenix Symphony and as permanent conductor of the Tokyo Metropolitan Symphony Orchestra, and he continues to maintain a busy and fascinatingly varied schedule abroad (including a London debut in the spring) and here in the United States. This all seems natural for a man who began his career immersed in both jazz and classical music, who brought European classics and contemporary American music to the Far East in the 1960s, and who served as assistant conductor of the New York Philharmonic under Leonard Bernstein. DePreist's monumental and eclectic career—which includes having published two books of poetry—is now capped with a permanent position at Juilliard, where the maestro has so often served as guest conductor and where he was awarded an honorary doctorate in 1993.

Maestro DePreist's first three concerts in his new capacity at Juilliard demonstrate the balance and eclecticism that have become his trademarks—as reflected, too, in his nearly 40 discs on Delos, Koch, and other labels. (A discussion of some of his recordings appears in this month's Discoveries column on Page 15.) In September, he led the Juilliard Orchestra in a program that combined Mozart and Prokofiev with Juilliard faculty member Robert Beaser's 1997 *Manhattan Roll*; a concert in October with the

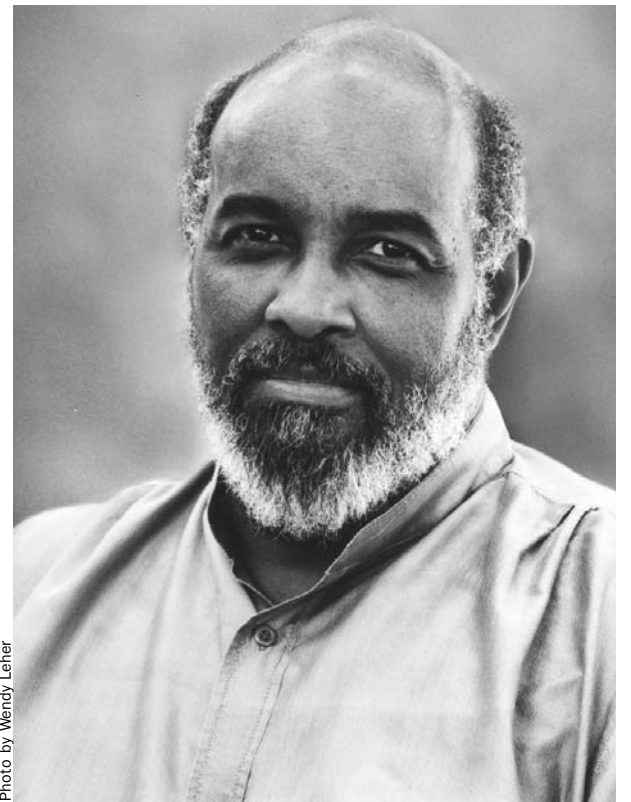
Juilliard Symphony placed the New York premiere of the First Symphony of another Juilliard faculty member, Christopher Rouse, alongside Weber's Bassoon Concerto and some traditionally beloved Wagner.

On January 22, 2005, the Juilliard Orchestra, led by Maestro DePreist, and the Juilliard Choral Union, under Judith Clurman, will offer Brahms's Third Symphony and *Ein deutsches Requiem (A German Requiem)*. The venue will be one well known to Juilliard's new director of conducting and orchestral studies, and to his charges: Carnegie Hall.

Maestro DePreist was in New York rehearsing his new protégés when writer David Pratt called him for the following interview. The conductor spoke with all the energy and precision he delivers on the podium. One envies the young musicians who now have easy access to this source of inspiration.

**David Pratt:** I read the itinerary posted on your Web site. You have a busy international schedule, and yet you are not just “dropping in” at Juilliard between other commitments. You are spending substantial chunks of time here. How did you decide to make the commitment?

**James DePreist:** After 23 years with the Oregon Symphony, I decided to leave that position, and suddenly there was a great deal of free time available. I'd had conversations with Joseph Polisi some years ago about coming to Juilliard, and this seemed to be the right time to say yes. I wanted to come here because it involves teaching and concerts with Juilliard's sym-



Conductor James DePreist

phony and orchestra. I have been a guest conductor with the orchestra, and on those occasions I had the immediate feeling that I could do anything with young people at this level. The only way I could do

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## Realism Mixed With Dadaism Adds Spark to Opera Double Bill

By BENJAMIN SOSLAND

**O**N May 23, 1884, Claude Debussy was one of nine candidates to have arrived at the final round of the Prix de Rome, France's most important music competition. Having passed through a round of preliminary exams devoted to music as an art and science, he knew what lay ahead: Now he would enter a 25-day period of sequestration. Largely divorced from contact with the outside world—each candidate's compo-

sition studio was practically hermetically sealed—he was required to write a *scène lyrique* (dramatic cantata) on a prescribed text. Whether or not that imposed text sparked creativity in him was of little consequence. He was obliged to show his technical mastery of the “classical” aspects of composition, like harmony and counterpoint. The Prix de Rome was a challenging arena for any young composer, but perhaps more so for Debussy, whose student record at the Paris Conservatoire showed an

increasingly rebellious spirit with regard to the tradition-bound study of music.

Judging began on June 27. Each candidate's newly composed work was performed for a panel comprising members of the Académie des Beaux-Arts. Jacques Durand, the music publisher, recalled the first round of judging in his book, *Quelques souvenirs d'un éditeur de musique (Memories of a Music Editor)*, published in Paris in 1924: “Debussy was at the piano, nervous, it is true ... Madame Caron caused

a huge sensation with Lia's aria ... then after the final trio, I had the feeling that the prize was won.”

Durand was right. Although the voting proved to be contentious and protracted, Debussy emerged victorious. His *scène lyrique*, *L'enfant prodigue (The Prodigal Child)*, on a text by Edouard Guinand, won Premier Prix. The Académie cited the work's “well-defined poetic sense, brilliant and warm color, lively and dramatic

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Costume sketches by Maline Casta for the roles of (left to right) Frogs, the Child, and the Princess for Ravel's opera *L'enfant et les sortilèges*, which shares a double bill with Debussy's *L'enfant prodigue*.

### THE JULLIARD SCHOOL

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# The Juilliard Journal

The Juilliard School  
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# LETTERS TO THE EDITOR

## THE KING OF INSTRUMENTS

THE dependably impressive *Juilliard Journal* includes in its November 2004 issue an interview (“Extolling the King of Instruments,” by Daniel Sullivan) with Michael Barone, who champions organ music through his radio program *Pipedreams*. While I applaud Mr. Barone’s missionary zeal vis-à-vis an instrument that I love but that has endemic problems attracting a mainstream concert audience, I am miffed by his baffle-ment over, as he puts it, “why the church association should be viewed as a stigma” and “the prejudice some people have about entering a church to attend a concert, and the fact that they feel uncomfortable doing so.” The interview was obviously conducted prior to November 2, but even so . . .

Just in case Mr. Barone was naïvely sincere when he made those comments, and not just temporarily transported from the realm of reason by Messiaen or Widor, allow me to state the obvious: The discomfort extends

beyond the un-ergonomic design of pews. Entering such an establishment has increasingly become a moral statement due to the shrill postures that many churches individually, and most churches on a corporate level, have assumed concerning social issues. To many of us, walking through the portals of certain churches feels like a transgression of our ethics. Fortunately, this was not always the case: I myself derived most of my early exposure to serious music making through organ recitals held in churches. I admit that a few years have passed since then, but I honestly do not recall having had to negotiate a make-believe cemetery of headstones commemorating the ostensible victims of abortion on my way to a recital of Bach chorale preludes, or having walked past bulletin boards decrying the terrifying “homosexual agenda” before I could listen to Mendelssohn sonatas.

These are not hypothetical examples; they are specifically the reasons I

Continued on the Next Page

# Presidential Election 2004: 3 Perspectives

## For Liberals, What’s Next?

By KEATS DIEFFENBACH

NOVEMBER 2 has come and gone, and the results are in. Conservatives are basking in their bittersweet, three-pronged victory and claiming a mandate from the American people. Liberals the



Keats Dieffenbach

world over are cringing at the loss of the presidency and the thought of such clear-cut Republican majorities in the House and Senate, and I must chafe right along with them. A Republican-controlled executive, legislative, and judicial branch will lead this country

righteously and steadily backward, perhaps most notably in terms of equal rights, energy policy, and environmental protection. Disillusioned liberals are struggling to find the next step as we come to terms with this harsh reality.

The news media tell us that America is bitterly divided. John Edwards spoke often of two Americas, one for the rich and prosperous, and one for everybody else. Bill Clinton told us at the Democratic National Convention that the Republicans need a divided America to further their own agenda. My favorite reference to this came on the night of the election when Tom Brokaw commented that some Americans might awake the next morning to a different America than the one they had gone to bed with. Regardless of how many Americas there are, the lines between blue and red are now more clearly drawn than they have been in decades. And for this reason I suspect election results in the immediate future are going to be influenced less by people’s changing viewpoints and more by how many people representing each viewpoint actually show up at the polls on Election Day.

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If you are not yet registered to vote and wish to register in New York, call 212-VOTE-NYC or visit [www.vote.nyc.ny.us/register.jsp](http://www.vote.nyc.ny.us/register.jsp). You may register at any time. Contact the Board of Elections for your county if you wish to register in your hometown. Registering now will enable you to vote in the midterm congressional elections in November 2006, as well as in any state and local elections.

## Right Thinking

By DAVID KAHN

PRESIDENT BUSH’S win on November 2 was evidence of the good sense of the American public. No presidential candidate since the end of the Cold War has managed a majority of the popular vote,



David Kahn

proving our inability to reach a political consensus. But the American people have asserted their confidence in the leadership of George W. Bush on the issues that matter.

The campaigns were strong on both sides. John Kerry is a distinguished speaker, and he gained much ground in the debates. George Bush’s campaign was not impeccable (what campaign is?) but proved to be the most successful Republican presidential bid since Ronald Reagan’s win in 1984. On Election Day, the voters saw through the rhetoric of the campaign, and realized that George Bush is an unwavering leader fit for re-election, and that John Kerry was unreliable in his plan for our country.

So what won this election for Bush? Most polls saw three issues at the center of people’s opinions: national security, the economy, and moral values. John Kerry proved himself to be unreliable and unrealistic on all of these issues. Kerry had a weak record both in the Senate as well as on the campaign trail when it came to our nation’s safety. He voted for the Iraq war, but then changed his mind, claiming to be an “anti-war candidate” on MSNBC’s *Hardball* in January 2004. He complained that there are not enough troops in Iraq, then called for 40,000 new American troops around the world . . . but not for Iraq. He claimed many times that the American people were less safe than before the terrorism of September 11, but we have seen no such attacks on American soil since.

John Kerry held unrealistic views of how to handle a recovering American economy, pushing for expensive government consumption while promising no tax increases for 99 percent of American taxpayers. Instead of giving hard-earned money back to the voters through tax breaks, he proposed more

Continued on Page 19

## The Sweat of Discourse

By MAHIRA KAKKAR

AT a bar recently, a friend and I were having a conversation with a young Boston Brahmin who was actively hitting on my friend. The man had gone to Brown, and like many an average



Mahira Kakkar

graduate from a prestigious institution, he was moderately well read, but not really intelligent. In his attempts to impress us, he tried to display his knowledge of India, my home country. In the process, he was condescending and offensive. I smoothly put him in his place, and thought to

myself, “Well done, Mahira!” Of course as a byproduct, I effectively killed the conversation and squelched any possibility of further dialogue.

This got me to thinking about the recent elections and how things went down. I will admit that I am as partisan as they come—I don’t think being liberal is bad, and when Kerry conceded, I wept. And I’m not even a U.S. citizen! But what really got me was the general kicking below the belt that had been happening. Nobody said politics was pretty, but this year it seemed like veritable mud-wrestling: “Come see The Bible Belters vs. The Pretentious Times-Toting Northeasterners.” Under the banner of “moral values” and “the war on terror,” the whole country seemed to be divided. It seemed that America was moving into an era of isolationism that was segregating its people not only from the rest of the world, but also from one another.

In the midst of this, the middle ground—the option for a clear-headed exchange of ideas—got lost. We were left with the debris of extremist standpoints on both sides of the arguments. I have virulently spoken out in the past. I know what it is to proclaim with the voice of a zealot. Of course, I always railed against the bad, the unjust, the deliberately blind, and used my keenly honed tongue only for good. But that’s what all zealots think they’re doing, isn’t it?

This is what disappoints me about the United States today. (No, this is not another tirade against

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# VOICE BOX

# Rebel Armies Asks Journalists To Own Up

By DAVID TOWNSEND

IT'S 3 a.m. and the usual crackle of gunfire can be heard in the early Kampala morning. Probably some drunken soldier just being reckless, but it could be serious. Once the sun goes down, the men with the guns control the streets. Between the army enforcing the curfew and the guerillas pushing their way into the capital, getting caught in the crossfire means instant death. Lying in bed, trying to sleep, you don't start at the sound, as you did when you first came here, six months ago. Six months. It feels like six years ...

The electricity is out in your hotel, again. Without the fans, sweat streaks down your body, soaking the sheets. A bevy of huge nocturnal cockroaches scurries around your bed: in and out of the walls, across the ceiling. At 6, you'll have to get up and stand in line to get your meager two-gallon ration of water for the day. At 7, the first of your local informants will drop by to report what new atrocities are going on in the outer provinces. But for now, you try to shut your eyes, and get some much-needed rest.

Meanwhile, across town, Frank, the only other Western journalist left in Uganda besides you, has just been woken up by soldiers, dragged downstairs in his underwear and thrown into a jeep. They will take him out to the desert, and leave him to find his own way to the Kenyan border.

Back in your shabby little room, an especially fat cockroach scurrying across the ceiling above your head slips, losing his grip, and falls directly in your gaping mouth. You bolt up in bed and spit. "Argggghh!" You groan with disgust. So much for rest ... Good morning, Kampala!

Mark W. Lee, author of *Rebel Armies Deep Into Chad*, the fourth-year drama production that opens this month, spent many nights like this as an international correspondent during the mid-'80s in Kampala, Uganda, working for the *London*

Mark Lee, *Rebel Armies Deep Into Chad*  
Drama Theater  
Thursday, Dec. 9-Monday, Dec. 13

See the calendar on Page 28 for  
time and ticket information.

*Telegraph* as well as all the major newswires. Uganda during that time was a very dangerous place to be—and he did, in fact, know a man who was “expelled” to the desert, as described above.

“In my line of work, I am often in places where

I am the only journalist there, which means you are under extreme pressure. As a journalist, you are given an intense responsibility to report things which would otherwise go unnoticed, as if they never happened,” Lee said in a recent conversation. He describes his experience in Kampala as “a turning point” in his life. “I still dream about Uganda. It is still intense in my memory.”

Uganda, the East African country Winston Churchill once dubbed “the pearl of Africa,” was devastated throughout the '70s and into the '80s. After 20 years of civil war—eight of those years under the vicious dictatorship of General Idi Amin Dada—the country was tentatively trying to put the pieces back together. Unfortunately, the chaos of restoration was just as dangerous as life under Amin.

Post-Amin, there were two civilian governments and another military regime.

With a corrupt police force and several guerilla factions all vying for control, the capital was especially unstable. Official elections finally took place in 1980, which returned Milton Obote to the presidency, the man Amin had deposed back in 1971. Citizens were distrustful of President Obote, though, with good reason. Innocent civilians continued to be arrested and tortured in prison for weeks, or just disappear completely due to “mopping-up operations.” According to Lee, “Responding to resistance from the Baganda tribe, the army adopted a policy of genocide that resulted in the death of more than 200,000 people in the area around Kampala.” A *New York Times* article from the era reported a priest as saying, “It's worse now than in Amin's days.”

*Rebel Armies Deep Into Chad* is the story of an idealistic stringer, Neal Bateman, who has been working in Uganda, and is suddenly expelled for being a “disappointment” to the government. We meet Neal on the night of his expulsion, in Nairobi, the capital of neighboring Kenya, where he is spending his last night in Africa before heading home to the United States. In those turbulent times, reporters could be expelled for any number of reasons, but Neal seems particularly on edge. What has he seen? What necessitated his *immediate* removal? Charles Richardson-

Dove, Neal's boss and host for the evening, wants to get to the bottom of the story, and find out what really happened to Neal in Kampala. He tries to get Neal drunk and invites a couple of “female escorts” over to loosen him up. One of the escorts is a Ugandan refugee, though, and when she gets in the mix, the clash of cultures pushes everyone to face their demons—but at what cost?

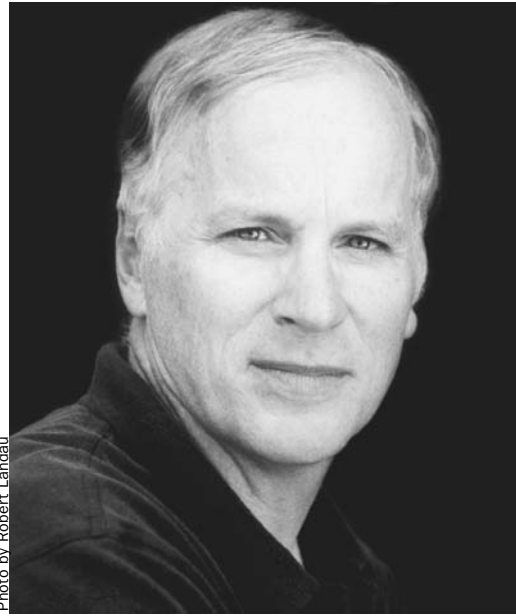
Director Regge Life says *Rebel Armies* takes a stern look at “the ethics of documenting the history of our world.” Life is no stranger to Juilliard, having previously directed *Riff Raff* by Laurence Fishburne and *The American Clock* by Arthur Miller for the Drama Division. Life spent time in Nigeria in the '60s, and says, “I'm enjoying the opportunity to reconnect with my own experiences and to learn about Eastern Africa.” Agreeing with Lee about the role of a journalist in devel-

oping nations, Life says, “It is a huge responsibility to represent a non-Western culture to the Western media. Journalists are called upon to be the town criers, in a way, who let the rest of us know what is going on in these remote places. However, the question of accountability for the ancillary effects of media coverage in these developing nations is often overlooked.”

When asked how he came to write *Rebel Armies* Lee says, “I wrote it as an attempt to understand the depth of my experience in Uganda for myself, as well as to try and explain it to others. Uganda has achieved a degree of stability in recent years, but the issues the play raises about journalism, developing countries, and moral responsibility seem even more relevant today.” Lee has also written two novels related to the subjects of Africa and war correspondence: *The Lost Tribe* and *Canal House*.

Life says, “With our culture's demand for instant coverage and very few alternative news sources, we should be asking deep questions about who and what we believe, how it is being represented, and what effect it has on the world at large.” □

Fourth-year drama student David Townsend plays the role of Neal in *Rebel Armies Deep Into Chad*.



Playwright Mark W. Lee

## LETTERS TO THE EDITOR

Continued From the Previous Page  
found myself unwilling to attend two organ recitals I was looking forward to hearing in recent months. Perhaps all of the ticket income was going to the organists—but what if it wasn't? What if some percentage of the 20 bucks I was supposed to plunk down was going to support these causes with which I disagree to the depths of my soul? I couldn't risk it, and in both cases I turned back at the door.

“What an opportunity for a non-churchgoer!” effuses Mr. Barone, noting that churches are “beautifully decorated.” I guess it's all in the eye of the beholder, and my heart goes out to the organists who find their concert careers compromised by the political postures of the establishments to which they are harnessed.

JAMES M. KELLER  
Santa Fe, N.M.

James M. Keller, the program annotator of the *New York Philharmonic* and the *San Francisco Symphony*, has on several occa-

sions contributed articles to *The Juilliard Journal*.

### PRINCIPLES, POLITICS, AND THE ARTS

PRESIDENT JOSEPH POLISI, in his article “At Wolf Prize Ceremony, Politics Mixed With Arts Sets Off Sparks” (*The Juilliard Journal*, September 2004), criticizes Daniel Barenboim for making political remarks at his acceptance of the Wolf Prize at the Knesset in Israel. Surely Dr. Polisi knew of the political views with which Mr. Barenboim has long been identified. But more importantly, Dr. Polisi invokes the “lessons of Israel,” which is “fighting for its life,” yet considers it “political” for Mr. Barenboim to cite the Palestinians, who are fighting for their very lives. We were students at Juilliard during the Vietnam War, when four students were murdered at Kent State in May 1970; the protests by so many of us at Juilliard then—students and faculty

alike—were not merely “political”; indeed, to express our outrage was the only conscionable response as human beings.

Dr. Polisi's remarks withstand scrutiny no better from the Israeli side than from the Palestinian. His protest is predicated on the presumption that Ariel Sharon and the status quo are good for Israel's soul and security. But that is a political premise, and in the opinion of many people, Jews and non-Jews alike, an insupportable one. Were he to attend the same ceremony, with the same regard for Israel, but believing that it is Mr. Sharon and his kind who are endangering the welfare of the nation, then he would have seen Mr. Barenboim as the pro-Israel hero of the evening, and those who claimed he was anti-Israel as being the ones with a political agenda. Was Toscanini being “political” when he refused to conduct for Hitler? “Political” and “principled” are two sides of the same looking glass.

Certainly President Polisi must see

that Daniel Barenboim, whose humanity can scarcely be separated from his music, was asked into an inherently political situation. For him to have ignored the elephant in the room would have been an abdication of his principles, and would have benefited only the politicians who are dragging Israel into an abyss. Like the parent of a drug addict who lets his child die rather than criticize her, this would have been at the expense of Israel itself.

THOMAS SUAREZ ('71, violin)  
Hartsdale, N.Y.  
NANCY ELAN (M.M. '74, violin)  
London, England

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# President Polisi Wins 2 Arts Education Awards

By IRA ROSENBLUM

JOSEPH W. POLISI, the president of The Juilliard School, is to receive two arts education awards in December. He has been named *Musical America's* 2005 Educator of the Year, and will be given the New York Youth Symphony's 2004 Theodore L. Kesselman Award for Arts Education, an honor he will share with The Juilliard School itself. Both awards will be presented to him in ceremonies at Carnegie Hall.

"I am enormously honored to be chosen for these two awards," President Polisi said. "I share these honors with all the members of the Juilliard community who have made this great institution the caring and productive school that it is. As always, we will continue to work towards making the Juilliard educational and artistic environment that much better in the time ahead."

In choosing President Polisi as Educator of the Year, Sedgwick Clark, editor of the *Musical America International Directory of the Performing Arts*, the award's sponsor, said that the publication was recognizing the "invaluable impact that Joseph Polisi has had on the performing arts in New York, the United States, and around the world."

"We wanted to honor Joseph for his 20 years as president of The Juilliard School in the year of its centennial, for everything he has done to revitalize the School," Mr. Clark said. "Under his leadership, Juilliard has by all reports become a friendlier place to study.

The student body is more international now. His strong belief in the importance of an all-around education has led to the creation of a full-fledged liberal arts curriculum. The campus has been modernized considerably, resulting in a more welcoming ambience."

Among President Polisi's other major accomplishments, Mr. Clark lauded the construction of the Meredith Willson Residence Hall at Lincoln Center in 1990, which provided a more typical college experience by giving music, dance, and drama students greater opportunities to interact. He also mentioned the establishment of the Jazz Studies program in 2001, the development of wide-ranging community outreach programs, and a capital campaign that is well on its way to reaching its \$150 million target as highlights in President Polisi's tenure.

Barry Goldberg, the executive director of the New York Youth Symphony, said: "This school—practically the nation's brand name in the development of young musicians, actors, and dancers—and the extraordinary leadership for over 20 years of its president, Joseph Polisi, have served as leaders in the education of the young talent which informs and populates performing arts throughout this country ... The Kesselman Award calls attention to individuals and institutions which have nurtured young people in the arts, and Juilliard and Dr. Polisi have accomplished that brilliantly."

Born in New York City, Joseph W. Polisi grew up with firsthand knowledge of what it takes to be a per-

former. His father was principal bassoon with the New York Philharmonic and his mother a dancer. Dr. Polisi himself holds three graduate degrees in music from Yale and still performs as a bassoonist. Before becoming Juilliard's president in 1984 at age 36, he served as a dean at the Manhattan School of Music and the University of Cincinnati's College-Conservatory of

no Leontyne Price (1961), violinist Itzhak Perlman (1981), conductor James Levine (1984), the Juilliard String Quartet (1996), and trumpeter Wynton Marsalis (2004).

In 1992, four new awards categories were added: composer, conductor, instrumentalist, and vocalist; later, ensemble, accompanist, and educator awards were also established. Dr. Polisi is only the second person to receive Educator of the Year since it was introduced in 2001. The first recipient was the late Dorothy DeLay, a prominent member of Juilliard's violin faculty from 1948 until her death in 2002.

The Kesselman Award for Arts Education was established by the New York Youth Symphony in 1995, in honor of Theodore L. Kesselman, president of the New York Youth Symphony's board of directors from 1985 until his death in 1994. Previous winners include Juilliard composition faculty member John Corigliano (2003) and violinist and alumna Midori (1997).

President Polisi will be presented with the awards on two consecutive days at Carnegie Hall. On Sunday, December 5, Juilliard alumna and flutist Eugenia Zukerman will present him with the Kesselman Award at a New York Youth Symphony concert conducted by Juilliard alumnus Paul Haas. The following evening, Dr. Polisi will be honored at *Musical America's* annual award presentation, at which time the publication's other award recipients will be announced. Articles profiling the 2005 winners will appear in the annual *Musical America International Directory of the Performing Arts*. □



Photo by Henry Grossman  
President Joseph W. Polisi teaching his graduate studies class.

Music. He also holds degrees in international relations and political science, and his book, titled *The Artist as Citizen*, published by Amadeus Press, is due out in January 2005.

Educator of the Year is one of several awards given by *Musical America* to noteworthy musicians. The publication's highest honor, Musician of the Year, was first established in 1960. Since then, many of the 20th century's foremost artists have been honored with the award, among them several distinguished Juilliard alumni, including sopra-

## Our cantors inspire hundreds of synagogue choirs, dozens of children's choruses and 162,500 newspaper readers.

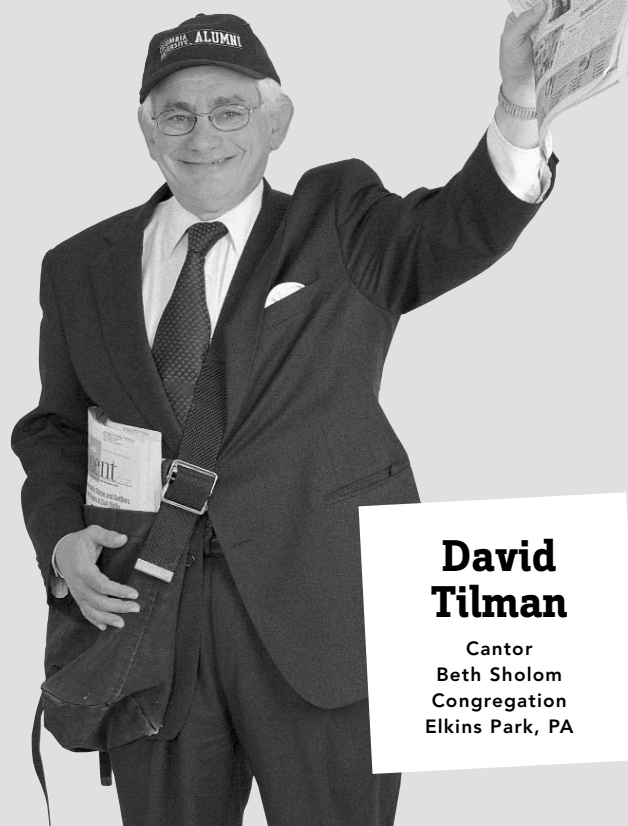
Cantor David Tilman is one voice that clearly resonates throughout his community. In addition to serving the 1,000 families at Beth Sholom Congregation in Elkins Park, Pennsylvania, Cantor Tilman also reaches tens of thousands of others through his classical and Jewish music column in *The Jewish Exponent*.

Cantor Tilman is just one of the graduates of the H.L. Miller Cantorial School who are inspiring communities across the country... and the world. The H.L. Miller Cantorial School combines a world-renowned liturgical music education and the highest level of Jewish scholarship in a unique atmosphere of spiritual inspiration.

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# Focus! 2005 Celebrates Composers of the Soviet Avant-Garde

By JOEL SACHS

SINCE the collapse of the Soviet Union in 1991, the failures of that society have become apparent, but some of its real merits have been forgotten. One of its finest achievements happened, to some extent, in spite of the society: the production of a generation of remarkable composers. For while musical education was carried out at the highest level, free expression of ideas certainly was not.

This subject was on my mind about a year ago as I realized that Alfred Schnittke would have celebrated his 70th birthday this season, and that a Focus! festival devoted to his music could be a major event. Then I recalled that the compositional leaders of his generation were all approximately that age, and that a new look at the whole of that brave group was in order. As it happened, the 2005 festival coincided almost exactly with the 25th anniversary of my own involvement with those composers. Time to celebrate!

Since the subject of compositional prejudices often surfaces in the classroom, it seems appropriate to tell the story of how two converging forces kindled my interest in Soviet composers. In 1976, during a stay in London, Ronald Weitzman, a writer on music, asked me why my new-music ensemble Continuum had not included Shostakovich in its series of composer retrospectives. I replied (with a certainly fueled by ignorance) that his music was wonderful but rather conventional in comparison with the composers we featured. Had I said that he was played frequently and did not need our help, Ronald might simply have replied, "Yes, I see your point." But instead, feeling that I was illiterate, he invited me home to hear a few recordings. He led off with Shostakovich's last orchestral work: settings of sonnets by Michelangelo for bass and orchestra. Readers who know the piece will probably understand why I was speechless. It is such a staggering work that I don't even remember what else we listened to.

Upon returning to New York, I reported to Cheryl Seltzer, co-director of Continuum, that a Shostakovich concert was a must. We realized that his late works, almost unknown here, were uniformly amazing. Accordingly, we gave a program including the Viola Sonata, two song cycles, and other astonishing revelations. On January 26, 1980, having amassed a suitable budget, we gave the American premiere of the Michelangelo songs with the superb bass Herbert Beattie. I remember thinking, as we began, that the audience had no idea what it was about to experience. Indeed, the reaction was memorable.

The concert prompted Cheryl to remind me of a meeting of the American Musicological Society's New York Chapter in the 1960s, when Joel Spiegelman gave an illustrated talk on the avant-gardists of the Soviet Union, a circle that defied the prohibition on writing "decadent, anti-proletarian" music. We agreed that we should try to give a concert of their music. The challenge was to find it.

Only a day or two later, I happened to see Boris Schwarz, a violinist and author of a book on Soviet music since the Bolshevik revolution, and mentioned that I wanted to pick his brain on the subject. By a

before she left the country. Did I want to contact her? It took a millisecond to get the "yes" off my tongue.

And so, on one of those hideous July days that makes one question the sanity of those who placed our national capital in a swamp, I waded through a humid 106 degrees to meet Eleanor Sutter, a new foreign service officer who was about to be posted abroad. During her time in Moscow as an embassy wife, she had befriended an extremely lively group of composers in their 30s—Alfred Schnittke, Sofia Gubaidulina, Arvo Pärt, and others—whose music could not be programmed there, and had arranged for the "export" of their scores. On examining her collection, I was flabbergasted to think that such music was being written without anybody knowing

gentleman replied, "Oh, certainly, we have parts. Just tell Schirmer to contact us and we'll send them." The rest, as they say, is history. The concert took place at Alice Tully Hall on January 17, 1981, with music by six utterly unknown Soviet composers—Russians Schnittke and Denisov, Tatar/Russian Gubaidulina, Estonian Pärt, and Ukrainians Valentin Silvestrov and Leonid Hrabovsky. An all-Schnittke concert followed a year later; then programs devoted to Gubaidulina, Hrabovsky, Silvestrov, Giya Kancheli (Georgia), Valentin Bibik (Ukraine), and many others.

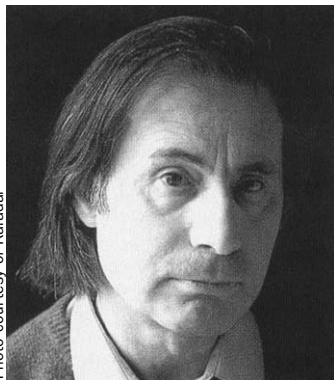
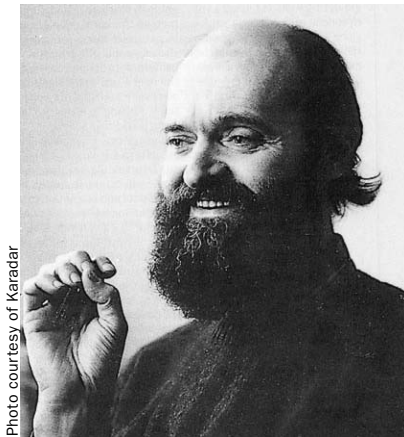
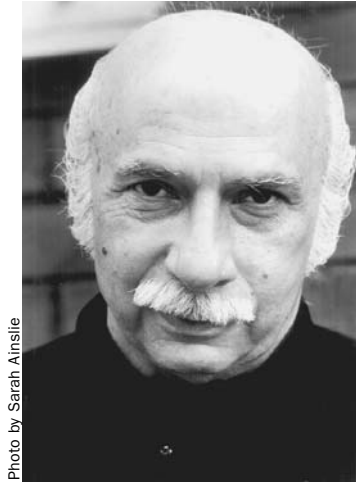
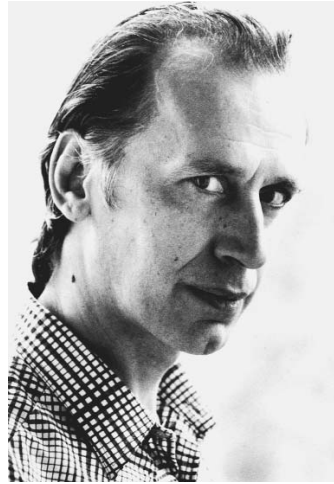
Audiences were generally astonished by the music. One *New York Times* critic wrote very negatively about Schnittke, in such a way as to play right into the hands of his enemies in the U.S.S.R., since *The Times* was considered to be the voice of the United States. Schnittke graciously responded that he did not mind strong dislike; he only was offended by neutrality or boredom. Fortunately, nothing untoward befell him. Years later, that critic told me he had changed his mind and now considered Schnittke one of the greatest living composers. Another *Times* critic wrote of Silvestrov that it was absolutely amazing to discover a completely unknown composer who had a really major musical voice.

As to their fate: Several have gone on to become the leading figures in today's music. Others have not enjoyed the same international acclaim but are highly respected. An unfortunate number died in their 60s, such as Schnittke, Denisov, Bibik, and Oleg Felzer (Azerbaijan). A group that was young during the Soviet days has also established itself, among them Elena Firsova and Alexander Knaifel (Russia), Franghiz Ali-Zadeh and Faradzh Karayev (Azerbaijan), Dmitri Yanov Yanovsky (Uzbekistan), Alexander Shchetynsky and Alexander Grinberg (Ukraine), to name but a few. The sad but understandable fact is that many of them, older and younger, emigrated as soon as they could, knowing how the economic conditions would harm musical life.

This festival can only scratch the surface in attempting to give an overview of those generations, which it will represent only with works composed during the Soviet period. It will also attempt to counteract a historic tradition of publishers and writers who interested themselves in Russian composers and neglected the composers of the other republics, notwithstanding a few major successes like Pärt. The festival opens with the New Juilliard Ensemble in four works, each featuring soloists. Pärt's witty mini-concerto for cello and chamber orchestra, *Pro et Contra*, one of the wild pieces of his youth, will be quite a surprise for those who are familiar with his meditative style. Valentin Silvestrov's *Ode to a Nightingale* sets Keats's text in Russian translation. Alexandra Cooke, who comes from a Russian-speaking family, will be the soloist. Giya Kancheli's Soviet-period compositions are, in general, on a grand, symphonic scale. Fortunately, he composed the beautiful *Midday Prayers*, for clarinet, boy soprano, and chamber orchestra, before the country collapsed. The program will conclude with Schnittke's Violin Concerto No. 3. I fail to understand why only the Pärt has been performed in New York.

Four chamber concerts will follow, as well as a panel discussion on Soviet music, with Ms. Sutter, the scholar Laurel Fay, Juilliard faculty member Charles Neidich (who played in the Soviet Union in those days), and others. The concluding symphonic concert, conducted by Reinbert de Leeuw, comprises two pieces: Shostakovich's Symphony No. 15, and Gubaidulina's magnificent *Stimmen ... Verstummen*. This piece is one of her favorites, and to my delight, I learned that she hoped to come for the performance. Alas, to use that classic Juilliard phrase, she "has a conflict." Her visit would have been the perfect touch for the end of the festival—but I know that she will be with us in spirit. □

Joel Sachs, director of the New Juilliard Ensemble and the annual Focus! festival, has been a faculty member since 1970.



Clockwise from top left: Composers Valentin Silvestrov, Giya Kancheli, Arvo Pärt, Alfred Schnittke, and Dmitri Shostakovich.

about it. Our concert was definitely feasible. The only restriction was that we could not perform anything unpublished. Soviet law, attempting to stamp out the export of underground political tracts, forbade the export of unpublished writings of any sort, and performances of unpublished music could cause great trouble for the composers. It did not matter much, however; the Soviets published vast amounts of new music, even as they made it almost impossible for non-musicians to see or hear it.

The key to the program seemed to be Schnittke's Concerto Grosso No. 1, for two violins, prepared piano, and string orchestra. G. Schirmer had contracted to make Soviet music available in the United States, but warned me that Soviet cultural bureaucrats had their ways of obstructing the performance of music that met their disapproval. Telexes from abroad went mysteriously untranslated for months, answers came by horse cart, etc. The six months before our scheduled January concert were not long enough to get the parts for the Concerto Grosso. It was a huge disappointment.

A few weeks later, I was strolling on London's Oxford Street when, through the din of traffic, a bell rang in my head: The recording of the Concerto Grosso that Eleanor Sutter owned had been made by the London Symphony Orchestra. The British agent for Soviet music, Boosey & Hawkes, was right around the corner. Perhaps ... In Boosey's rental library, a nice

remarkable coincidence, he called the next day to say that he had received a cryptic letter from a woman in Washington who had a large collection of unorthodox Soviet music, and wanted to get it into good hands

**Focus! 2005**  
**Breaking the Chains:**  
**The Soviet Avant-Garde, 1966-1991**  
**Juilliard Theater**  
**Friday, Jan. 21-Friday, Jan. 28**

See the calendar on Page 28 for time and ticket details.





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Application Deadline:  
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LEWIS KAPLAN, Director

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Itzhak Rashkovsky (*Royal College, London*)  
Jan Repko (*Royal Northern College, Chetham's School, Manchester*)  
Jacqueline Ross (*Guildhall, London; Birmingham Conservatoire*)  
Maria Schleuning (*Dallas Symphony*)  
Ani Schnarch (*Royal College, London*)  
Sergiu Schwartz (*Lynn University*)

#### VIOLA

Ralph Fielding (*President, American Viola Society*)  
Michael Klotz (*Amernet String Quartet, Florida International University*)  
Graham Oppenheimer (*Royal Welsh College, Cardiff*)  
Additional Violists, TBA

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Rosemary Elliot (*Eastman*)  
Andre Emelianoff (*Juilliard*)  
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Yoheved Kaplinsky (*On leave for 2005*)  
Juilian Martin (*Juilliard*)  
Yong Hi Moon (*Peabody*)  
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Joseph Robinson, Guest Artist, Oboe (*NY Philharmonic*)  
David Jolley, Guest Artist, Horn (*Manhattan School, Mannes, Hartt, Queens College*)  
Joshua Smith, Guest Artist, Flute (*Cleveland Orchestra*)  
Benjamin Kamins, Guest Artist, Bassoon (*Houston Symphony, Rice University*)

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# At Long Last, Lincoln Center Jazz Gets a Home of Its Own

By LOREN SCHOENBERG

A little bit more than a century after Louis Armstrong was born in New Orleans, jazz has found a permanent home in New York. With the opening of Jazz at Lincoln Center's Frederick P. Rose Hall, the music can flower in three separate venues, all of which retain the intimacy necessary to properly appreciate this style of music

media and design to tell their stories and makes a perfect stop for tourists and event attendees who have some time to spare. Then there is the 3,500-square-foot Irene Diamond Education Center, where things really fly. There are rehearsal facilities, a mammoth recording studio, and classrooms where various courses are taught. Jazz at Lincoln Center has, with a lot of hard work over many years of planning, integrated all of these elements into a coherent program. Events will be built around upcoming concerts, and

**Left: Wynton Marsalis, artistic director, joins Bill Charlap (at the piano) in Dizzy's Club Coca-Cola at the October 18 grand opening concert of Jazz at Lincoln Center's Frederick P. Rose Hall. Below: The Allen Room at Rose Hall offers a stunning view of the skyline.**



Photo by Jennifer Samuel

in which improvisation plays a primary function.

The hall occupies 100,000 square feet and two floors in the new Time-Warner Center, and is comprised of three performance spaces, a jazz hall of fame, and an education center. The largest room is the Rose Theater, which can seat around 1,200 people. Those familiar with Italian opera houses will recognize many similarities in the design, while the acoustics (as they are in all three spaces) have been specially created to maximize the acoustic essence specific to jazz. Amazingly, the entire structure is floated in rubber isolation pads to ensure that no outside noise intrudes. And in keeping with the plastic nature of jazz itself, the room can change configuration, since many of its design elements are moveable. Opera and dance events can also be staged, and it is in the merging of fine art forms that the true potential of the theater to New York's cultural life can be glimpsed.

The glass wall of the Allen Room offers a view of Central Park and points east that must be seen to be believed. Indeed, it presents a great challenge to the artists who perform there to come up with something to keep the audience's attention on them and not the background. The room itself holds anywhere from 300 to 600, and is shaped after the fashion of a Greek amphitheater. And like the Rose Theater, its components are moveable, and the room can also be used for a variety of functions. Juilliard has already found a new venue in Dizzy's Club Coca-Cola, where a variety of Juilliard jazz ensembles have already performed to great acclaim, including a weeklong gig with guests, trumpeter Tom Harrell and vocalist Carla Cook. The main thing about the club is that the seating room is spacious (something you won't find in any other jazz room in the city) and, like the other two rooms, the acoustics are superb.

Education plays a large role in Jazz at Lincoln Center's mandate. The Ertegun Hall of Fame celebrates the figures that have had the greatest impact on jazz's evolution. The room cannily manipulates (in the non-pejorative sense)



Photo by Jim D'Addio, Rafael Vinoly Architects

the totality of this effort is something new and greatly needed in today's music world. Wynton Marsalis, Jazz at Lincoln Center's artistic director, told a reporter a few months back: "In the early days, everybody liked jazz but because it was played by black musicians, it was looked down upon due to racism and ignorance, and then you can add the fact that Americans also have a natural disdain for their own arts. Now we have Jazz at Lincoln Center, which is a sign of the maturation of our culture that we can respect an American art and a sign of the abatement of racism and ignorance—although we have a long way to go."

It is also worth remembering that the Juilliard Institute for Jazz Studies plays a vital role on the educational front in celebrating this relatively new art form. The proximity of the two institutions bodes well for their collaborations, which are already underway—many of which will go beyond the limits of any one musical idiom. And credit must be given to the master architect (and classical pianist) Rafael Vinoly, whose physical composition would well be worth a study by any and all people who want to observe a masterpiece of narrative flow mounted in space. □

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

# Falletta Proves You Can Go Home Again

By SARAH CROCKER

NOT a single Juilliard student can honestly deny that occasional moment of malaise, that fleeting premonition of doom, upon approaching Lincoln Center on a windy Monday morning. While Juilliard is our beloved artistic home, it can also be a pretty intense place. School—any school—embodies a youthful juxtaposition of boundless ambition with sometimes debilitating uncertainty. When JoAnn Falletta returns to Juilliard to conduct, she is momentarily swept back to this chapter in her life, on the cusp between student and professional. Years of experience, glowing accolades, impressive awards, and stunning reviews typify the life of this rising American star of the orchestral world. Yet as she walks through the doors of the conservatory where she was once a student, she is keenly aware of that familiar sensation in her stomach, that sensory memory of her youth. “Walking into Juilliard now, I still get a little twinge of anxiety—that desire to do well, to be competitive—it’s still there,” she says. “But I also feel a tremendous sense of pride in how excellent the School is, and to have been a student here, where standards are so high.”

A native of New York City, Falletta received both her master’s and doctoral degrees in conducting from The Juilliard School. Since graduating, much has transpired in her musical

Symphony, she has made a commitment unusual among conductors to divide her time between two prominent American orchestras. Given her demanding schedule, Falletta admits that she has few opportunities to work with students. “I actually rarely get the chance to work with young people, and I want the students at Juilliard to know that it really is such a delight, and such a learning experience for me to work with them.”

Discussing her programming choices for the December 9 concert with the Juilliard Symphony, Falletta explained that the virtuosic level of instrumentalists at Juilliard inspired her to create what she describes as an appropriately virtuosic program. To complement the Bartok First Piano Concerto (which was chosen by the School), she selected a program that she believes will be challenging but also fun for the orchestra. Says Falletta, “The Berlioz (*Symphonie fantastique*) is an incredibly virtuosic piece, but it also requires real subtlety and a beautiful sound. In between its more bombastic moments, there are extended periods that require subtle sound, nuanced playing, and shading.” Every conductor may bring a unique focus to certain pieces, but for Falletta, the interest in the Berlioz lies in this issue of nuance and shading. “I want the orchestra to step away with incredible flexibility, especially in terms of *rubato*. This flexibility is so important for an orchestra.”

The Walton (*Portsmouth Point Overture*) also presents a myriad of technical complexities for the orchestra, most notably in its rhythmic variance. “It is only five minutes long, but it is one of the most difficult five min-

utes in the repertoire, especially in terms of rhythm. It requires fast thinking from the orchestra and the ability to very quickly change meters.” For young orchestral musicians, the rhythmic challenges of this piece will encourage intense mental concentration.

Falletta’s choices in programming



Photo by Jim Bush  
Conductor JoAnn Falletta at the podium.

reflect her high regard and respect for the students here at Juilliard. She feels that, since her days here as a student, the general level of musicianship, which has always been very high, has continually risen. “The general environment here is becoming less instrument-focused and more musically focused, which is wonderful. Students are trained to become complete musicians, and they also are aware of their place as musicians in the world. There is an increasing importance being placed on the idea that students can be ambassadors for the future of music.”

Given the musical climate in our society today, the need for such “ambassadors” is keenly felt. At the threshold of the 21st century, the eco-

nomie and social attitudes towards the arts in America places classical music somewhere back in the recesses of the collective public consciousness, and orchestras across the country are struggling to stay afloat. According to Falletta, the most important role that orchestras can have in their communities is educating audiences. “Orchestras need to be more open and more creative and be able to reach a greater population through education. And they need to be educating adults as well as young people. Concerts can be made more well-attended through things like preconcert discussion and postconcert question-and-answer sessions, to encourage further understanding.” To dispel the alienation that many adults feel from classical music, Falletta suggests that orchestras create more casual concert situations in which audiences may feel more comfortable. “Concerts can be at different times that more conveniently fit into people’s lives: earlier in the evening, or during the day.”

In addition to their responsibility as educational resources, Falletta believes that orchestras play an important economic role in their communities. “Orchestras can improve the economic health of a region and improve the quality of life in an urban area. Orchestras must be viewed not only as artistic resources, but also as educational and economic ones.”

In her tireless efforts to bring music to a larger public, Falletta also communicates her passion for music through writing. She is a regular contributor to *Portfolio* magazine in Virginia and *Traffic East* magazine in Buffalo. Her articles have appeared in *Symphony* magazine and *Virginian Pilot*. *Love Letters to Music* is a book of her poetry about the musicians with whom she has worked over the years. “I have always loved to write. I see writing about music as a way of opening doors to more people who are not

Continued on Page 18

**Juilliard Symphony**  
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career, establishing her as one of today’s most promising conducting talents. As music director of both the Buffalo Philharmonic and the Virginia

## TIME CAPSULE

by Jeni Dahmus

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

**1952** December 5 and 7, José Limón and Dance Company presented a concert with the Juilliard Orchestra, Frederik Prausnitz conducting. The program included the New York premiere of Limón’s *The Exiles*, a duet between Limón and Letitia Ide set to Arnold Schoenberg’s Chamber Symphony No. 2; the New York premiere of Doris Humphrey’s *Night Spell* danced by Limón, Lucas Hoving, Betty Jones, and Ruth Currier; Priaulx Rainier’s Quartet for Strings; Humphrey’s *Lament*

### Beyond Juilliard

**1963** January 30, composer Francis Poulenc died in Paris at the age of 64.

**1970** January 29, the New York City Ballet presented the first performance of *In the Night* by Jerome Robbins. The dancers were Violette Verdy, Peter Martins, Kay Mazzo, Anthony Blum, Patricia McBride, and Francisco Moncion.

for Ignacio Sánchez Mejías with dancers Limón, Ide, and Ellen Love and music by Norman Lloyd; and the U.S. premiere of Limón’s *El Grito*, performed by Limón and ensemble with music by Silvestre Revueltas.

**1963** January 24, Le Tréteau de Paris, a touring theater company, made a special appearance at Juilliard in association with the Cultural Services of the Consulate of France. The company performed the U.S. premiere of Jean Cocteau’s *Orphée* and Jean Giraudoux’s *The Apollo of Bellac*.

**1970** January 10, 15-17, 19, Leonard Bernstein led the New York Philharmonic and members of the Juilliard American Opera Center in a joint concert performance of Beethoven’s *Fidelio* to celebrate Juilliard’s first year at Lincoln Center. Soloists included Jacquelyn Benson, Louisa Budd, Elizabeth Thompson, Anita Darian, Alpha Floyd, Forest Warren, David Hall, Frank Spoto, David Cumberland, Ryan Edwards, Robert Benton, John Mack Ousley,



Photo by Lisl Steiner  
Tito Capobianco, former director of the Juilliard American Opera Center, with Leonard Bernstein during a rehearsal of *Fidelio*.

and Howard Ross.

**1985** January 18-25, the first annual Focus! festival was held at Juilliard. More than 250 students participated in the event, which centered on the theme “A World in Transition: The New Music, 1945-1955.” On January 23, Joel Sachs moderated a preconcert roundtable on the postwar decade with Milton Babbitt, John Cage, David Diamond, Morton Feldman, Vivian Fine, Vincent Persichetti, and William Schuman. In addition to presenting works by the panelists, the festival featured

compositions by Pierre Boulez, Elliott Carter, Aaron Copland, Henry Cowell, Luigi Dallapiccola, Irving Fine, Kenneth Fuchs, Alberto Ginastera, Daron Aric Hagen, Christopher James, Laura Karpman, Bruno Maderna, Olivier Messiaen, Luigi Nono, Walter Piston, Quincy Porter, Sergei Prokofiev, Arnold Schoenberg, Igor Stravinsky, and Stefan Wolpe. □



Jeni Dahmus is Juilliard’s archivist.





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# Walking in the Shoes of Madness

## Director Brian Mertes Presides Over *Cuckoo's Nest*

By TOMMY SMITH

**W**HEN asked about working with director Brian Mertes on the Drama Division's upcoming production of *One Flew Over the Cuckoo's Nest*, actor Sean Davis smiled. "There's a method to his madness," Davis joked, "but right now it's just madness."

Observing Mertes' rehearsal, one can see what he means. For the initial hour, Mertes leads his cast in a long-form improvisation. Using various props and set pieces strewn about the space—coat racks, tables, board games, wheelchairs, clothing—the actors perform "loops," concise bits of activity such as lacing shoes, mopping the floor, shuffling cards, mumbling a chant, etc. As the exercise progresses, the performers hone their loops with ritual-like precision. Then a funny thing happens: about 45 minutes in, everyone falls into each other's rhythm, creating an oddly musical bit of stage activity. The experience makes one feel as if one has truly entered into an insane asylum.

But Mertes has a purpose behind this chaos. "You can't just go into the space; you have to go *in*," he said, emphasizing the last word with a scooping hand gesture and a grin. "The space is built with materials. I want actors to build in the same way—to make sense of the text and make sense of the space. Building a physical loop is part of that."

*One Flew Over the Cuckoo's Nest*  
Studio 301  
Friday, Dec. 10–Tuesday, Dec. 14

Tickets are not available to the public, but there is very limited space on the standby line one hour prior to performances. See the calendar on Page 28 for details.

A veteran director, Mertes has worked on plays locally and nationally at such venues as New Dramatists, Actors Theater of Louisville, and The Juilliard School. He has also directed drama for CBS, NBC, ABC, and the Fox network, including *Law & Order* and *Guiding Light*. This considerable experience has made Mertes a keen observer of human behavior, a fact confirmed by his cast.

"Brian is aware that every phrase, every gesture, every sound, every stage picture communicates something," actor Clancy O'Connor said. "He's also crazy. He shared with us the fact that his high-school nickname was 'Mad-

Dog Mertes,' and for good reason."

Such a profile seems perfect for a director of *One Flew Over the Cuckoo's Nest*, the now-classic tale of insanity. The play, adapted by Dale Wasserman from Ken Kesey's novel, follows the exploits of a group of mentally and socially challenged inmates at a Pacific Northwest hospital in the 1960s. Made famous by the 1975 film directed by Milos Forman and starring Jack Nicholson, the piece focuses its narrative on Randle P. McMurphy, a troubled but exuberant rebel who attempts to rouse the inmates from

ence to be."

"Our process so far has been one of peeling back all unnecessary layers of 'imagined character,' in order to find truth in all its complexities, the humanity underneath it all," actor François Battiste said. "We're on an uncharted course of amalgamating Ken Kesey's world with our own."

Mertes's deferment to inspiration, however, does not mean the process runs without artistic complications. But instead of viewing this as negative, Mertes sees an opportunity to learn. "There's a lot of discomfort right

**"In life, there are no heroes or villains; every person lives in constant fear and longing.**

**We're all made of the same materials; we just manifest our inner lives in different ways."**

their drug-induced stupor by challenging the authority of the orderlies, led by the motherly but venomous Nurse Ratched.

In order to bring this story to life, Mertes will employ the considerable strengths of the third-year acting class, a stage wrapped entirely in vinyl sheets, and a gigantic shopping cart filled with shoes.

"I don't know what it means, but it was the initial image I had—a big pile of shoes," Mertes said. "I tend to trust those images and see where they lead."

Starting a play with visual suggestions is a standard practice for Mertes, who cites the Russian filmmaker Andrei Tarkovsky and German artist Gerhard Richter as influences on his work with *Cuckoo's Nest*.

"When I did *Cherry Orchard* at Juilliard, I walked into the space and turned to the stage manager and said, 'I think we need about a hundred suitcases.'" When asked what that eventually became, he smiled. "Well, a mountain of suitcases."

Such a simple answer is characteristic of Mertes, who has a remarkably uncomplicated way of looking at staging and shaping a production. Using methods derived from Suzuki and Viewpoints—two styles of performance training focused on liberating the actor's body in the playing space—he encourages his cast to observe behavior as a way into creating a role.

"I don't want their interpretation of the character. I want them in the room, awake and present and ready for an opportunity," he explained. "Because that's how I want the audi-

now, but I'm willing to put up with discomfort and not knowing, and I resist the temptation to fix it," he said. "Stanislavsky talks about preparing so you can go to the subconscious. Hopefully, out of not knowing, you can get a little closer to what's true."

This search for truth has been rewarding for the actors, who have benefited from Mertes's unique approach. "One night at rehearsal, we were mid-discussion when Brian came to an abrupt stop and sat still for a few long moments," actor Amy Ward said. "And he said, 'Listen to that. That is the feel we want this play to have. It's blunt. Raw.' We tuned in. Sally, our stage manager, was in the corridor, tearing masking tape and hanging papers on the wall. That was when I realized that Brian was a true genius. He brings to our attention the beautiful idiosyncrasies our senses neglect on a daily basis."

Ward adds, "This play has taught me that, in life, there are no heroes or villains; that every person lives in constant fear and longing. We're all made of the same materials; we just manifest our inner lives in different ways."

Battiste echoes this sentiment: "My hope is that audiences will walk away from this piece questioning the power of authority, the competence of leaders, and one's own transformative power or effort."

But for Mertes, the play's message can be summed up simply. "It's a play about freedom. It certainly applies to our country right now." □

*Tommy Smith is an artist diploma candidate in playwriting.*

**JUILLIARD CHRISTIAN FELLOWSHIP CHRISTMAS CONCERT**

The Juilliard Christian Fellowship (J.C.F.), is presenting a Christmas concert in Room 309, on Saturday, December 11, at 8 p.m. The concert, which is free and open to the entire Juilliard community, will feature chamber works performed by J.C.F. musicians.

Juilliard Christian Fellowship is a student organization that promotes prayer, worship, Bible study, and fellowship. All students are invited to attend weekly meetings, which are held on Saturdays at 7 p.m. in Room 314. For more information, visit the J.C.F. Web site at [www.jcfboom.com](http://www.jcfboom.com).

**REMINDER TO STUDENTS:**

Community Service Fellowship applications are due on Friday, December 17. For an application form (or to have your questions answered), go to the Office of Educational Outreach (Room 245). You can also check out the C.S.F. handbook on the Intranet.



# Jimmy Heath: At 80, Still a Breath of Fresh Air

By LOREN SCHOENBERG

**E**VEN given the wide array of music at their disposal, it's hard to think of a more appropriate concert for the Juilliard Jazz Orchestra to mount than "Yesterday, Today, and Tomorrow—The Music of Jimmy Heath." Although his status as a jazz legend is indisputable, it's still hard to fathom that composer, educator, and saxophonist Jimmy Heath is approaching 80 and has been on top of his game for almost 60 years. Part of this incredulity is due to Heath's eternally youthful and unassuming personality. By his early 20s, Heath had led his own big band (which included his buddy John Coltrane and which backed up Charlie Parker on one notable occasion), played with Dizzy Gillespie, and toured internationally. Recordings and jobs with the likes of Miles Davis followed, eventually leading to a series of acclaimed recordings with his own ensembles, ranging from quartets to big bands. And let's not forget that his compositions have been recorded by (to just scratch the surface) Dizzy Gillespie, Art Farmer, Cannonball Adderley, Clark Terry, Chet Baker, Miles Davis, James Moody, Milt Jackson, Ahmad Jamal, Ray Charles, J.J. Johnson, and Dexter Gordon. Heath has composed tributes to his mentors, including "Without You, No Me" for Dizzy Gillespie, "The Voice of the Saxophone" for Coleman Hawkins, and "Ellington's Strayhorn" for Billy Strayhorn. As an educator, Heath put his personal stamp on the jazz program at the Aaron Copland School of Music at Queens College, where he spent 11 years. And it was just several weeks ago when Wynton Marsalis's Lincoln Center Jazz Orchestra played Heath's setting of President Lyndon Johnson's most famous speeches, "The American Promise," read by Glenn Close.

At the root of all of Heath's music is a mastery of musical rhetoric and logic that is in some ways Handelian, and that shares much with the work of one of his predecessors, Benny Carter. I had the honor of doing concerts and recordings with both of these gentlemen, and their modest, understated approach always brought out the best in their bands. Rehearsals never became abusive, a warm feeling of mutual respect flowed between all of the parties, and it was clear from everyone in the band that there was

"Yesterday, Today, and Tomorrow —  
The Music of Jimmy Heath"  
Juilliard Jazz Orchestra  
Juilliard Theater  
Wednesday, Jan. 19, 8 p.m.

Free tickets available in the  
Juilliard Box Office.

nowhere else they would rather be and nothing they would rather be doing than playing the wonderful music of this great American composer. The orchestrations are functional in the sense that they do no more than realize the melodic flow that has characterized Heath's improvisations. This comes as a breath of fresh air in a jazz orchestral world burdened

with heavy-handed classical borrowings and effects gleaned from textbooks. Heath knows what works because he has spent more than a half-century listening with a composer's ear while either leading or sitting in jazz bands of all sizes. And in the mid-'70s, Heath studied the symphonic European orchestral conventions while writing his *Afro-American Suite of Evolution*, but has always kept true to the idiom in which he is a definitive artist: jazz. This also



Jazz saxophonist Jimmy Heath

goes for the chamber and symphonic music Heath has composed. Jazz finds its ultimate expression when its master improvisers have the ability to compose and orchestrate their musical vision. Heath's music is suffused with the same wit, rigor, and lack of sentimentality that he exhibits as a human being.

Juilliard is fortunate indeed to have this master musician within its portals. Among the awards given to Heath are a Lifetime Achievement Award from the Jazz Foundation of America; the Carter Woodson Foundation Award; the Living Legends of Jazz Award from the Afro-American Historical and Cultural Museum in Philadelphia; appointment to the board of trustees of the Thelonious Monk Institute and its Founders Award; the Queens College President's Medal; and an invitation to perform at the White House. (He was awarded an honorary doctorate from Juilliard in 2002.)

The upcoming concert means that the students in the Juilliard Jazz Orchestra will have the opportunity not only to rehearse with Heath, but to ask questions such as "What was it like going to France alongside Coleman Hawkins when you were 22 years old?" or "How did you deal with taking John Coltrane's place with Miles Davis just months after they recorded 'Kind of Blue'?" Coltrane once said of his friend: "I had met Jimmy Heath, who—besides being a wonderful saxo-

phonist—understood a lot about musical construction. I joined his group in Philadelphia in 1948. We were very much alike in our feeling, phrasing and a whole lot of other ways. Our musical appetites were the same. We used to practice together, and he would write out some of the things we were interested in. We would take things from records and digest them. In this way, we learned about the techniques being used by writers and arrangers." There will also be the chance to engage in the seemingly more matter-of-fact daily chatter about reeds and life on the road and all the other issues that musicians deal with that is equally important in giving them an example of what a great artist is like up close and personal. This is a golden era for jazz when we can celebrate men like Jimmy Heath, who are still in their prime, and hear their music interpreted by a band whose median age is six decades younger chronologically—but certainly not spiritually. □

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

## WORDS without SONGS

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

### Further

By Beth Konopka

It's autumn now, he's still away.  
Said he'd be back long ago.  
Cold winds blow suffrage in with the snow.

### Moving Through

By Katherine Cowie

Cool blue mud on my toes tonight  
As I peel off the snake skin  
And lick the wound that might  
Leave a mark

Twist my head through the cracking shell  
And squeeze out of my loving arms  
Into the new night air where  
I am no longer a child

Beth Konopka and Katherine Cowie 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](mailto:ronprice@juilliard.edu)).



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CSM is pleased to welcome Carol Rodland, visiting viola faculty, New England Conservatory of Music.

**GUEST ARTIST:** Chen Yi, *composition*

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# Annual Celebration Keeps The M.L.K. Dream Alive

By JAMES MARTIN

SOMETIMES dreams, like children, get a little lost. Despite our best efforts and diligent watchfulness, we may lose our focus and one of those precious little things we were so mindful of slips away. It might just be for a split second or perhaps some lengthier absence, but depending on the fragility of what we possessed, it could be devastating, or at least distracting. Whether it be the trace of last night's illusion or the larger dream that Dr. Martin Luther King Jr. prescribed, I am immediately reminded of the Langston Hughes poem that begins, "What happens to a dream deferred," when I think of tending to my own dreams. The poem lists a myriad of possible endings, from a washed-out and apathetic fizzle to a final, grand explosion. Each dream is its own composition, to be handled with intuition and respect for those real-time things inspiring it into reality.

This year's M.L.K. Celebration at Juilliard will offer opportunities for this kind of reflection, as we examine and revisit not only the truths that Dr. King himself coined, but those people, events, and ideas that inspired his own dream and the works of the civil rights movement. Our theme is "Kings of King—Celebrating the People and Principles That Inspired Dr. King and His Life's Work." I'm very excited to be working on the project again as director. Each time I revisit the richness of the material, I am always challenged and moved in amazing new directions.

The M.L.K. Celebration is still the only opportunity for Juilliard students from all divisions to actively participate as creative artists in their community, in conjunction with other disciplines. M.L.K. has always been fueled by and filled with the best of Juilliard's gifts. A successful celebration is energetic and thoughtful, full of generosity in the performances and kinetic in the creation of the individual pieces. It is these individual compositions that elevate the collective souls of those present and inspire them to continue doing great things in humble ways.

For this reason, I would encourage all Juilliard students to take an active role in this year's M.L.K. Celebration. As

the director, I would challenge them with this commission for the larger community: to uncover the mystery of King as artist through his own inspiration. If you'd like to participate but don't know where to start, here are some suggestions: Watch one of the previous M.L.K. tapes for an idea of what happens during the evening. Do some legwork and read about the realities of King's life and the history surrounding the civil rights movement. Once you have a general knowledge,

**The M.L.K.  
Celebration has  
always been fueled  
by and filled with  
the best of  
Juilliard's gifts.**

begin focusing on your own personal thoughts and feelings. The most effective offerings invariably come from the most personal reflections, and from commonplace but specific occurrences.

Also, don't shy away from skewing the angle of your perspective. Not everything must be from King's own perspective. For instance, what did Ghandi think of King? For that matter, what did Indira think of Coretta? These are two very different women from very different worlds, doing very similar work. Look in those places you wouldn't think to look. For instance, sports events rally huge crowds and have sparked social changes on more than one occasion. Check out all the events of those times.

As we explore the people and events that inspired King's dream, our hope is to add to the infinite truths that he and others like him have been able to reveal.

The 2005 M.L.K. Celebration takes place at 7 p.m. on January 17, 2005, in Paul Hall. For information on how to participate, stop by the Office of Student Affairs (Room 219) or e-mail [osa@juilliard.edu](mailto:osa@juilliard.edu). □

James Martin (M.M. '95, voice) directed the M.L.K. Celebration in 2002.

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### SPRING 2005 CAREER DEVELOPMENT SEMINARS

These free seminars are designed to help alumni and students improve their professional development skills. All are at 6 p.m. except where noted. For more information, contact the Career Development Office, ext. 313. Complete descriptions are available at [www.juilliard.edu/alumni/alevents.html](http://www.juilliard.edu/alumni/alevents.html).

Monday, February 7: **Creating the Perfect Performance Resume**

Speakers: Derek Mithaug, director, Career Development; Joseph Bartning, administrative assistant, Office of Career Development.

Tuesday, February 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; and faculty member Elaine Douvas.

Wednesday, February 9, at 9 p.m.:

**Dancing on Broadway**

Speakers: Alums Darrell Moultrie, Gelan Lambert, Amy Hall; Moderator: faculty member Alexandra Williams-Wells.

Thursday, February 10: **Freelancing, Contracting, and the Musician's Union**

Speakers: Joe Eisman, director of organizing for Local 802.

Tuesday, February 15: **Auditioning for Theater, Film, and Television**

Speakers: Rob Decina, author; JoAnna Beckson, audition and screen-test coach; Brian O'Neil, former agent and author.

Wednesday, February 16: **Gotour!**

Speakers: Rachael Elliott, marketing and research coordinator for The Field; Camille Dieterle, membership manager for The Field.

Thursday, February 17: **Creating Winning Auditions**

Speaker: Don Greene, Ph.D.



# At Doctoral Forum, Schumann Undergoes Radical Analysis

By BENJAMIN SOSLAND

HERE are some key facts about the song cycle *Frauenliebe und leben*:

Robert Schumann wrote it in 1840, a period during which he composed most of his songs after nearly a decade of writing instrumental music almost exclusively. He had just endured a yearslong public struggle for permission to marry Clara Wieck, a child prodigy who had become a pianist of considerable accomplishment by her early adulthood. Clara's father—he was also her piano teacher and, by most accounts, willing to exploit his daughter's talents for financial gain—forbade the couple to marry on the grounds that Clara's concert career would suffer. He also publicly excoriated Schumann, who was then gaining repute as a music critic, by accusing him in print of a range of improprieties, ranging from alcoholism to sexual promiscuity. Only after a lengthy court battle in which Clara's father was found guilty of slander did the couple fulfill their courtship by marrying on September 12, 1840, a day before Clara's 21st birthday.

The eight songs of *Frauenliebe und leben* (*A Woman's Love and Life*) depict seminal moments in a woman's life: her first awakening to love, her subsequent marriage, and the realization that she is pregnant. The cycle ends abruptly with the sudden death of her husband. As in most song cycles, the audience comes to know the character in *Frauenliebe* without ever learning her name, or where, when, and how she lives. Instead, over the

course of eight songs, she reveals her inmost thoughts, offering a vivid emotional outline but leaving the audience to infer the more specific aspects of her life. The songs range in character from poignant expressivity to breathless excitement. Schumann's gift for lyricism and his poetic sensitivity are firmly intact throughout.



Rufus Hallmark speaking about Schumann's *Frauenliebe und leben* at a Doctoral Forum in Morse Hall on November 2.

The text of the cycle was written by Adelbert Chamisso, a French-born poet who settled in Germany. His works, which ranged from travelogues to fiction, were especially popular during his lifetime, even considered progressive, for their depictions of daily life and domesticity. He created a niche market that held special appeal to women.

Those are some basic, indisputable facts. Anything else one can say about *Frauenliebe und leben*—and there is a lot—is opinion. For musical analysis and poetic criticism do not reveal truth; they are “merely someone's assertion,” posited Dr. Rufus Hallmark at a recent Doctoral Forum, “Putting Words in Schumann's Mouth: The Analyst (or Editor) as Ventriloquist (the Case of *Frauenliebe und leben*),” held on Election Day. Like its counterparts in art and literature, music analysis does not reveal an objective reality. Instead it leads to “informed observations,” Dr. Hallmark said. At the same time he warned against giving up on analysis altogether, saying it remains one of the best ways to develop a deeper understanding of music.

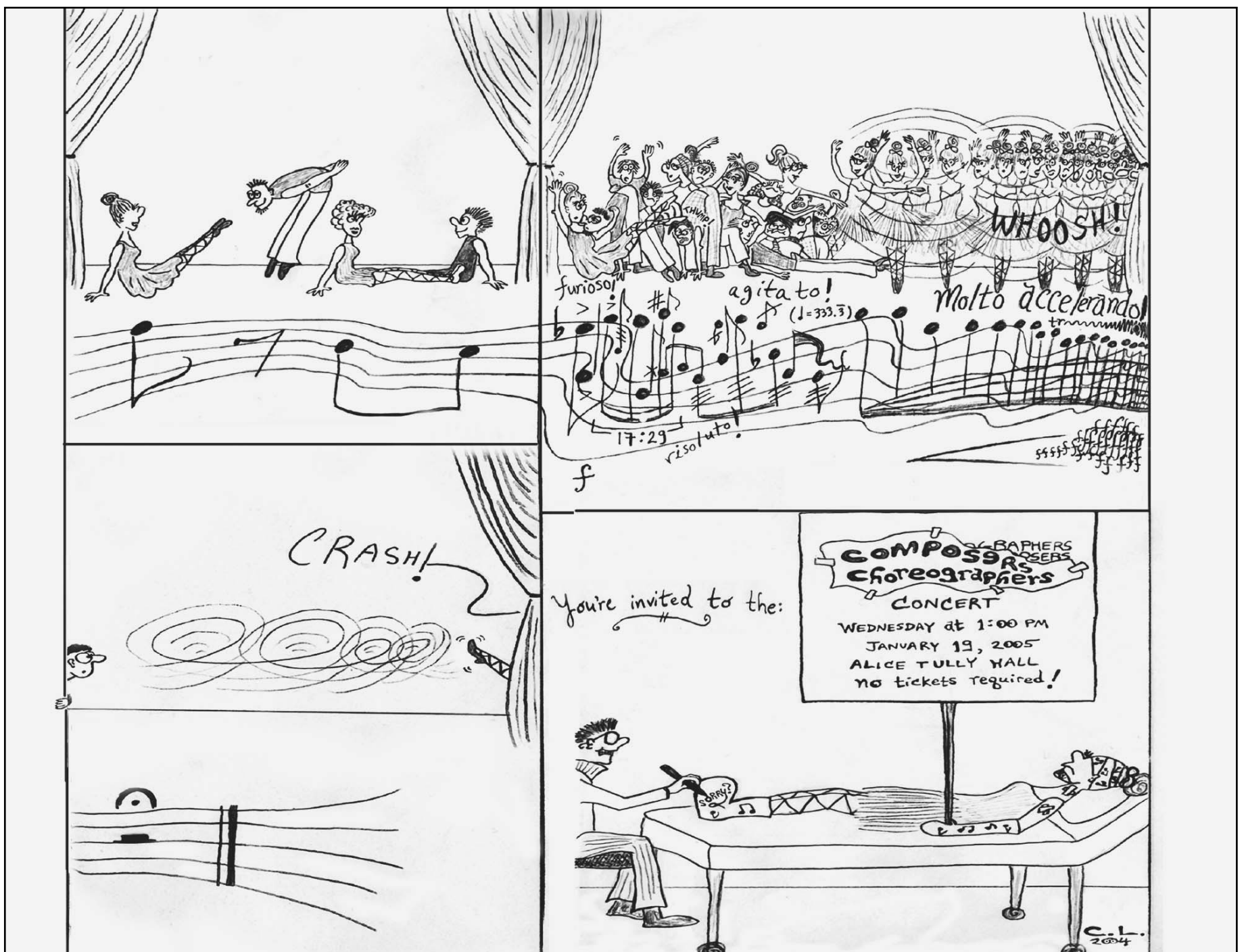
Dr. Hallmark is the chair of Rutgers University's music department. He has taught at M.I.T. and Brown and was previously the director of the Aaron Copland School of Music at Queens College. He was educated at Davidson College, Boston University, and Princeton, where he received a Ph.D. in musicology in 1974. (His dissertation, “The Genesis of Schumann's *Dichterliebe*,” as well as other publications, are available in the Juilliard library.) Dr. Hallmark is also an accomplished singer, a skill he displayed during his lecture when he sang excerpts from *Frauenliebe und leben*, accompanied by Hiromi Fukuda, a D.M.A. candidate in collaborative piano.

In preparation for the forum, Prof. Hallmark asked the audience to read “Whose life? The Gendered Self in Schumann's *Frauenliebe* Songs,” an article by Ruth

Continued on Page 22

## ChoreoComp: Two C or Not Two C?

Which comes first, the music or the dance? For six intrepid pairs of composers and choreographers (or choreographers and composers, depending whom you ask), the question becomes moot as they collaborate on creating six original works that explore the interdependence of the two art forms. We asked composer Cynthia Lee Wong—herself a veteran of the process—to provide *Journal* readers with an insider's view of this popular class that comes to fruition each January with a free, public performance at Alice Tully Hall. How do they match up? Come see!





## Legendary Teacher Offers Insights on J.S. Bach

By EMILY ONDRACEK

**B**LANCHE HONEGGER MOYSE is among those rare individuals imbued with music, for whom it flows naturally and unrestrainedly. Born in Switzerland nearly a century ago, Moyses has devoted her life to the study, teaching, and performing of music. Among her teachers were such renowned musicians as Adolph Busch, Georges Enesco, and Wanda Landowska. Shortly after the end of World War II, Moyses and her husband came to live in Vermont, where they had a hand in establishing several musical institutions, including the Marlboro Music Festival and the Brattleboro Music Center. A bow-arm ailment forced Moyses's retirement as a violinist, and she focused on the study and performance of the choral works of J.S. Bach (founding the New England Bach Festival in 1969). In a master class in Morse Hall on October 27, Blanche Honegger Moyses shared her expertise in the music of Bach with four students and an attentive audience.

"Play it again, just thinking of what you want to do. Not of me. Play for you." These were the first words from Moyses after flutist Jasmine Choi played Bach's Partita for Solo Flute—and she played the work two more times. "I would like you to bring more architecture to what you do," Moyses insisted. "All has to make sense, stops and breaths have to make sense as a whole; give a meaning to your stops." She stressed the importance of becoming more familiar with Bach's music, simply by playing what he wrote and allowing the notes to take a meaning of their own. "Get more friendly with Bach and have him tell you what to do. Let it play itself."

Sarah Kapustin brought poise, elegance, and a clear, ringing sound to the first and second movements of Bach's Sonata No. 2 in A Minor for Solo Violin. Moyses was delighted, but advised: "Don't do that scale like it's a game; it's a serious piece. You must play with even more love, it's too easy for



The performers and faculty members gathered around Blanche Honegger Moyses after her chamber-music master class. (Left to right) Susan Paik, violin; Seymour Lipkin, piano faculty; Moyses; Jasmine Choi, flute; Carol Wincenc, flute faculty; and Sarah Kapustin, violin.

you." The bow must always be used with intelligence, Moyses explained; careful decisions about how much bow to use bring more seriousness and meaning to any performance. Again, she encouraged Ms. Kapustin to add her own personality to her performance while showing to the audience Bach's great intelligence.

"You have such a beautiful sound, you don't need so much vibrato," Moyses exclaimed after Susan

Paik's performance of the Chaconne from Bach's Partita No. 2 for Solo Violin. Moyses said that vibrato should be only used for ornamentation, and gave an in-depth look at using the bow intelligently. It must be treated metronomically, she explained. Full chords need full bows, while in other places, the bow must be cut up intelligently. One should never do anything too quickly when playing Bach; everything must be well thought out.

Violinist William Harvey gave a very controlled, thoughtful performance of the Sarabande and Allemande from the same Partita, which Moyses praised before asking him to play another movement, the Gigue. A few measures into it, Moyses exclaimed, "Ah! You frighten me! You will kill me like that!" Bach's music, she explained, should not be too fast or aggressive. It must, of course, be physically precise and clean. "It's not serious enough," she told Harvey. "Less nervous, less quick, more rhythmic. One must always be calm in Bach and never too quick, as if you eat too much."

Throughout the class, Moyses dwelled on her belief in the importance of letting Bach speak through his own music, and the importance of intelligent playing. For violinists and string players in general, this means giving careful consideration to use of the bow; flutists and other wind players must give meaning to their breathing. The performer's responsibility is to play the music many times, until a high level of freedom and comfort is reached. Only then can Bach's music truly be conveyed to the audience as the masterwork of a musical genius. □

Emily Ondracek is a master's student in violin.

## Caffeine, Rachmaninoff, and Voskresensky

By JEANNETTE FANG

**O**NCE I was served "Russian-style coffee," which happily shot my already caffeine-dependent heart rate into the stratosphere. It's no exaggeration when I say that this grainy pudding of finely ground roast was thick enough for my spoon to stand up in. If this is indicative of what the Russians drink, then I think I've discovered the secret to Mikhail Voskresensky's infectious energy. He is quite possibly one of the most dynamic characters to stand in Morse Hall, with his perpetual grin of amusement, benevolently crinkled face, Beethovenesque tufts of hair, and limitless enthusiasm.

Hailed alongside Vladimir Ashkenazi, Lazar Berman, Dmitry Bashkirov, and Eliso Virsaladze as one of the brilliant new Russian pianists of the post-Richter generation, Voskresensky was the bronze medalist in the first Van Cliburn Competition in 1962 and has won prizes in the Schumann, Enescu, and Rio de Janeiro International Competitions. Constantly shuttling between the Moscow and Tokyo Conservatories, Voskresensky briefly visited Juilliard two years ago as a guest artist, but is here now for a prolonged stay as an artist-in-residence.

His master class on October 25 began with an obligatory Rachmaninoff selection: his Variations on a Theme by Corelli, solemnly played by Vasileios Varvaresos. Voskresensky sat beside the performer on the piano to the left, twitching his expressive mouth and studying the score, alternately frowning, smiling, or inspecting the student's feet to observe his pedaling. As soon as Vasileios finished, he bounded up

enthusiastically—"It's great, such a good performance!"—and then rapidly preceded to fire off with what he liked and what he didn't, his emotional voice emphasizing his points even more than his actual words.

While the listeners might have gotten lost occasionally in the details, we were mesmerized, because he was so lively. Clearly this was music Voskresensky loves and is excited by. He spent an hour with Vasileios, spilling out his ideas of how the theme should

be "severe," not "religious or tender"; how the sound must be "deep, *deep*, like Rachmaninoff's sound, very rich"; how the pedal should be precisely applied and not "too murky." He exhorted for more "Russian drama," for more of the "nostalgia, laughter, suffering" within the piece, poetically urging for the portrayal of hope by entreating one to "look to the gods."

He pointed out that the polyrhythms of the first variations must be keenly felt in order to bring out the inherent tensions; that one must not over-solemnize or slow them down. As he had Vasileios start again, Voskresensky egged the performer on, snapping his fingers and singing along with glee. He demonstrated the dynamics he wanted through his roller-coaster voice, as the audience tittered with enjoyment. He exhorted for more flow after the central adagio variation: "You play ... a little like ...

you walk. It must *flow*." His repartee with Vasileios—who was not at all intimidated by Voskresensky's emphatic nature—was entertaining.

Voskresensky was clearly revved up for the next piece ("Medtner, I like him very much, as you also will!") but he was in no mood to sit still and listen. He immediately stopped Nicholas Ong after the opening of the Sonata, Op. 22, to entreat for more crescendo. As Nicholas resumed, Voskresensky periodically interrupted with the occa-

**At a Russian pianist's master class,  
a call for drama, energy, expressiveness,  
and the sounds of bells.**

sional "soft, very soft" or "yes!" He sang along, stood up and walked around, shook his fist to the music. Sometimes he doubled the melodic line on the other piano, grumbled, or air-conducted while Nicholas played with admirable ease and fluidity. "Bravo!" said Voskresensky when Nicholas finished. "I like very much. Very emotionally ... *sincere*." But he wanted "more energy. You have the temperament, now go!" And as Nicholas started again, it was to Voskresensky's accompaniment of foot-stamping and clapping. He invoked feral imagery, telling him to think of a lioness; he pointed out how one must feel the "light of major and the drama of minor—for me, this is the point of this music!" He constantly urged for extremes, for drama and passion, urging Nicholas "not to be afraid to be expressive."

The evening was capped off with

the forceful Allegro of Prokofiev's Sixth Sonata, the first of the three "War Sonatas." Immediately after Ang Li's performance, Voskresensky gleefully shouted, "Bravo! I like, I like." He certainly seemed happy during her performance, actively enacting all the drama of the piece, and was occasionally moved to parallel her warm, robust sound with gleeful laughs and militaristic punches. But still he asked for more drama and conflict. He pointed out the bells in the piece and how Russian music is full of them, but that Prokofiev's differed from Rachmaninoff's because they portrayed the anxiety of war. He insisted that the bells should be clearly differentiated from the melody, that there should be more precision in what was what. He also said, "This music *must* have resistance, has to feel difficult." As she played the passage again, I noticed that, contrary to some master classes, no one around me was yawning. So we were surprisingly shocked by the fire drill that blared at precisely 7 p.m., cutting Voskresensky off abruptly just 20 minutes into the Prokofiev. I suppose it was a logical ending, since his energy showed no signs of waning—and the clang added a fitting touch to the discussion of Russian pianistic bells.

I don't want to be guilty of an amateur's kind of glee, since Voskresensky's observations were as insightful as those of any other distinguished teacher. But what I carried away most from the master class was a new physical sprightliness, a renewed enthusiasm, and living proof that the ecstasy of music doesn't diminish with experience. □

Jeanette Fang is a second-year piano student.

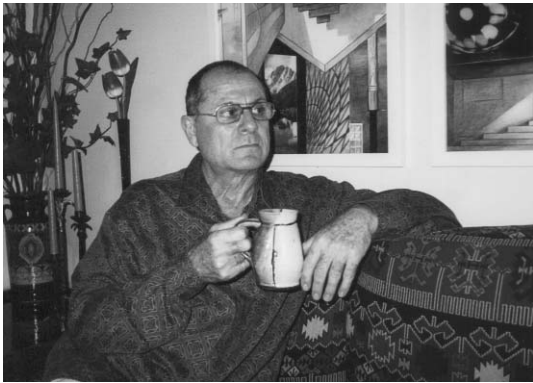
# JUILLIARD PORTRAITS

## Moni Yakim

Drama Faculty

*A native of Jerusalem, Moni Yakim began his theatrical studies in Paris at the Théâtre Nationale Populaire before coming to the U.S. to work with Stella Adler. He has directed plays for Yale Rep, the American Shakespeare Festival, and Off-Broadway, and has taught for more than 30 years at both Juilliard and at Circle in the Square Theater School. Yakim is the author of the book *Creating a Character: A Physical Approach to Acting*.*

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



Moni Yakim

I was very fortunate to have two theatrical giants—Etienne Decroux and Stella Adler—as my artistic parents. Mr. Decroux, the man who created modern mime, opened my eyes to the endless possibilities of physical expression, and inspired me to become an artist of the theater. I was a member of his company for five arduous but most exalting years. Ms. Adler, after seeing me perform in Paris, brought me to the U.S. to study with her and teach at her conservatory. It was in her class that I gained insight into the actor's process, which proved to be invaluable in my growth as a teacher and stage director. She also taught me that humanity and truth must be infused into the aesthetics of whatever form and style of play I worked on. I would like to mention George Wilson, my mentor at the T.N.P., as well, for instilling in me a love of language, poetry, and the classics.

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

When I was 8, my older brother took me to see a production of Henrik Ibsen's *Peer Gynt* at the Habima Theater in Jerusalem. I did not understand much of the play, but I was mesmerized by the transformation of the wild, young Peer Gynt into a helpless old man. The experience transported me into a world of mystery. From then on,

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

there was no transition from everyday life to theater—just a natural evolution.

**What theatrical performance have you attended that changed the way you think about theater?**

The Berliner Ensemble production of Bertolt Brecht's *Mother Courage* with Helene Weigel (Brecht's wife), and *The Resistable Rise of Arturo Ui* with Ekkehard Schall and *The Life of Galileo...* all directed by Bertolt Brecht. These productions were economical, precise, and clear. I didn't know a word of German, yet their impact was monumental. Every gesture was justified and meaningful, down to the motion of the actors' eyes. Every syllable and vocal color penetrated directly to the brain and the heart. The sets were elaborate but never intrusive. An intense and thought-provoking humanity emerged from the work of the most disciplined and capable group of actors I've ever seen.

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

Sharing a program with Jackie Mason. He insisted on doing his act first, due to an additional engagement elsewhere. He stayed on stage for three and a half hours. Finally, when I went on, I realized that—out of 1,500 in the audience—about 20 people remained. My act lasted 30 seconds.

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

The Wailing Wall in Jerusalem. Awe-inspiring and spiritual, it is a healthy ego check that makes one consider humility.

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

My greatest passion is writing poetry in Hebrew. And people would be surprised to find that I am not as scary as I seem.

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

At the risk of employing a common cliché—my proudest accomplishments are my two sons, movie-maker Boaz Yakin and graphic-novel artist Erez Yakin.

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

Forever seek your true nature.

## Cynthia Baker

Recital Hall Manager, Concert Office

*Born in Topeka, Kan., Cynthia Baker grew up there and in Englewood, Colo. She earned a B.S. in theater from Kansas State University before moving to New York.*

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

I came to Juilliard as a stage manager in the Internship Program during the 1986-87 school year. A year later, I became production manager for the Dance Division, and stayed in that position until 1993. After several years of freelancing, I returned to Juilliard in 1999 in my current job.

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

Although it's not really an "at Juilliard" job, I would like to spend a day with Mary Rodgers Guettel. She has been so inspirational here, and I respect and admire her wealth of experience in the theater. It would be interesting to see the business from her point of view.

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

I also work in the world of televised special events (the Grammys, the Tonys, Michael Jackson's television special, etc.), so I've had a number of strange and memorable experiences. But I'm not going to put anything in print!

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

I'd spend the day with my partner, Evelyn. We'd probably go to the movies or a museum, or just spend the day with our "kids"—a 13-year-old cat named

Floozie and a 6-month-old Australian shepherd named Patches.

**Do you have artistic or professional activities outside Juilliard?**

I freelance as a professional stage manager and stagehand. One of the great things about Juilliard is that it encourages administrative staff and technical people to continue practicing their art or craft. I believe the students and interns at Juilliard benefit from interacting with professionals on all levels. And when I'm out working on an event and a former Juilliard student is performing in the show, it feels like it all comes full circle.

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

I enjoy all types, but I have to admit a soft spot for musicals. Perhaps it's because they are a combination of theater, music, and dance.

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

I love the outdoors. Fall is my favorite time of year, and I love to go hiking or work out in my garden. When it's time to be indoors, I like to cook.

**Where would you most like to travel?**

I spent a lot of time hiking in the Rockies growing up, so I love the mountains. But living on the Great Plains taught me to appreciate the different types of terrain this planet has to offer. I hope to visit many more places—especially Alaska, before it's completely spoiled by oil wells and fast food outlets. I've always wanted to see the aurora borealis.

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

It's hard for me to pick "est" moments (proudest, happiest). There are things in my life that I am proud of: my relationship, my house, and my career. I'm also proud of my nieces and nephews, but I really can't take any credit for them.

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

As a kid, I used to fly and do aerobics with my dad. We had a small plane that my dad actually remade the wings on. I thought it was great fun, but my mom and my sister usually chose to stay on the ground.

**What is your favorite thing about New York City?**

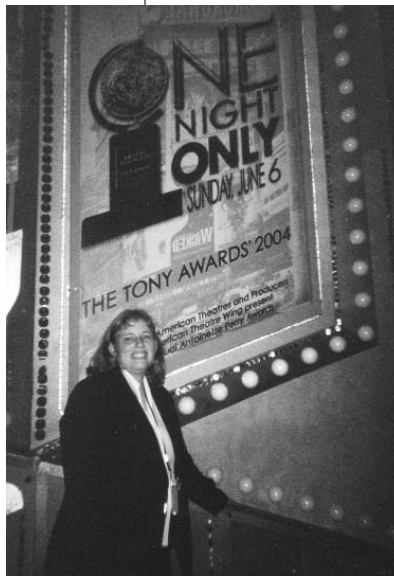
I love the exhilaration of being a part of the city. It's contagious, like the arts—once it's in your bloodstream, it is hard to get rid of. As much as I love being in the country, I can't bring myself to leave the city.

**What book are you reading right now? Or what CD are you listening to?**

I commute from Pawling on Metro North, so I do a lot of reading and word puzzles. Right now I'm reading through the *Cadfael* books by Ellis Peters.

**What is your dream job?**

In many ways, this is my dream job. Working here at Juilliard allows me to stay connected to all types of performance and all aspects of production. I'm proud to be connected to such a fine institution, and still have the flexibility to be part of the mainstream of popular culture. Outside of Juilliard, I have done more than I ever imagined (i.e. being a stage manager for Carly Simon; working on President Clinton's birthday party). I look forward to what dreams may come.



Cynthia Baker working at the 2004 Tony Awards presentation.

# James DePreist on Rhythm, Role Models,

Continued From Page 1

this job correctly would be to devote this large amount of time to it. I thought at the time I said yes that I would not have to say yes to anything else! But then I was asked by the Phoenix Symphony to serve as an artistic adviser. I accepted because it was for a short time. Then came an invitation from Tokyo to conduct there. All this appealed to me greatly, because those of us who teach should be active in the field whenever possible.

**DP:** What are you expecting from Juilliard students? What has your experience been with them?

**JD:** I don't compromise between the sound I look for at the Philharmonic or in Boston and what I expect at Juilliard. These are young musicians capable technically of doing anything I might ask. They are aware of a wide range of sonic possibilities, and they are not jaded, as one finds from time to time with orchestras churning out music week after week. Juilliard students have access to the best orchestral sounds, from the New York Philharmonic and the Met Opera Orchestra across the plaza, and from visiting orchestras. The Juilliard faculty gives them the resources to achieve the orchestral results we want, and there's a natural competitiveness in an environment like this that makes it appealing for any conductor. For me to be able to work here on a more extensive basis makes it absolutely irresistible.

**DP:** In your discography I notice a great deal of contemporary music, music by composers not necessarily widely known. Will this form a good part of the repertoire you conduct here at Juilliard?

**JD:** Juilliard students will naturally be inquisitive about the music of our time. I am inquisitive, too, and I know what my colleagues who are composers are doing. This music is not always necessarily good, but if out of 20 works by a

contemporary composer you find one you really care about and do it in several places, that is an achievement. The goal should be always to desire to be open to those experiences. Juilliard students can devour contemporary works that might pose rhythmic or technical difficulties for other orchestras, but because we have the rehearsal time, we can cut through those difficulties. There's an ability and an affinity here for the contemporary music I care about doing. Of course, one still wants, for example, to learn to play Mozart with style and

about your own student days. How did you start out, and at what point did you decide you wanted to conduct?

**JD:** Well, I had planned to be a lawyer! You know, my aunt was Marian Anderson, so my family had "given at the office" so far as music was concerned. I went to the Wharton School [at the University of Pennsylvania]. I did also study at the Philadelphia Conservatory—piano and percussion—and I did arranging for Stan Kenton's band, but it was all avocational. I was

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**"Music making is about the human experience—  
not the white experience, not the European  
experience or the African-American experience.  
To the extent that we're human,  
it should be available to all of us."**

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grace, but one tries to have a balanced palette of music, to go for new things.

**DP:** What in particular do you now want to bring to or elicit from Juilliard players?

**JD:** I want to make sure the musicians in the Juilliard orchestras have a wide range of orchestral expression. There may be a tendency, because they're so good, to fall into a "glorious trap" of large 19th- and 20th-century works, while neglecting Mozart and Haydn. The Juilliard orchestral players must have an awareness of the arsenal of colors and sounds at their disposal, and be open to the variety of conducting styles they will encounter here. This is so very, very important, and I hope to emphasize it in my concerts. I want students to realize the varied and bountiful feast they have before them. It will stand them in good stead as they work with orchestras around the world, adapting easily to a variety of styles.

**DP:** Your students will probably read this interview. Tell me—and them—

serious, but I thought my career would be as a lawyer. Then I had the chance to go on a State Department tour to the Far East. There would be recitals and lectures and performances of American music, as well as of standard repertory. I had met Bernstein, and he said, "Well, on the tour you'll be able to find the thing you can do, and the one thing you can't do without." In Bangkok I decided conducting was what I really wanted to do. Now, on that tour I also contracted polio, so I didn't know if I would be able to work or conduct at all. But it was absolutely clear to me that conducting was what I wanted to do. Bernstein suggested I enter the Mitropoulos [Dimitri Mitropoulos International Conducting Competition]. I only got to the semifinals, so I went back to Thailand and worked with orchestras there. When I came back to the United States, I won first prize in the Mitropoulos. I became Bernstein's assistant at the Philharmonic for a while after that, before I went to Europe.

**DP:** You mentioned you were once a



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## Readying a Requiem for Carnegie Hall

By CHRISTOPHER KAPICA

WHAT goes into preparing a large chorus to perform works like the Brahms *German Requiem*? The intricacies of this 75-minute masterpiece must be treated meticulously in order for the essence of the revered composer to emanate—perhaps a cumbersome feat. It is a challenge that Judith Clurman, director of the Juilliard Choral Union, is more than willing to undertake as she readies her chorus for a performance of the Requiem with the Juilliard Orchestra under James DePreist.

“Every little note, every nuance is important,” says Ms. Clurman. “Brahms has marked the score brilliantly; it's right there in black and white. That's what makes it so exciting to work on a piece like this.” Her ardor is certainly present in her work. At rehearsals, she sticks entirely to the orchestral score as opposed to a piano arrangement. This allows her to delve into every facet of the music with her chorus, from scrupulous study of the text and enunciation of the original German to rhythmic articulation and tone coloration in order to most accurately present Brahms's vision. Anything less assiduous would be a disservice to the score, she says.

For the Carnegie Hall performance of the Requiem, Maestro DePreist, Juilliard's new director of conducting

and orchestral studies, will conduct the orchestra and the 100-member Choral Union. Ms. Clurman says she is eager to work in tandem with Maestro DePreist and anticipates a synergetic relationship that will last long into the future. There has to be a “musical marriage” between a choral and orchestral conductor in order to present such a superlative work, she says. “Understanding a conductor's temperament and his style are what's important.” In order for a collaboration such as this to be successful the two groups must work independently first; generally the chorus and orchestra hold a series of independent rehearsals, followed by one or two piano rehearsals prior to the long-awaited dress rehearsal with the orchestra and the soloists (the Brahms is scored for orchestra, chorus, and soprano and baritone soloists). It is then that the true grandeur of the Requiem will finally manifest.

A collaboration of this nature is relatively new at Juilliard and has enormous potential. Says Ms. Clurman: “Putting language with an instrumental ensemble is very exciting. We make Brahms come alive together.” She hopes that the sounds and colors she creates with the chorus inspire the orchestral players and move the audience as much as Brahms's poignant music moves her. □

Christopher Kapica is a first-year undergraduate studying music composition.



## and the Road to the Podium

jazz musician and arranger. Will Juilliard students find your style as a classical musician to be influenced by that?

**JD:** The most neglected aspect of classical music training is rhythm—the placement of music in time. Rhythm is often the least developed concept early on in terms of pedagogy and internalization. Rhythm is like real estate: location is everything. I hope musicians at Juilliard will not fail to focus on

with Itzhak Perlman he was of course sitting, and he said, “What are you standing up for?” I didn’t have any answer except, “The conductor always stands.” So from that moment on I sat down. Now, as a result of surgery, I use a wheelchair. I had to ask myself, “What is the frame of reference for coming on in a wheelchair?” But what’s the big deal? Are people going to say they’d rather have me come on with crutches and braces? There wasn’t a frame of reference; now, there is.



Photo courtesy of the Oregon Symphony

**Maestro DePreist enjoys the company of some canine friends during his tenure with the Oregon Symphony.**

rhythm when they have left school—not just because of the rhythmic quirks of 20th- and 21st-century music, but also because of the fundamental role of rhythm. As far as style, I never thought of myself in terms of one style or approach. I grew up with Stokowski and Ormandy in Philadelphia, that rich and warm and lustrous string sound. I’m biased because I grew up in that kind of sound field. If the repertory calls for it, that’s the sound I’m seeking, as well as fundamental principles of how the line is shaped.

**DP:** You mentioned contracting polio early, during your initial tour of the Far East. It seems not to have slowed you down at any point.

**JD:** Everyone has one problem or another. It did give me pause because I wanted to conduct, and there was no frame of reference for braces and crutches onstage. What do

**DP:** When you started out there was very little, if any, frame of reference for African-Americans on the podium, either.

**JD:** At that time there were two prominent African-American conductors: Dean Dixon and Everett Lee. They made their careers in Europe. Those of us who happened to be African-American and who wanted to pursue careers in classical music—and the same was true for my aunt, who was inspired by Roland Hayes—what we were drawn to was the music itself. I had been going to the Philadelphia Orchestra as a teenager, hearing that orchestral sound, wanting to be a part of it regardless of whether or not there were African-Americans in that field. When you are, for lack of a better word, “pioneering,” the magnet is the music. It’s an afterthought that you don’t see other examples. When I was in college at the University of Pennsylvania in the mid-1950s, there were still two different locals of the American Federation of Musicians in Philadelphia—one black, one white. Certainly it was worse at the time my aunt was making her career. But one perseveres in spite of it. Music making is about the human experience—not the white experience, not the European experience or the African-American experience. To the extent that we’re human, it should be available to all of us. □

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For ticket information, see the calendar on Page 28 or visit the Carnegie Hall Web site: [www.carnegiehall.org](http://www.carnegiehall.org).

you do with them? I used to stand up to conduct the first few times. It was in one sense a feat, but you really want the audience to focus on the music. The first time I worked

*David Pratt is a freelance arts writer living in New York City. In addition to The Juilliard Journal, he has written for The New York Times, Playbill, and many other publications.*

### SUMMER PROJECT GRANTS AVAILABLE

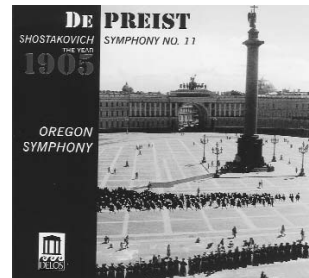
Have you heard of ArtReach or Project UGLy? These began as summer projects created by Juilliard students and funded, in part, by the School. Proposals for summer projects—which must reflect your sense of social responsibility as an artist and have educational value to you as a student—are due March 1, 2005. If interested, pick up a Summer Grant information sheet in the Dean’s Office today. What will YOU be doing next summer?

## DISCOVERIES

by Brian Wise

### DePreist Discography Displays Conductor’s Eclectic Tastes

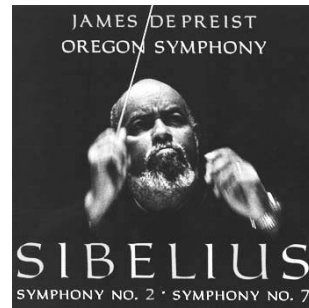
SINCE James DePreist became the director of conducting and orchestral studies at Juilliard this fall, many New Yorkers are getting better acquainted with his career and accomplishments. Any survey of his work would put his recordings near front and center. During his tenure as music director of the Oregon Symphony from 1980-2003, and now as that orchestra’s laureate music director, he has made a steady string of recordings ranging from standard to offbeat fare.



The very fact that DePreist has even made CDs is in itself remarkable given the decline in recordings by American orchestras due to high labor costs. But in 2000 the Oregon Symphony received a \$1 million grant to underwrite recordings from Gretchen Brooks, an appreciative patron of the orchestra. As a result, the conductor marked the final five years of his tenure with at least two recording sessions per year on Delos, for which he was granted complete artistic freedom.

Several discs in the series reveal his strong commitment to Nordic and Russian repertoire, including two recent CDs featuring symphonies of Shostakovich and Sibelius. The former composer’s Symphony No. 11 (“The Year 1905”) is an underappreciated work, a tense, theatrical depiction of the prerevolutionary events of 1905, when Czar Nicholas II opened fire on a crowd of unarmed civilians demonstrating in St. Petersburg, and the unrest that followed. DePreist recorded the work in 1993 with the Helsinki Philharmonic, where he was principal guest conductor, but in this version (Delos DE 3329), leading his Oregonians, he betters himself: Somber passages are even more ruminative and the quasi-Russian revolutionary songs are packed with fervor.

Two other symphonic favorites of DePreist are Sibelius’s Symphonies Nos. 2 and 7. Like the Shostakovich, the Second Symphony is rich in nationalistic sentiment, and in this Oregon Symphony recording (Delos DE 3334) the heroic tone of the Finale comes through particularly well. DePreist also turns up the drama in the weird Seventh Symphony, with its dark wind sonorities, muted string writing, folk-like themes, and stirring nationalism.



More than many conductors, DePreist is willing to conduct pieces that are foreign to most audiences. This is especially true in the case of American composer Vincent Persichetti, a respected pedagogue who taught at Juilliard from 1947 to 1987 and who was DePreist’s composition teacher at the Philadelphia Conservatory. DePreist recorded Persichetti’s *Night Dances*

with the Juilliard Orchestra in 1989 (New World Records 80396-2), the third installment of the Juilliard American Recording Institute series. On *American Contrasts*, a 2003 disc with the Oregon Symphony (Delos DE 3291), DePreist makes a strong case for the composer’s Fourth Symphony. The work is paired with other American scores by Benjamin Lee and Michael Daugherty.

Not surprisingly for a conductor who has championed much Shostakovich, DePreist also has a strong interest in former Soviet composers like Sofia Gubaidulina and Giya Kancheli, both recognized as Shostakovich’s spiritual and stylistic progeny. (A related article is on Page 5.) DePreist brings the right amount of otherworldliness to Gubaidulina’s *Offertorium* (BIS CD-566), a 35-minute violin concerto steeped in religious exaltation, here performed by the Royal Stockholm Philharmonic and soloist Oleh Krysa, while in Kancheli’s symphonies (Ondine ODE 829-2), he heightens the trademark clashes of loud and soft, dissonance and consonance. On this disc, the Helsinki Philharmonic, where DePreist has been a principal guest conductor, plays admirably. Still, if it’s more standard fare you’re looking for, DePreist’s pairing of Stravinsky’s *Rite of Spring* and *Firebird Suite* with the Oregon Symphony (Delos DE 3278) is not to be missed. It’s bright, visceral music making that packs a punch from start to finish. Here’s hoping for further recordings by this adventurous conductor. □

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

# Piece of Berlin Wall Given a Home in Battery Park

By PAUL KWAK

WHERE politics and government create barriers and erect walls, music and art transcend geography and provinciality, a potency to which a special concert on November 14 attested vividly. The Concert of Friendship, at the World Financial Center's Winter Garden, celebrated a recent gift to New York from the city of Berlin, namely a monumental segment of the Berlin Wall to be displayed permanently in Battery Park, not far from the Statue of Liberty. This historic piece of concrete was given to commemorate the 15th anniversary of the fall of the Berlin Wall on November 9, 1989, at 12:57 p.m. E.S.T. (Pieces of the Berlin Wall are also displayed at various locations in the city, including a plaza at Madison Avenue and 53rd Street, the Intrepid Sea-Air-Space Museum, and the U.N.)

The concert featured Juilliard students in collaboration with students from the Hanns Eisler Academy of Music of Berlin. Though initial conversations between representatives of the cities of New York and Berlin had suggested concerts featuring the New York and Berlin Philharmonic orchestras, concert organizers opted instead for a concert exclusively featuring students, according to Tanja Dorn, one of the event's principal organizers. Currently the artistic director of Klavierhaus in New York, Dorn emphasized the organizers' vested interest in showcasing the youth of both cities, to demonstrate their belief that "our future is in the hands of these musicians and their energy. It is up to them to do something for the future of our world." In this way, pointed out Dorn, having Juilliard and Eisler Academy students became even more meaningful than other plans might have been.

Dorn, who herself is a musician trained in chamber music and piano at the academy, has busied herself in New York "serving the humanitarian impulses of the city through music." She detailed the complex diplomatic processes involved in bringing the segment of the wall from Berlin to New York, as well as the enormous logistical challenges inherent to such a symboli-

cally laden process. "Berlin was happy to approve the gift," Dorn notes enthusiastically, adding that the 2.78-ton piece of concrete was due to arrive in time to celebrate the precise anniversary of the wall's collapse on November 9. While bureaucratic hurdles ultimately prevented such timing, Dorn said she was pleased with the way that the concert and commemoration took shape, and for the opportunity for collaboration between students at both schools.

Indeed, the concert featured substantial works by the favorite composers of the chamber literature, including the Piano Quintet, Op. 57, of Shostakovich, performed by members of the Hanns Eisler Academy, and the D-Minor Piano Trio of Mendelssohn, performed by Trio Sans Paroles,

and in including the Shostakovich quintet, the organizers invoked the East-West divide that the Berlin Wall came to symbolize, among other things. The Gabrieli work, furthermore, helped illustrate the Western tradition of music and its role in shaping the culture, values, and identity of societies from the Middle Ages to the present.

In addition to the symbolic organization of its repertoire, the Concert of Friendship resonated with poignant symbolism that elegantly illustrated the important intersection of music, politics, and culture. In the wake of a highly contentious presidential election that revealed a country bitterly divided along fault lines of "moral values," this concert in what might be considered America's cultural mecca, New York City, became a plain reminder of the dangers of erecting walls along ideological lines that obscure the humanity

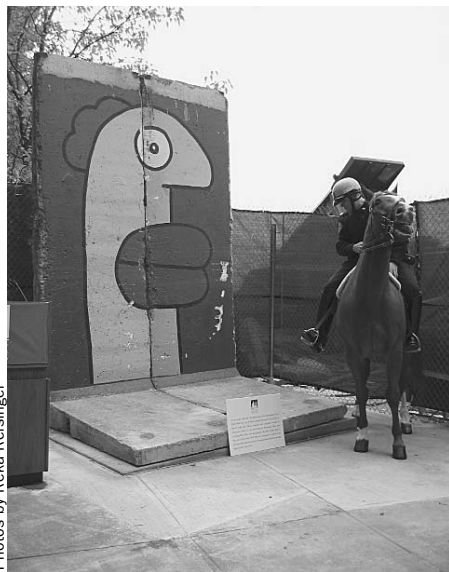
music and art to the cause of unity amid political division, "History is laden with examples of regimes which, for whatever reason—political or economic gain, the desire for domination, madness—have sought to divide humanity. We are confronted daily with the consequences of their actions, but it is well to remind ourselves that there have also been some important successes in uniting the peoples of the world."

This is a lesson that dwells actively in the consciousness of one of the concert's performers, pianist Weiyin Chen, who was naturalized as an American citizen in November 2003. The founding pianist of the Trio Sans Paroles, she traveled to Berlin with the trio in the summer of 2004 and recalls the "powerful experience" she had upon seeing the wall. For Chen, the encounter with the Berlin Wall resonated with her experiences as a Taiwanese-American and the ethos of her trio, for whom

"combining cultures is a big thing," she explained (referring to the immigrant heritage of Ouzounian and Oberborbeck). The trio was formed for ChamberFest 2003, during which they performed the Mendelssohn trio—the same one they performed at the Concert of Friendship—and gave what was for them a transformative performance of the second movement, often likened to one of Mendelssohn's *Songs Without Words*, or *Chants Sans Paroles* (in the German, *Lieder Ohne Worte*). The second movement prompted them to call themselves the Trio Sans Paroles, expressing the sentiment that their group dynamic needed no words, only music.

The Concert of Friendship exhibited, on a larger scale and in a succinct and beautiful way, this communicative and barrier-breaching power of music. Dorn, who hopes that this will be the first event in a continuing series of collaborations between New York and Berlin, between Juilliard and the Eisler Academy, said that, for her, the wall's new home in Battery Park evokes in one singular monument the vast array of geopolitical and historical forces that press most urgently on society today. "It is a symbol of freedom," Dorn said. "It speaks for itself." □

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



Left: A mounted policeman stops to read a plaque describing the piece of the Berlin Wall that is on permanent display in Battery Park. Fragments of the wall were a gift from the city of Berlin to New York.

Right: The Trio Sans Paroles from Juilliard (pianist Weiyin Chen, violinist Annedore Oberborbeck, and cellist Karen Ouzounian) perform at the Concert of Friendship at the Winter Garden.



composed of three Juilliard students: violinist Annedore Oberborbeck, cellist Karen Ouzounian, and pianist Weiyin Chen. In addition, eight Juilliard brass students—trumpeters Jared Bushee, Gareth Flowers, Jeffrey Holbrook, and Brandon Ridenour; trombonists Kirk Ferguson and Christopher Reaves; and bass trombonists Alan Carr and Ben Green—performed the *Venetian Canzoni* by Renaissance composer Giovanni Gabrieli, and Juilliard violinist Jing Wang and cellist Andrew Yee joined three students from the academy to play the first movement of Schumann's Piano Quintet, Op. 47.

The concert was thus conceived to feature a small sampling of the works of some of Germany's greatest com-

posed of three Juilliard students: violinist Annedore Oberborbeck, cellist Karen Ouzounian, and pianist Weiyin Chen. In addition, eight Juilliard brass students—trumpeters Jared Bushee, Gareth Flowers, Jeffrey Holbrook, and Brandon Ridenour; trombonists Kirk Ferguson and Christopher Reaves; and bass trombonists Alan Carr and Ben Green—performed the *Venetian Canzoni* by Renaissance composer Giovanni Gabrieli, and Juilliard violinist Jing Wang and cellist Andrew Yee joined three students from the academy to play the first movement of Schumann's Piano Quintet, Op. 47.

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## CAREER BEAT

by Derek Mithaug

### How Does It End?

I received a call a few weeks ago that my grandmother, now 85 and living in Seattle, was not doing well. She had suffered another heart attack. My grandmother and I are extremely close. It was her unconditional love that is a big part of who I am today.

So when I got this call, I knew I had to get out to see her. I'm sure that many of you know the painful experience of losing someone close to you. It's part of life's journey. I hope you will indulge me just this once, as I share with you a bit about the people and music in my life. There is a message at the end, I promise.

This is really a story about two lives in music: my grandmother, Glenora, and her older brother, Gaylord Jones—both Seattle-based musicians. Gaylord passed away earlier this year in January. His story is also worth mentioning because, like my grandmother, he discovered the piano and the sounds of jazz at a very young age. By the time he entered West Seattle High School in the early 1930s, he had already formed a professional jazz orchestra under his own name, the Gay Jones Orchestra. As did many of the swing orchestras of that era, they performed for society events where young and old would come to socialize and dance. He arranged popular music and became a hometown celebrity in the Pacific Northwest.

His younger sister (my grandmother) took a slightly different route. In her teens, she and two other friends formed an all-female vocal trio and called themselves the Harmonettes. They fronted many of the local bands and appeared regularly in the area's largest ballrooms: the Trianon, the Century, and the Spanish Castle.

In the late '30s and early '40s, big-band music was in full swing. Unfortunately, its popularity

quickly waned after World War II ended. As the country turned its attention to finding work for returning G.I.s, a new type of popular music was finding its footing: rock 'n' roll.

It was at this time that my uncle reluctantly retired his orchestra. He had married a singer who was a frequent soloist with his band, and they settled down in Port Angeles, just north of Seattle. He decided to start a salmon-fishing charter company and purchased his first boat, which he appropriately named *Satin Doll*. He would later become extremely successful in this venture, chartering for celebrity clients such as Bing Crosby and Eddie Bauer.

**The painful experience of losing someone close to you is part of life's journey—and often an opportunity for profound realizations.**

My grandmother continued working as a music teacher. She taught at various music schools in the Seattle area. She had earned her bachelor's degree from the University of Washington and, later in life, would return to earn her master's degree in library science. She is a voracious reader. But her real passion was teaching music. I know, because she was my teacher.

In the late 1980s, big-band music experienced a renaissance. My uncle began organizing local jam sessions. It wasn't long before the Jones' All Stars were at it again, performing in clubs and halls up and down the West Coast. In 1993, the Seattle Museum of History and Industry awarded him the Certificate of Recognition as a Seattle Jazz Pioneer. He also received a chapter unto himself in the jazz history book *Jackson Street After Hours: The Roots of Jazz in Seattle*.

It was an inspiration to see him at the piano again, performing his arrangements. I received regular mailings of CDs, articles, and other memorabilia from his concerts. His story consistently renewed my

faith in the power of music as a life-driving force.

So there I was, sitting in my grandmother's room after our last dinner together on a cold Sunday afternoon this past October. On the wall behind her was a collage of photographs and programs from halls and ballrooms she had performed at throughout the 1930s. She asked me to put one of her brother's CDs on her stereo and forward it to the track with the Sydney Clare and Con Conrad tune, "Ma, He's Making Eyes at Me." As the instrumental prelude began, I could tell that it was a very old recording. She smiled to herself and tapped her foot to the time. And then, out of that little CD player came this coy, 14-year-old voice—her voice—singing the lyrics in an instrumental break, "Mercy, let his conscience guide him." I can't tell you the feeling that rushed over me seeing her at the mature age of 85 and listening to her as a mere child. When the tune finished, I was sort of lost in the ether. My eyes would fix on her, then over her bed at a striking photo taken in 1936, and then back on her. I realized how quickly time moves forward, and how inside, we never really grow old.

It was then that she looked up at me and asked if I had heard the story of her brother's last words. With a chilling sensation that I was about to hear something profound, I muttered "no." She began by telling me that, in his last days, he had returned from the hospital to his home in Port Angeles. His children were there with him. Music was played continuously on the CD player.

On his final night, his daughter Cheryl was in the kitchen when the nurse came in and said that his breathing was irregular. As she rushed into the bedroom, my great uncle opened his eyes and look up at her. He whispered, "It ends on a crescendo," and then drifted away.

Thank you, Uncle Gaylord, and thank you, Grandma, for being such guiding forces. Your wisdom and your music are the beacons in my life. □



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

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## SHRINK

From the Counseling Service

## RAP

### Holiday Survival Guide

#### Dear Shrink Rap:

Help! I have to go home for the holidays. There is part of me that is excited, but a bigger part is anxious about being with my family. I think I have changed a lot these last few months, and my family has expectations about me that will make it difficult for me to be around them. What advice can you give me to get through this and still have fun?

— **Anxious About the Holidays**

#### Dear Anxious:

This is one of the most stressful times of the year for many people. It is a time for family celebration, but many families have a hard time communicating when everyone gets together, and tensions from the past that have not been worked out surface amid the stress of the holiday rituals. People also have a tendency to try to repeat what they remember to have been wonderful celebrations. However, this does not take into account that individual family members have changed, grown, and encountered various life situations since the last memorable holiday. Many families deal with tensions by collectively pretending they are not there. They proceed with a “business as usual” approach, relying on patterns of an obligatory celebration that have always been followed. This usually only makes things more tense.

It sounds as though you are fairly aware of changes you have gone through in the past few months. Keep in mind that your transformations might not be so obvious to your family members. It would be wise to plan ahead and decide what changes you want to share, and what changes you want to keep to yourself. If you have made major decisions about your life that you have not shared with your family, you may want to consider waiting until the

holidays are over before delivering big news to your family. Even a big change that makes you super happy might be taken in a different way by family members, and can have a way of ruining the holiday celebrations.

It is wise to expect that holiday togetherness may be intense. So, prepare for that dynamic as best you can, and then remember that it is an attribute of the holidays and try to take it in stride. When families reunite, it is quite typical for each member to be expected to fulfill a certain predefined role. You don't have to fall into whatever role might be predetermined for you. It may be hard to wiggle out of it, but if you give yourself permission to step out of such an expectation diplomatically and with a sense of humor, it may be easier.

Make a conscious effort to spend one-on-one time with each family member. This will help each member reconnect with you and can work to lessen tensions when the whole group is together. Just a quick walk in the neighborhood or doing the dishes together can help two people cut through much of the tension that is inherent in family gatherings.

Finally, find time in each day to be alone to gather your thoughts. It may be helpful to have an arrangement with a trusted friend whom you can call, to talk and decompress with a little. You can use this time to make meaningful contact with friends and family members. And during trying times, don't forget—the holidays don't last forever.

*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.*

### Falletta Comes Home to Juilliard

Continued From Page 7

educated in the language of music but who understand words. Words can never take the place of music, which expresses things that cannot be expressed in any other way. But words can be a doorway, an entryway, to music for many people. Through writing I can reach out to more people to encourage an interest in music.”

To speak with Falletta is an experience that can only leave one filled with hope for what she may bring to today's audiences. With this hope comes a personal sense of urgency, a responsibility to do one's part in bringing about the changes of which she so eloquently speaks. A great deal of the time that we spend in school may be shadowed by Armageddon-esque daydreams of our futures as ravaged artists in a culture-starved

wasteland. But Falletta paints a vision for the future of the arts that is infectiously optimistic. She reinforces that love for the arts without which none of us would be here. I have no doubt that her visit to Juilliard will bring about more than musical discovery for those students fortunate enough to work with her. She imbues all that she says and does with an importance and a sense of duty that goes far deeper than brilliantly executing the music. To JoAnn Falletta, the importance of what we, as musicians, do lies in the nuance and beauty of it. And with her guidance, perhaps we each may be encouraged to re-examine the subtlety of our own motives as we embark on our personal journeys of musical ambassadorship. □

*Sarah Crocker is a master's student in violin.*

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## Political Satire Kicks Off Ovation Society Season

By JENNIFER L. BURLENSKI

THE Juilliard Ovation Society inaugurated its seventh season on October 28 with an entertaining and engaging performance of Laurence Maslon's *Mr. Gershwin Goes to Washington*, led by Juilliard faculty member, pianist, and raconteur Steven Blier. One hundred and sixty-five Ovation Society members and special guests gathered in Paul Hall for this extraordinary evening of musical comedy and political satire.

Juilliard's production of *Mr. Gershwin Goes to Washington* was staged exclusively for members of the Juilliard Ovation Society. Blier accompanied and directed five Juilliard actors and singers and a chorus of four in a spirited performance of this mini-operetta, which combines excerpts from Gershwin's *Strike Up the Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake* in a narrative of a contentious presidential election.

Fourth-year drama student David Townsend provided the narrative as the serious and wry anchorman. Townsend reported on the campaign of the charming candidate John P. Wintergreen (baritone Evan Rogister), ever the dope and just trying to keep up a good front, who ran on the platform of "love" with his determined bride, Mary Turner (soprano Amy Buckley), by his side. Turner had won Wintergreen's affection because, while "Some Girls Can Bake a Pie," she can really bake corn muffins—unlike the beautiful Diana Devereaux, (soprano Leena Chopra), who is rejected by Wintergreen and demands justice for being "Jilted."

The gifted actor Jacob Fishel played a cast of presidential hopefuls, wannabes, and dissidents who brought humanity and laugh-out-loud comedy to the performance. In the fast-paced costume changes, Fishel transformed from presidential challenger Horace J. Fletcher—a war-mongering, egotistical, "Self-Made American"—to the timid

and baffled vice-presidential candidate Alexander P. Throttlebottom, and from the feeble and somber Chief Justice of the Supreme Court to Comrade Kruger, an anarchist filmmaker who is "Down With Everything That's Up." And finally, he played the very French representative of France who comes to the aid of poor Miss Devereaux, "The Illegitimate Daughter" of a relative of Napoleon, of course.



**Clockwise from top: President Joseph W. Polisi and Mary Rodgers Guettel, honorary chairman of the Ovation Society, speak with cast members Jacob Fishel, Evan Rogister, Amy Buckley, Steven Blier, and Leena Chopra. (Left to right) Ovation Society members Ann and Paul Brandow pose with Elizabeth Polisi. Fourth-year drama student Jacob Fishel enjoying a laugh with Charlene Marshall, co-chair of the Juilliard Council.**

*Mr. Gershwin Goes to Washington* is a celebration of the Gershwin brothers' three political satires, interweaving the characters and situations from all three plays to create an extraordinarily lively and timely presentation. Juilliard's production was a unique opportunity not just for the guests, but also for the students. It is not often that Juilliard actors and singers collaborate on projects. Under Blier's incomparable direction, the students complemented each other so well that it

was difficult to distinguish between the vocal and the drama students. The roles challenged each cast member to master acting and singing—a great achievement for them and a wonderful enjoyment for all.

With the fall season deeply entrenched in election spin, it was rewarding to enjoy a good laugh about the political process. And in the end, we all couldn't help but believe that "Posterity Is Just Around the Corner."

*Mr. Gershwin Goes to Washington* launched a season-long series of theater, dance, opera, jazz, and classical music presentations designed exclusively for members of the Juilliard Ovation Society. These events provide performing arts enthusiasts with opportunities to meet celebrated artists and learn firsthand about the artistic development of Juilliard's students. Other membership privileges include invitations to master classes and a personalized telephone ticketing service for prime seating at Juilliard performances. Membership contributions support a wide range of activities at Juilliard, including scholarships, performances,

outreach programs, and newly commissioned works. The generosity of Ovation Society members helps The Juilliard School remain at the forefront of performing arts education. For more information, please contact the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit [www.juilliard.edu/giving/membership.html](http://www.juilliard.edu/giving/membership.html). □

Jennifer L. Burlenski is the director of membership programs.

## Right Thinking

Continued From Page 2

programs that would take money away from businesses and working Americans.

But it may have been moral issues that secured the president's victory. The eagerness of some Democrats to force the gay marriage issue in the face of voters, instead of seeking a judicially sound dialogue (and compromise), turned many religious moderates who might have voted for Kerry against him. Democrats were unrelenting on the issue of abortion throughout Bush's first term, insisting that one's own religious beliefs should not influence how one governs. But after alienating all of the religious voters in this country, the Democrats were embarrassed to find their potential presidential victory slipping away due to an outpouring of voters on the religious right.

I believe that the American people will see a very successful, if not ground-breaking, second term for George W. Bush. A recovering economy will grow stronger, providing for more jobs, more homes, and more opportunity. I hope to see reformed Medicare and Social Security systems. We will win the war on terrorism under Bush's leadership, and mend our fences with the rest of the world, which have grown tattered since the war in Iraq. And even further, with the new opportunity for peace in Israel, I think we can hope for a renewed peace initiative from the United States to secure an end to the conflict in the Middle East.

I didn't take an exit poll on November 2, but people still ask me why I voted for Bush. I try to think it was the economy or the war, but I believe I voted for leadership, and I believe George W. Bush proved himself to be the best leader for America at this time. □

David Kahn is a fourth-year double-bass student.

## Reunion Celebrates 10 Years of Morse Fellowship Program

By WENDY LAW

TWENTY-ONE former and five current Morse Fellows gathered on October 8 for their first-ever reunion at Juilliard, celebrating the 10th anniversary of the Morse Fellowship Program, which has graduated 62 fellows since 1994. This was the perfect opportunity for the Juilliard community to show its gratitude to Lester and Dinny Morse for their continued support of this wonderful program, which has not only had a profound impact on the participating public school children, but has also trained some of the best teaching artists in the country. It was also one of those rare occasions to reunite with some of my former classmates and see how they were bringing the principles of their fellowship training into their professional lives.

The Morses have been longtime supporters of the Morse Fellowship Program, which provides Juilliard students with the opportunity to have firsthand experience teaching and performing for New York City public school children. Upon completion of the Arts in Education course, taught by Aaron Flagg and David Wallace, as well as Insights Into Learning, taught by Edward Bilous, students are sent into public schools to work with children and their teachers, creating and teaching completely original curriculums that explore diverse musical ideas and concepts.

When I first arrived at the reunion in the Board Room outside President Polisi's office, I looked around and recognized lots of familiar faces. Many of

them are former classmates, and many more are now my professional colleagues. I was struck by the level of musicianship, commitment to music in education, and leadership in their advocacy for music that this group of people possessed—still young but already leaders in the music industry. I felt so honored and proud to be among them.

Among my current colleagues were Tanya Witek and David Wallace, both of whom are currently senior teaching artists at the New York Philharmonic. Nora Kroll-Rosenbaum and Paola Prestini, in addition to being N.Y.P. teaching artists, are cofounders of Vision Into Art, a collaborative, interdisciplinary arts performing group. Paola is also the newly appointed director of education at the American Composers Orchestra. I also saw Jessica Meyer, who is the founder of a new music group called counter)induction, in addition to being active as a teaching artist. And across the room, I spotted Jihea Hong, an exceptional pianist who received a Juilliard Summer Grant to perform at (and raise funds for) orphanages all over Korea two summers ago. Jonah Sirota, violist from the Chiara String Quartet, was also present. His quartet has done many educational residencies and master classes throughout

the U.S. There were many more people whose names I would love to mention, all of whom are doing fantastic and innovative things in the music world.



**(Left to right) Violinist Ann Miller, violinist Alissa Hendrickson, and violist Julianne Marie performed at the Morse Fellowship reunion.**

The amazing thing to me was that this very diverse group of people had all been Morse Fellows! Being in the Morse Fellowship Program not only helped guide them to become better performers, musicians, and teaching artists, but it also motivated them to become entrepreneurs, leaders, and creators of exciting arts organizations and performing groups. Many of these artists are involved in arts education and outreach organizations. The Morse Fellowship Program not only provided us with tools to succeed as teaching artists, it allowed us to "think outside of the box" of just being performers. It gave us ideas about how to interactively engage our audiences, effectively share our knowledge and skills with others—and most importantly, it taught us how to advocate for our own art. These very tools are absolutely essential skills for musicians nowadays.

The reunion itself was a beautiful event. Three current students who are Morse Fellows—violinists Alissa Hendrickson and Ann Miller, and violist

Continued on Page 27



Photos by Jessica Katz



**THE MARRIAGE OF FIGARO**  
Drama Theater, September 29-October 4

**Left:** Jessica Collins played Marceline in the fourth-year drama production of Beaumarchais's *The Marriage of Figaro*, directed by Timothy Douglas.

**Right:** (Left to right) David Townsend, Jacob Fishel, Serena Reeder, and James Seol also appeared in the production.



Photos by Guy A. Piddington II



**FRIENDS OF THE JULLIARD LIBRARY**  
CONCERT  
Morse Hall, October 19

The second annual Friends of the Juilliard Library event began with a private viewing of the Peter Jay Sharp Special Collections in the Lila Acheson Wallace Library. The 80 guests then adjourned to Morse Hall for a concert of notable and rare works from the library's collections. Performers included the Juilliard String Quartet and Jeffrey Siegel, pianist, alumnus, and chairman of Friends of the Juilliard Library. For information about membership in this group, please contact the

Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit [www.juilliard.edu/giving/membership.html](http://www.juilliard.edu/giving/membership.html).

**Left:** (Left to right) Violinist Miho Saegusa, Jane Gottlieb, vice president for library and information resources, and pianist Joyce Yang after the concert. Saegusa and Yang performed selections from Stravinsky's *Suite Italienne* from the Soulima and Igor Stravinsky Collection.

**Right:** President Joseph W. Polisi and Jeffrey Siegel enjoy the reception. Siegel performed Fauré's *Nocturne No. 13, Op. 113*.



Photos by Rosalie O'Connor

**NEW DANCES AT JULLIARD EDITION 2004**  
Juilliard Theater, November 11-14

**Top Left:** Navarra Novy-Williams (front) and Lakendrick Carter, class of 2006, appeared in *Dances for Peace*, choreographed by Ronald Brown.

**Top Right:** The senior class of dancers performed Robert Battle's *Mass*, with a score by Juilliard alumnus John Mackey.

**Bottom Left:** Susan Marshall's *Working Memory* was performed by second-year dancers, including (left to right) Andrew Murdock, Michelle Mola, and Douglas Letheren.

**Bottom Right:** Chanel DaSilva and Anthony Bryant danced in Janis Brenner's new piece for the first-year class, *HEARTstrings for 18*.



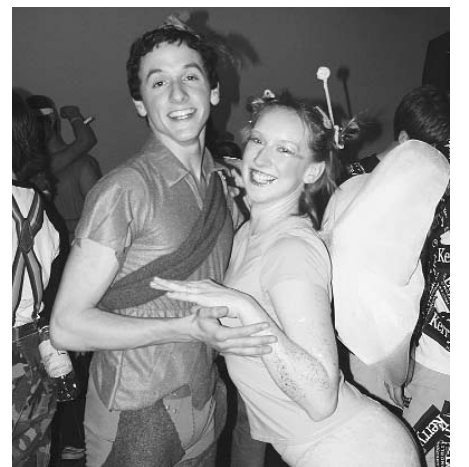
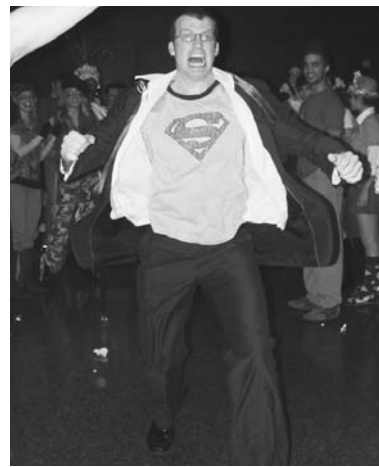
Photos by Clara Jackson

**HALLOWEEN DANCE**  
Marble Lobby, October 29

**Above:** (Left to right) Victoria Goldberg, Meghan Fee, Monica Maria Raymund, Micah Schub, Joy Suprano, and Cara Cook play a game of Where's Waldo for Halloween.

**Bottom Left:** Patrick Cook reveals his true identity of Superman at the Halloween dance.

**Bottom Right:** Who says you have to grow up? Dance students Adam Weinert and Annika Sheaff dressed as Peter Pan and Tinkerbell.



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**NEW JULLIARD ENSEMBLE AND MANSON ENSEMBLE  
Paul Hall, October 22**

*Above:* (Left to right) Royal Academy of Music students Paul Skinner, Catriona MacKinnon, David Rowden, Juilliard student Tianxia Wu, and R.A.M. student David Geoghegan rehearsed for the concert that would feature the premieres of six pieces written in response to Webern's Concerto for Nine Instruments.



*Below:* Simon Bainbridge conducted Manson Ensemble members (left to right) Paul Skinner, Thomas Gould, Catriona MacKinnon, and New Juilliard Ensemble members Nadia Sirota and Elinor Frey.

Photos by Nan Melville



Photos by Hiroyuki Ito

**DANIEL SAIDENBERG FACULTY RECITAL SERIES  
Juilliard Theater, October 26**

*Above:* Brian Zeger, artistic director of vocal arts, conceived of the concert, titled "With Friends Like This!" It featured several Juilliard faculty members in performances that combined music, dance, and dramatic readings. Zeger (at the piano); Dean Stephen Clapp, violin; Ralph Zito, narrator; Darrett Adkins, cello; and Chris Thompson, percussion (not pictured), presented Robin Holloway's *Moments of Vision* with texts by Pater, Sassoon, Woolf, and Rilke.

*Right:* Stephen Pier and Jacquelyn Buglisi were the dancers for Donlin Foreman's *From Pent-Up Aching Rivers*, set to the Andante from Rachmaninoff's Sonata for Cello and Piano in G Minor, Op. 19. Marian Seldes (not pictured) narrated.



Photos by Jessica Katz

**RECENT EVENTS**



**IN THE REALM OF CHELM  
Studio 301, October 20-24**

*Right:* François Battiste performed the role of Aby Halfwit in the third-year drama production *In the Realm of Chelm*, written and directed by drama faculty member Moni Yakim.



*Above:* The citizens of Chelm, (left to right) Amy Ward, Nick Westrate, Keith McDonald, Will Pailen, James Zimmerman, Rachel Nicks, and Jaron Farnham, prepare for battle.



Photo by Peter Schaefer

**ALICE TULLY VOCAL ARTS DEBUT RECITAL  
Alice Tully Hall, November 16**

Mezzo-soprano Brenda Patterson performed the annual Alice Tully Vocal Arts Debut Recital with pianist Lydia Brown. The repertoire included the premiere of *Night of the Dark Moon* by faculty member Ed Bilous.



Photo by MiRyung Song

**YOUNG PEOPLE'S CONCERT SERIES  
Morse Hall, November 4**

Rebecca Fischer, a violinist in the Chiara String Quartet, talks with fourth-grade students from P.S. 166 and P.S. 11 after an outreach concert.

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## The Sweat of Discourse

Continued From Page 2

the country—it has been very good to me and I am marrying an American whose fierce patriotism I respect.) America no longer seems like a beacon of hope. Growing up in a foreign country, America seemed to be a land of possibilities, where one was free to develop and maximize one's potential. It no longer appears that way to me—and not just because of the present administration, which is not faultless; how can you tout yourselves as liberators when you won't even grant people of your own country the freedom to marry whom they please, regardless of gender? That's a skewed perspective of liberty, isn't it?

America's image as a holy grail of freedom is tarnished because it seems to have forgotten that freedom involves compromise and huge effort. It requires real dialogue, where people are willing to listen to opposing viewpoints and be prepared to keep the conversation going no matter how dif-

ficult. Perhaps that is too much to expect of America right now, because if the leaders of the country can't do that, then how can its people?

I am trying to write about this in a moderate way, without getting angry. It's tough. I do think that we need to re-examine what America really stands for—to itself as much as to the rest of the world. Certainly the next four years will show us the value of our decisions. I would venture to say, however, that people the world over are a little tired of loud-mouthed zealots—Michael Moore and otherwise. What we need now are people with clear vision who are willing to engage in the grit, the sweat of discourse. Those who don't think that staying entrenched in an ideal is heroic. I'm talking about people with imagination—and heart. After all, those are America's strengths ... aren't they? □

*Juilliard alumna Mabira Kakkar (Drama Division, Group 33) earned a Diploma in May 2004.*

### IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

#### Alumni

Sol I. Goldman  
(BS '49, MS '50, *violin*)  
Gregory Mitchell  
(BFA '74, *dance*)  
Bernard J. Yannotta  
(MS '71, *clarinet*)

#### Friends

Elliot Bredhoff  
Taube Birne  
Robert Merrill  
Peter S. Paine

#### Former Faculty

Frederik W. Prausnitz  
( '45, *orchestral  
conducting*)  
Norman Rose (drama)

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## At Doctoral Forum, Schumann Undergoes Radical Analysis

Continued From Page 11

A. Solie appearing in *Music and Text: Critical Inquiries* (Steven Paul Scher, ed., Cambridge, 1992). In it, Solie offers an analysis of Schumann's songs using the "revisionary possibilities of a feminist critical reading ..." She states that "today it is awkward to hear this song cycle," because it indicates that a woman's true identity is dependent upon and, indeed, subsumed under a male-dominated ("patriarchal") society. She dismisses common defenses of the cycle—some scholars are quick to point out the differences between societal structures of 1840 and today—as "a kind of naïve historical relativism." For Solie, overlooking the obvious sexism in *Frauenliebe* with blanket statements such as "things were like that then" is the product of "sloppy intellectual habits." She calls assertions that Schumann and Chamisso actually showed deep empathy for women "historically inaccurate."

Prof. Hallmark deliberately chose a contentious article to show just how divergent analytic points of view can

**The next Doctoral Forum will take place on Tuesday, February 1, 2005, from 5 to 6 p.m. in Morse Hall. Frederic Fehleisen (The Juilliard School) will speak on "The Other Theme in Bach's D-Minor Ciaccona." All members of the community are invited.**

be. "Ruth Solie is a leading feminist scholar of music, and her 1992 essay on *Frauenliebe und leben* is a major iconoclastic study of the work," he said. "No one can discuss these poems and this song cycle anymore without dealing to some extent with Solie's ideas."

That is not to say that Prof. Hallmark agrees with the essay. He countered Solie's arguments with some of his own. For example, to Solie, the rapidly changing harmonies in the second song "*Er, der herrlichste von Allen*" that lead away from the home key of E-flat represent the woman's inability to overcome societal expectations. (If she were in a stronger position, she would be able to hold her own harmonically. When the song does return to E-flat at its conclusion, it is because she has been forced to conform to societal expectations and "patriarchal rule" has asserted itself.) For Dr. Hallmark, the same return to the tonic represents an independent woman's gumption; she is pulled back willingly by an "overriding desire," not the expectations of 19th-century society. He notes that "Chamisso's poem ends on a glum note of self-abnegation: 'If my heart

breaks, what does it matter?' But Schumann, by reprising the first positive stanza of the poem and bringing back his resolute E-flat major vocal melody and piano music, belies this portrayal of the girl's feelings and asserts what he believes to be her underlying self-confidence."

SUCH arguments may strike the average reader as abstruse. Do singers and pianists really need to be involved in such detailed—indeed, contentious—debates about meaning and interpretation in order to perform *Frauenliebe*? For Prof. Hallmark, the answer is clear: He does not subscribe to the notion that "making music is an activity that should hold the performers above the fray, that they needn't or shouldn't get their hands dirty with problems connected with the works they play, or that they should focus their attention on 'purely' musical matters and not involve themselves with philosophical issues. These literary texts were taken seriously by composers," he adds. "Should performers not take them seriously, too?"

Rather than degrading women, Prof. Hallmark sees a positive side to what, as Solie contends, is a stereotypical portrayal of a woman whose happiness exists only in relation to a male-dominated society. "The happy situation of the young woman in *Frauenliebe* was not necessarily stereotypical ... it may not have been so easy for a girl to marry for love. Her idolization of the man may stem in part from seeing him as her liberator from overbearing parents or from the stigma of spinsterhood. Think of young Clara Wieck, dominated by her commercially exploitative father. How she must have looked up to the idealistic, even visionary composer Robert Schumann, and have treasured him as, among other things, someone who could free her from her oppressive father."

As for the acceptability of a work that, by anyone's standard, portrays women without the cushion of political correctness (or even a remotely modern sensibility), the lively question-and-answer session following Prof. Hallmark's talk was unanimous: Deeming works of art unacceptable merely because we disagree with their context or content can make us more comfortable, but doing so is as unenlightened as the work may have been in the first place. After all, as Prof. Hallmark kept reminding us, any interpretation is just someone's assertion, not hard fact. □

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

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## Realism Mixed With Dadaism Adds Spark to J.O.C. Double Bill

Continued From Page 1

music." Along with the prestige of winning, Debussy received money, venues for performances, and publication of his work. He was obliged to spend three years in Rome (hence the name of the prize) housed in the Villa Medici, acting as an ambassador of French culture and as a student of the classical arts.

Appropriately enough, Debussy was standing on the Pont des Arts when he found out he was the winner. Writing for the journal *Gil Blas* in 1903, he recalled that day: "... I was awaiting the result of the competition, watching with delight the coming and going of the *bateaux-mouches* on the Seine. All at once someone tapped me on the shoulder and breathlessly said, 'You have won the prize.' Now I do not know if you are going to believe this, but my heart sank. I had a sudden vision of boredom, and of all the worries that inevitably go together with any form of official recognition. I felt I was no longer free."

If winning the fabled Prix de Rome was bittersweet for Debussy, it certainly provided him with his first real accolade as a composer. The score of *L'enfant prodigue* leans heavily toward the prevailing esthetic of the day—the influence of Massenet and Gounod are obvious—rather than the more complex, evocative style of the mature Debussy. Yet it also reveals a keen sense of drama and technical skill impressive for a young composer. The plot is simple. A mother (Lia, sung by a soprano) is upset at the disappearance of her son. The son (Azaël, a tenor role) returns and falls unconscious from exhaustion on his parents' doorstep. When his parents (the father, Simeon, is a baritone) recognize him as their own, all three rejoice in their reunion.

Maurice Ravel created his *L'enfant et les sortilèges* in a somewhat more conventional, though no less arduous, manner than Debussy. He and Colette, his illustrious librettist, met briefly in 1900 at the Paris salon of Madame de Saint-Marceaux, whose regular visitors included Gounod, Fauré, d'Indy, and Reynaldo Hahn. (Colette, in her typically coy manner, referred to such gatherings as "rather fashionable curiosities.") She listened to Ravel's music "first out of curiosity, then with ... the mild unease of surprise, a sensual and wicked attraction to which new art added its charms." A full 15 years later, when Colette was invited to write a *ballet-féerie* (fantasy-ballet) for the Paris Opéra, she was thrilled at the

prospect that Ravel, with whom she had had little or no contact in the intervening years, was to be the composer.

The compositional process was slow for Ravel. His letters from the time reveal protracted bouts of ill health. But it was his service on the front lines at Verdun during World War I that prevented him from focusing on music. The opera was not finished until 1924, when it received its premiere in Monte Carlo.

Colette's libretto and Ravel's imaginative score create a dreamscape filtered through the imagination of a child. There are teacups that sing in ragtime, a slew of animals (a duet for cats consists solely of variations on the word "miaow"), a coloratura soprano in the guise of fire, and a crazed arithmetic

ent 'ping' than it does today."

When the Juilliard Opera Center presents the two *Enfants* as a double bill, it will take a somewhat unorthodox approach by offering a staged version of the Debussy. How does a director deal with a work that was not intended for the stage? "It's terrifying!" said Groag, only half in jest. "There is no conflict: The Mother is sad. The Son shows up. The Mother says 'let's take him back.' The Father says 'no problem, let's take him back.' They sing and it's over."

She realized early on that it would be futile to stage *L'Enfant Prodigue* like a true opera. But she admitted, "I don't like opera in concert. I'll stay home and play the record." She recalled an experience from the early '90s when she went to a concert performance of *Electra*, given by the Vienna Philharmonic at Carnegie Hall. "I didn't want to go. But I was invited—and it was, of course, the best experience I've ever had in my life. They acted it out without moving and without looking at each other. Opera singers are actors. I don't know when we're going to start insisting that an opera singer's a singing actor. If you have a B natural and your word is 'love,' that B natural should not sound the same as if your word is 'hate.' The sound is colored by what you're saying."

Dancers from Juilliard's Dance Division, in choreography by Jeanne Hime, will join Groag's singing actors onstage to give each character's inner thoughts a physical presence. John Conklin, the famed designer whose long list of credits include several productions for the Metropolitan Opera, New York City Opera, and Broadway, will design sets for both shows. Groag promises elements of realism mixed with the influence of Dadaism, especially in the Ravel.

A while ago, says Groag, she made a commitment to herself to work with students once a year. It is clear that she has a lot to teach them about life, both onstage and off. "If you want an easy life, get a 9-to-5 job with the whole weekend off, and you won't



Lillian Groag (left) directs the Juilliard Opera Center's double bill of French operas in December; Yves Abel will conduct the works by Ravel and Debussy.

professor. The child, loath to do homework, is scolded by his mother. He seeks revenge by destroying everything around him. Only at the poignant end of the opera, after he has wreaked havoc on his room and his beloved garden, does the child realize that his actions have consequences.

"Particularly the Ravel talks about the fact that you cannot have a society or civilization unless there is compassion and caring for the world around us," explains Lillian Groag, the director of Juilliard's upcoming production of the two operas. "The child learns it's not 'every man for himself.'" As for the child's relationship with his mother, she adds, "Part of growing up is looking at your parents as people with flaws ... they're not these icons. There was also the fact that Ravel went through World War I. He apparently observed the last words of dying soldiers; 90 percent of the time it was 'Maman' [a recurring motive in *L'enfant*]. In those days, when you heard it at the end of the opera, it had a differ-

Ravel: *L'enfant et les sortilèges*  
Debussy: *L'enfant prodigue*  
Juilliard Opera Center  
Juilliard Theater  
Wednesday, Dec. 8-Sunday, Dec. 12

See the calendar on Page 28 for time and ticket information

have to take your job home with you. If you want to do this ... please, it's hard. This is not a hobby." □

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

## For Liberals, What's Next?

Continued From Page 2

We saw this demonstrated with painful clarity in the recent election. For the first time since the Great Depression, liberals are now America's minority in Washington. We lack the presidency, we lack majorities in both houses of Congress and the Supreme Court, and a conservative Republican has ousted our incumbent Senate minority leader. These results are depressing, but they are simply not an accurate representation of American sentiments as a whole. A lot stands between supporting a candidate and actually casting one's vote for that candidate, and on November 2 there were far too many liberals who, for whatever reason, did not cross that line. Conservatives will always be able to conjure record numbers by using fear tactics and invoking religious fundamentalism. Liberals must answer this call with stubborn, old-fashioned determination by registering to vote and voting in every upcoming election.

The practical importance of voting

in America is too often misunderstood. In addressing this issue the two major parties appeal to our "civic duty," essentially telling us that we should vote just because we can. Not surprisingly, this approach is rarely effective, and both parties now pay mere lip service to the task of increasing America's abominably low turnout rates. The Republican Party has responded by bypassing the issue altogether and tailoring its agenda to a specific focus group, manipulating rather than inspiring its members to vote. Bush's carefully-timed support of the Federal Marriage Amendment and his incessant chatter about a "culture of life" (despite the ambiguity of approving limited stem cell research and his somewhat evasive stance on abortion rights) are strong evidence of this strategy. Democrats seem tempted to replicate this approach as they bemoan the fact that they think they have lost support among key segments of the population. We must show that the support is indeed present and that in future

elections we will represent it at the polls in even greater numbers.

It falls upon us liberals to demonstrate how many Americans believe in true tolerance, equal rights, and progress. We will go to the polls not like those conservatives who go because they are afraid, but because we are proud of what we believe in. If each of us values those beliefs enough to share them at the ballot box, then our numbers will take on tremendous influence. If we do not do this, then we can blame no one but ourselves for the painful choices our country has made. □

Keats Dieffenbach is a master's student in violin.

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

### ANNOUNCING THE 2004 STUDENT PHOTO COMPETITION! FROM NOVEMBER 1 – DECEMBER 17

Students, submit your color or black-and-white photos to the Office of Alumni Relations – hard copies or digital (300 dpi or greater, jpg or tif formats only). Photos should capture some aspect of the Juilliard experience. They can be funny, serious – just all in good taste, please!

The 14 winning photos will be produced into a 2005-06 Juilliard calendar, to be given as a gift to the 2005 graduates. All photos that are submitted may be featured in upcoming issues of *The Juilliard Journal*.

Submit to: Alumni Relations ([alumni@juilliard.edu](mailto:alumni@juilliard.edu)), Room 208, ext. 344.



## FOCUS by Greta Berman ON ART

### Wrap Artists: The Works of Christo and Jeanne-Claude

THE work of the artist with the single name, Christo, and his wife, Jeanne-Claude, has elicited comparisons with Cubism, Dada, and Surrealism—or even Bach, with its fugal repetitions of themes.

Christo is, of course, notorious for wrapping buildings, bridges, and coastlines. But that is not the only thing he and Jeanne-Claude do. None of their projects is permanent; though they take many years of planning, most last two weeks or less. Their art, like theater or music, is ephemeral, but it has been preserved by means of film and photography.

In 1972 workers installed Christo's *Valley Curtain* in Colorado; made of bright orange nylon, it weighed 8,000 pounds and spanned 1,200 feet, across a canyon. *Running Fence*, in California's Sonoma and Marin counties, took three years to complete, cost more than \$3 million, and consisted of white nylon suspended on poles, 18 feet high, and running along 24.5 miles. In 1984-91, they designed umbrellas that were built and installed in both Japan and the United States. This coming February the artists will install *The Gates* in Central Park for about two weeks. These art works invariably provoke controversy, sometimes inciting people to question whether they are art at all.

The exhibition "Christo and Jeanne-Claude: The Würth Museum Collection," at the National Academy Museum through January 2, might just put all doubts to rest. Featuring about 65 works from more than five decades, this is a stunning show, every bit as beautiful, craftsman-like, and labor-intensive as any art exhibition you will ever see. Musicians will surely find the *Wrapped Violin* of 1994 intriguing, as well as many other small objects, which are transformed by means of coverings or partial veiling.

At the press opening in October, the artists answered a number of questions. Did they consider public reactions an integral part of the importance of the controversial projects? For example, when they completed wrapping the Pont Neuf in Paris on September 22, 1985, or the Reichstag in Berlin on June 24, 1995, thousands of people assembled to see the results, and a carnival atmosphere prevailed. "No," said the artists; they make the art for themselves. In fact, they strive to avoid publicity (an overstatement, I think) because they fear too many people will congregate, causing problems. Do their wrapped objects have anything to do with draped figures of history? (One passes several partially draped academic nudes in the Academy, while visiting the exhibition). Well, they are certainly aware that artists have employed drapery for thousands of years, but no, these are not based on historical precedents. What is the purpose and meaning of their art? They speak of creating disturbances, of passing through nature, of transformations. Christo has said that his work must never be impossible to accomplish, but should

stay on the edge of impossible. It is about motion, about process, about changing one's visual perception. The artists have no interest in functionality; it is the aesthetics that interest them. Freedom, changeability, new perspectives—these are the artists' goals.

In order to carry out these incredibly expensive projects, Christo and Jeanne-Claude raise funds through the sales of original works, preparatory collages, paintings, and drawings. They themselves totally subsidize their

the park during a barren time of the year. The gates will function somewhat like blinds, opening and closing off views of the sky, and 16 days after their appearance, they will be removed. The show at the National Academy ends January 2, but look for *The Gates* in Central Park from February 12-28. For more details, see the Web site: [www.christojeanneclaude.net](http://www.christojeanneclaude.net).

For the December-January edition of *The Juilliard Journal*, I also want to suggest other art you can see fur-

You will find Bearden's work exciting because he is one of America's great artists. But it is especially interesting for the Juilliard community that his designs for record covers, stage sets, and costumes have been included among the paintings. Bearden was a renaissance artist in more ways than one. Indeed, the video *Romare Bearden, Visual Jazz*, narrated by Wynton Marsalis, shows how close the artist's sensibility is to that of jazz musicians. (The Juilliard library has a copy.)

A cycle of paintings by another major African-American artist, Jacob Lawrence (1917-2000) will be on view through January 31. *The War Series* (1946-47) is a series of 14 panels Lawrence made depicting the full force of racial discrimination, as he experienced it during his wartime stint as a member of the U.S. Coast Guard from 1943. This powerful work has sometimes been compared to Goya's *Disasters of War*.

Last, until January 16, there is a large show of the sculpture of Isamu Noguchi, featuring 60 sculptures and 20 related drawings.

Half Japanese, half American, Noguchi (1904-1988) lived in Japan during his early childhood. As an adult, he traveled back and forth between the U.S. and Japan, spending two years (1927-8) in Paris, where he got to know the Romanian

sculptor Constantine Brancusi. Noguchi's innovative sculpture combines Asian, modern European, and American influences, along with his own spiritual and formalist conceptions. He is well known to dancers for his collaborations with Martha Graham, and his entire *oeuvre* is modern, and influential. Indeed, he is considered one of the great modernist sculptors of the 20th century.

There will be other Whitney exhibitions as well, including the museum's important permanent collection. This may be a lot to take in, but this *Juilliard Journal* covers two months that include a long holiday. So maybe, just maybe, you will have time to do it. (And don't forget to see Christo's *The Gates* in Central Park in February.)

The National Academy Museum is at 1083 Fifth Avenue (at 89th Street). It is open Wednesday-Thursday from noon to 5 p.m.; and Friday-Sunday from 11 a.m. to 6 p.m. (It is closed on Monday, Tuesday, and on public holidays.)

The Whitney Museum of American Art is at 945 Madison Avenue (at 75th Street). It is open Tuesday-Thursday and Saturday-Sunday from 11 a.m. to 6 p.m.; and Friday from 1 to 9 p.m. (It is closed Monday.) □



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



Photos © Christo

**Clockwise from top: *The Gates, Project for Central Park, New York*; collage, pencil, pastel, charcoal, chalk, cloth, cardboard, aerial photograph; 1992. *Wrapped Chairs, Wrapped Table, Wrapped Bar Table, and Wrapped Armchair, tables, chairs, armchair, cotton fabric, and rope*; 1995. *Wrapped Violin*; violin, fabric, plastic (with black case of violin); 1994.**

public projects, receiving no money for the temporary works they create.

*The Gates*, more than 20 years in the planning, will consist of a series of 7,500 suspended fabric panels, following walkways in Central Park. Saffron-colored, they will be affected by weather and wind. Structures will be elevated on February 7, and cloth released from restraining cocoons on February 12, weather permitting. The artists have said, "For those who will walk through *The Gates*, following the walkways, and staying away from the grass, *The Gates* will be a golden ceiling creating warm shadows. When seen from the buildings surrounding Central Park, *The Gates* will seem like a golden river appearing and disappearing through the bare branches of the trees and will highlight the shape of the footpaths." This will add color and movement to



ther along in January. The Whitney Museum will have several important shows at that time.

First, there is "The Art of Romare Bearden." Following its acclaimed showing at the National Gallery in Washington, D.C., at the San Francisco Museum of Modern Art, and the Dallas Museum of Art, it has stopped at the Whitney, but only until January 9. It is the first major retrospective of the African-American artist from New York City, who loved jazz, painted colorful canvases, and specialized in collage and printmaking. Bearden (1911-1988) spent his early years in the South, but later migrated with his parents to Harlem, where he resided during the Harlem Renaissance, forming close friendships with the likes of Langston Hughes, Duke Ellington, and Aaron Douglas. Also influenced by Europeans, such as Matisse and Mondrian, Bearden is one of a few Americans to be considered an essential part of modern art's mainstream.

# ALUMNI NEWS

## DANCE

### 2000s

**Andrea Miller** (BFA '04) is dancing with the Batsheva Ensemble in Israel.

**Michelle Smith** (BFA '04) is dancing with Balance Dance Company (director, **Obediah Wright** ['77]), Earl Mosely's Diversity of Dance, and Hilary Easton in a collaborative project with faculty member Thomas Cabaniss to be performed on May 5, 2005, at St. Mark's Church.

### 1990s

**Amy Hall** (BFA '99) choreographed an episode of *Law & Order: Trial by Jury*, which will air on NBC in January 2005. She was chosen as one of 11 choreographers for the 2004 Elan Awards, which honored **Lar Lubovitch** (see the 1960s section) in October.

**Robyn Cohen** (BFA '98) will be appearing opposite Bill Murray, Cate Blanchette, Willem Dafoe, and Angelica Huston in the new Wes Anderson film, *The Life Aquatic*, due out this month. She completed filming the movie *Fools Gold*, in which she stars opposite James Franco. She is currently rehearsing for the U.S. premiere of the play *Modern Dance for Beginners* at the Victory Theater in Burbank, Calif.

Les Grands Ballets Canadiens performed Jean-Christophe Maillot's *Romeo and Juliet*. **Jeremy Raia** (BFA '96) danced the roles of Romeo and Mercutio. **Tony Bougiouris** (BFA '02) danced the roles of an Acolyte and Mercutio, **Robin Mathes** (BFA '01) was Juliet's Nurse, and **Stephan Laks** (BFA '03) and **Rachel Tess** (BFA '04) were Capulets.

The 10th-anniversary season of Dance Now/NYC presented 160 dance makers and companies in 16 events, 10 days, citywide, during the month of September. Among those performing were **John Heginbotham** (BFA '93) at the Lesbian, Gay, Bisexual and Transgender Community Center in the West Village; **Neta Pulvermacher** ('85) in the East Village; Battleworks, **Robert Battle**'s (BFA '94) company, with dancers **Elisa Clark** (BFA '01), **Erika Pujic** (BFA '95), and **Samuel Roberts** ('98) in Harlem; and **Tracy Dickson** (BFA '96) in SoHo.

**Henning Rübsum**'s (BFA '91) company Sensedance performed two works with guests from Dance Theater of Harlem at Florence Gould Hall in New York in October. The evening celebrated the music of contemporary composer Ricardo Llorca and included the performance of Chorale and Quartet by Sensedance.

**Tina Curran** (BFA '90) is in a Ph.D. program at N.Y.U., studying dance education with a focus on dance literacy. In addition to her program of study, she is the project coordinator for the technology initiative Laban Motion Capture: Perceptual Models of Dynamics. In her continued role as director of the Language of Dance Center, she gave a free workshop on the introduction to language of dance in November at the 92nd Street Y to begin the Dance Education Laboratory course offerings.

### 1980s

ChoreoQuest 2004 presented *Red & More*, by the **Errol Grimes** ('84) Dance Group, in October at the Billie Holiday Theater in Brooklyn.

**Diane Butler** (BFA '83) was awarded a Lady Vera Scholarship from the Angeles Arrien Foundation for Cross-Cultural Education and Research for her work as president of Dharma Nature Time Foundation within the category religiosity in art. She was commended for her demonstration of talent to carry forth an altruistic spirit within education, the arts, international work, and innovative philanthropy.

**Robert Garland**'s (BFA '83) new ballet was performed at the Linbury Studio

Theatre in the Royal Opera House of London in June. The piece, set to Stravinsky's *Rite of Spring*, was one of five Diaghilev-inspired commissions by director Monica Mason.

### 1970s

The **Kathy Harty Gray** (BS '71) Dance Theater presented a benefit performance for the Pentagon Memorial Fund in October at the Rachel M. Schlesinger Concert Hall in Alexandria, Va. The evening comprised *Give Us Courage ... Grant Us Peace*, a dance suite Gray choreographed in May 2002, inspired by photographs and stories from her three New York City firemen brothers and others at Ground Zero, and enlarged to pay tribute to victims of the Pentagon attack.

### 1960s

The **Lar Lubovitch** ('64) Dance Company is creating three new dances this season. One will be created with Hubbard Street Dance Chicago. The work, tentatively titled *Love Stories* and featuring the music of jazz vocalist Kurt Elling, is slated to premiere in Chicago in April 2005. Another was created this fall as a tribute to the singer-composer-choreographer Meredith Monk and was performed in November at St. Mark's Church as part of Monk's 40th-anniversary gala. The dance was performed by company members **Jason McDole** (BFA '97), Rebecca Rigert, and **Scott Rink** ('88). The third dance will be created with San Francisco Ballet and is scheduled to premiere in Paris in July 2005 as part of a special outdoor performance in the Marais.

## DRAMA

### 2000s

**Alexandra Cunningham** (Playwrights '00) is a lead writer on the new ABC television series *Desperate Housewives*, starring Teri Hatcher, Felicity Huffman, and Group 13 alumna **Marcia Cross**.

**Craig Baldwin** (Group 31) recently appeared in a production of Shakespeare's *Julius Caesar* at the University of Connecticut's professional training program in Storrs.

**Daniel Talbott** (Group 31) can be seen in *Eurydice*, a play by Sarah Rhul that opened in October at the Berkeley Repertory Theater. Talbott will become the artistic director of the New York City theater company Apartment 929 this month.

### 1990s

**Eunice Wong** (Group 28) appeared in *Eyes of the Heart*, directed by Kay Matschullat, at New York's Intar 53 in October.

**Roger Benington** (Directing '97) directed Ferdinand Bruckner's *Pains of Youth* in October at the Tooth and Nail Theater in Salt Lake City. Benington is artistic director of the company.

**Daniel Goldfarb**'s (Playwrights '97) play *Modern Orthodox* opens Off-Broadway this month in a production directed by James Lapine and featuring Jason Biggs and Molly Ringwald.

**Jimonn Cole** (Group 26) appeared last month in Shakespeare's *Macbeth*, directed by Bonnie J. Monte, at the Shakespeare Theater of New Jersey in Madison.

**Kate Jennings Grant** (Group 25) was seen opposite Anne Heche in the CBS television movie *The Dead Will Tell*, directed by Stephen Kay, in October.

**Kira Obolensky**'s (Playwrights '96) play *Poor Little Poor Girl*, a new piece involving puppetry and super-eight film, had its premiere this month at the Open Eye Figure Theater in Minneapolis.

**Jared Reed**'s (Group 24) new play, *The Hanging*, premiered at the Hedgerow Theater in Philadelphia in October. Reed

spent late summer in Oxford, England, where he performed and co-directed *The Iliad* for the Curio Theater Company. He was also seen in Walnut Street Theater's spring production of *The Philadelphia Story*.

**Carrie Preston** (Group 23) is appearing this month at Lincoln Center Theater in its revival of Richard Brinsley Sheridan's *The Rivals*, directed by Mark Lamos. Last month, Preston directed *Girl Talk* at the Barrow Group Studio Theater in Manhattan.

**Stephen Barker Turner** (Group 23) appeared last month at the Public Theater in New York in Shakespeare's *Richard III*, starring Peter Dinklage and directed by Peter DuBois. The vocal consultant on the show was Drama Division faculty member Kate Mare.

In October, **Peter Jacobson** (Group 20) appeared at the TriBeCa Theater Festival in *The Downtown Plays*, nine new one-act plays performed at Pace University.

**Elizabeth Marvel** (Group 21) is appearing in *A Second Hand Memory*, a new play written and directed by Woody Allen, at the Atlantic Theater Company in New York City.

### 1980s

**Laura Linney** (Group 19) is starring in *p.s.*, a Newmarket independent film directed by Dylan Kidd.

**Howard Kaye** (Group 18) appeared last month at the Long Wharf Theater in New Haven, Conn., in a revival of the musical *Guys and Dolls*, directed by Kim Rubinstein.

**David Rainey** (Group 16) was named best actor of the year by the Houston Press for his work in the Suzan-Lori Parks play *Top Dog/Underdog*. Rainey was also nominated last month for a Jeff Award and a Sydney Poitier Award in Chicago for his leading role in the same play. Rainey is appearing in *The Exonerated* at the Alley Theater in Houston directed by Rob Bundy.

**Michael Rudko** (Group 16) appeared this fall at the Wilma Theater in Philadelphia in the Tom Stoppard play *Night and Day*, directed by Jiri Zizka.

### 1970s

In October, **Evan Handler** (Group 12) appeared in an episode of the new WB television series *Jack and Bobby*.

**Kevin Spacey** (Group 12) directed *Cloaca*, a play by Marcia Goos that opened this fall at the Old Vic in London.

**Shem Bitterman** (Group 11) wrote and directed *The Circle*, which was given its premiere by Circus Theatricals (led by artistic director and Group 11 alumnus **Jack Stehlin**) at the Stella Adler Theater in Los Angeles in November.

**Allen Gilmore** (Group 11) was seen last month in a revival of Thornton Wilder's *Our Town*, directed by Bartlett Sher, at the Intiman Theater in Seattle.

**Tom Todoroff** (Group 11) acted with Brian O'Byrne and Marguerite Moreau in the film *Easy*, which premiered at the Sundance and Toronto Film Festivals and opened nationwide in November. Todoroff was also executive producer on the CBS film *The Survivors Club*, and **Diane Venora** (Group 6) taught with him this past summer at his studio in Santa Monica.

**Casey Biggs** (Group 6) will be directing *Standup Shakespeare* this fall in New York City, starring F. Murray Abraham, Alfred Molina, Alice Ripley, and Alton White. He will also direct the Acting Company's production *Love, Shakespeare* for its fall tour. He starred in a production of *Much Ado About Nothing* at the Shakespeare Theater in Washington, directed by P.J. Paparelli, and will soon star in *The Ace of Clubs*, a new film by Scott Miller due in January.

**Robin Williams** (Group 6) stars in the Lions Gate Film *The Final Cut*, written

and directed by Omar Naim.

**Patti Lupone** (Group 1) appeared last month in *The Lady With the Torch: Part II*, a musical evening conceived and directed by Scott Wittman at the Regency in New York City.

## MUSIC

### 2000s

**David Jalbert** (AD '03, *piano*), Jasper Wood, and Denise Djokic performed Beethoven's Triple Concerto at the season-opening concert of the Orchestre Symphonique de Longueuil of Canada in October. The trio performed in Drummondville, Sillery, and Granby in November.

**Susanna Phillips** (BM '03, MM '04, *voice*) was accepted into the Lyric Opera for American Artists program at the Lyric Opera of Chicago.

**Joseph Bousso** (MM '02, *orchestral conducting*) has been appointed conductor and coach at the Opera House in Freiburg, Germany. His contract runs through the 2005-06 season. Last season, Bousso was principal conductor and coach at the Opera House in Passau, Germany, where he led several performances of Mozart's *Don Giovanni*, as well as some operettas. He also guest conducted performances with the Euregio Symphony Orchestra in Germany.



**Michael Maniaci** (AD '03, *voice*) performed the role of Tirinto in Handel's *Imeneo* at Glimmerglass Opera this summer, followed by performances in Shanghai, Beijing,

Nanjing, and Singapore with the Shanghai Opera Orchestra. This season Maniaci will play Cherubino in *Figaro* for Pittsburgh Opera, Nireno in *Giulio Cesare* for the Royal Danish Opera, and Lucio Cinna in Mozart's *Lucio Silla* for Santa Fe Opera, in addition to a concert tour with the Baroque ensemble Les Agremens in Brussels, Liege, and Namur, and concerts with the Atlanta Symphony Orchestra under Robert Spano.

**Tanya Eil** (BM '00, *cello*) was promoted to acting assistant principal cello of the Milwaukee Symphony. She toured Italy this summer with the Verklarte String Quartet under the auspices of the Emilia Romagna Music Festival.

Starting this season, **Stephanie Winker** (BM '00, *flute*) is principal flutist with the Leipzig Gewandhaus Orchestra.

### 1990s

America's Dream Chamber Artists gave its opening concert at Symphony Space in October. The participating musicians were **Vesselin Gellef** (BM '99, MM '01, *violin*), **Arash Amini** (MM '99, *cello*), faculty member **Lionel Party** (MS '72, DMA '76, *harpsichord*), **Che-Yen Chen** (MM '01, *viola*; AD '03, *resident quartet*), **Jennifer Lim** (MM '00, *piano*), **Michael Bepko** (BM '99, MM '01, *clarinet*), Cyrus Beroukhim, Jinny Leem, Jasno Lippmann, **Illa Gringolts** (DIP '02, *violin*), **John Marcus** (BM '98, MM '03, *violin*), **Thomas Rosenthal** (BM '00, *viola*), and **Andrew Salsbury** (BM '01, *double bass*).

**David Garcia** (MM '97, *trombone*) performed the Concerto for Trombone and Orchestra by Jeff Tyzik in October with the Hartford (Conn.) Symphony. He recently gave master classes at the Boston University Tanglewood Institute and Yale University.

**Arianna Zukerman** (BM '95, *voice*) is to perform with her father **Pinchas Zukerman** ('69, *violin*) and the Vermeer String Quartet at a benefit for the International Music Foundation in Chicago and at holiday concerts with the Ars Pro Musica in Columbus, Ohio, in December. She will also perform and record Handel's

## ALUMNI NEWS

*Messiah* with the American Bach Soloists at Grace Cathedral in San Francisco and at the Mondavi Center for the Arts at University of California–Davis, with Jeffrey Thomas conducting.

**Thomas Mahnkyu Kim** (MM '94, *voice*), known formerly as Man Gyu Kim, gave a solo recital at Merkin Concert Hall in New York in November. The program included works by Tosti, Mahler, Ravel, and Vaughan Williams, as well as some Korean art songs.

**Kurt Muroki** (BM '94, *double bass*) won the double bass teaching position at the Bowdoin Music Festival for summer 2005. On April 17, 2005, he will perform with the Wein-Berlin Winds at the 92nd Street Y.

**Laurence Ross** (BM '94, *trombone*) and jazz faculty member Scott Reeves took part in a television taping for the ABC news program *Nightline*. The segment focused on the Joe Elefante Big Band, of which both Ross and Reeves are members. The band was taped live in October; the segment aired in November. The Joe Elefante Big Band performs every Monday night at Cecil's Jazz Club in West Orange, N.J.

The Carpentier Quartet—**Romulo Benavides** (BM '93, *violin*), Eddie Venegas, **Samuel Marchan** (BM '95, *viola*), and David Gotay—appeared at El Museo del Barrio in New York City in October.

**Edward A. Malave** (BM '93, MM '95, *viola*) recently gave a viola master class and a presentation of the Alexander Technique at the national music conservatory and a Baroque viola recital with harpsichordist Alan Fellows at the Anglican Church of the Redeemer in Amman, Jordan. He performed on electric viola with a local Israeli DJ in Herzliyya, Israel. This is Malave's third season as principal violist with the Key West (Fla.) Symphony under Sebrina Alfonso. He continues his weekly collaborations with **Gary Hall** ('92, *voice*) as Shequida and **Lisa Liu** (BM '00, MM '02, *violin*) at XL in New York City. Malave was one of the alums who performed at the Elton John concerts in July at Radio City Music Hall.

**Audra McDonald** (BM '93, *voice*) will perform a one-woman show on January 6, 7, and 8, 2005, to open Lincoln Center's American Songbook Series. On March 30, 31, and April 1, McDonald will return to the series to appear in a semi-staged production of Stephen Sondheim's *Passion* with Michael Cerveris and **Patti LuPone** (Group 1).

**Louise Dubin** ('92, *cello*) gave a recital with pianist Thomas Sauer at the Greenwich House Music School in November. The program included works of Bach, Beethoven, Hindemith, Villa-Lobos, Saint-Saëns, and Popper.

### 1980s

**Leonid Sushansky** (BM '89, *violin*) and **Edward Newman** (BM '76, MM '77, *piano*) performed sonatas of Bach, Beethoven, and Brahms in November at the Music Hall in Portsmouth, N.H., and at the Phillips Collection in Washington.

**Justin Hartz** (MM '87, *organ*) was a featured performer at the Organ Historical Society's national convention in July. Hartz's program, "Going Out in Style," was performed on the historic Wurlitzer pipe organ at Forest Lawn Cemetery in Buffalo, N.Y. The concert featured works typical of a society funeral in 1934, the year the instrument was built.

**Pascal Nemirovski** ('84, *piano*) recorded a CD called *Between Earth and Sky*, which includes works by Chopin, Scriabin, and Prokofiev. His pupil Lise de la Salle won first prizes at the 2004 Young Concert Artists International Auditions and the 2003 European Young Concert Artists Auditions in Paris.

Naxos will release a recording of

**Kenneth Fuchs's** (MM '83, DMA '88, *composition*) works performed by the London Symphony Orchestra on its American Classics label in September 2005.

**Lisa Pike** (BM '82, MM '83, *French horn*) performed on the faculty recital series at Brooklyn College in October. She was joined by pianist Elizabeth Rodgers in a premiere by Raymond Wojcik, as well as works by Faith, Dennis, Amram, and Hindemith.

A new DVD by the Great Kat, a.k.a. **Katherine Thomas** (DIP '82, *violin*), was released in November, titled *Extreme Guitar Shred*.

**Byung-Kook Kwak** (BM '81, MM '82, *violin*) was the soloist for Bruch's Violin Concerto No. 1 with the Livingston Symphony Orchestra in November, under the direction of Istvan Jaray.

**Dmitry Rachmanov** (BM '81, MM '82, *piano*) gave an all-Tchaikovsky recital at the Historical Piano Series in Ashburnham, Mass., in May. The concert was recorded by National Public Radio. In June, he presented recitals in Ljubljana (Slovenia) and Belgrad (Yugoslavia), where he performed works by Tchaikovsky, Rachmaninoff, and Prokofiev. Rachmanov performed Scriabin's Piano Concerto, Op. 20, with the National Orchestra of Porto in Portugal, conducted by Arkady Leytush, in July. Also that month, he participated in the Amati Music Festival in Hunter, N.Y.

### 1970s

**William Wolfram** (BM '78, *piano*) was inducted into the White Plains High School Hall of Fame.

**Danae Kara's** (BM '77, MM '78, *piano*) recent CD, premiering Skalkottas's Third Piano Concerto coupled with his Concertino in C, with the National Orchestra of Montpellier under Friedemann Layer, has been released on the Decca/Universal label. The recording is reviewed in the November 2004 issue of the *International Record Review*.

Gloria Estefan's recording of a song by **Fernando Rivas** (BM '77, *composition*) was included in a compilation of *Sesame Street's 35 Years of Music*. Rivas was invited to participate in the I-Park Artist's Residency in East Haddam, Conn., in July, where he began work on a large-scale symphonic piece. This fall, he arranged three songs for the Charleston (S.C.) Symphony Orchestra and Darius Rucker, lead singer of the pop group Hootie and the Blowfish. His commission for the Chamber Music Society of Charleston, *7 Perverse Variations for 8 Instruments*, was premiered in October.

**Donna F. Timmons** (BM '75, MM '77, *piano*) received her Doctor of Arts degree from George Mason University in Fairfax, Va. Her dissertation, *Musical Theater in the 21st-Century Community College*, has been published by G.M.U. and University Microfilms International. Included in the dissertation is an original musical by Timmons, called *Top Secret*. She received a 2004 Crystal Award of Excellence in Print Media from the Communicator Award for the dissertation and a 2004 ASCAP Plus Award from the Pop Awards Panel for the published musical. The premiere read-through performance of the musical at the Waddell Theater in Virginia received a 2003 Ascaph Award and also a 2003 Crystal Award of Excellence in Audio Recording from the Communicator Award. The lyrics to one song, "All Ye People," have been published in two books: *Theater of the Mind* and *Colors of the Heart* by Noble House of London. The lyrics to "A Song to Call My Own" have been published in *The Best Poems and Poets of 2003* by the International Library of Poetry.

**Michael Willens** (BM '74, MM '75, *double bass*) conducted the modern pre-

## SPOTLIGHT ON HANNAH ELIZABETH DIMOPOULOS

### Shedding Light on Middle Eastern Dance

*It was a random encounter with an insistent stranger that steered Hannah Dimopoulos ('91, dance) toward her true calling. The Juilliard-trained dancer, whose ballet career had been derailed by an injury, thought performing was behind her. But the woman who stopped her on the street knew—even if Hannah had no idea yet—that she was born to be a belly dancer.*

LIKE many impressionable girls, Hannah Dimopoulos had clamored for ballet lessons after seeing *The Nutcracker*. By the time she entered high school, her life revolved around performing with a regional Pennsylvania ballet company. But her father, a chemical engineer with a Ph.D. and a Harvard M.B.A., insisted on college—and Juilliard seemed the ideal way to combine academics with her artistic ambition. "What I loved about Juilliard was being around so much talent, in so many different realms and art forms; it's such a rush," she recalls. "You almost feel like you don't belong in the company of all these people. And then you realize that you're one of them; that's why you're here!"



Hannah Elizabeth Dimopoulos

But a fluke injury forced the difficult decision to take a leave of absence after just one year. Hannah had wanted to go to medical school before ballet took hold of her life. "I thought, O.K., if I can't dance, I'm just going to go for it." She earned a biology/pre-med degree at Muhlenberg College, in her native Allentown—yet dance still wouldn't release her. While in school, she began teaching ballet at the regional company where she had received most of her early training.

Then, there was that fateful encounter on the street. "The woman who stopped me wanted me to teach a belly dance workshop for her 50th birthday. I thought she was confusing me with someone else," recalls Hannah. "I told her that I was very flattered, but I was not a belly dancer; I was a *ballet* dancer. And she kept insisting, 'Oh, no, no, no—you *are!*' It kind of freaked me out." But she was also intrigued enough to investigate

this ancient art form. After looking through books and videos, she signed up for a six-week session with a local teacher ... and was hooked. "I fell in love with the music, with the fact that I could express myself in other ways that ballet or modern didn't allow for. It was as if I had discovered some deep meaning of the universe. I thought, 'This is it! This is what I love to do!'"

Meanwhile, a teaching job with the National Dance Institute (founded by Jacques d'Amboise to introduce dance to children nationwide) brought Hannah to New York. She took classes with famed belly dancer Serena ... and immediately found herself part of Serena's show at the lavish Ibis Supper Club in Midtown. "I was petrified, because I could actually see the audience's faces. I was used to staring out into blackness, seeing only the exit signs at the back of the theater." But the intimate setting, the interactivity of the performances and opportunity for expression of innate musicality, are precisely what appeal to her now.

Belly dance (or, more correctly, Middle Eastern dance) is an ancient part of Arabic culture that has evolved from a wide range of influences, with as many different styles as there are dancers. Turkish style is energetic, incorporating backbends and floor-work; Egyptian dancers' movements are more grounded and subtle. Arabic folk dances (along with their rich traditional music) are the focus of still other performers. Costuming and musical accompaniment provide all dancers with ample opportunity for individual expression.

Hannah Nour (as she is known professionally) has appeared on Turkish MTV, in several movies (including Stephen King's *Thinner*), and at the U.N. She was even invited

to perform at the White House for President Clinton and Egyptian President Mubarak—an event that was to be broadcast on CNN, but which was canceled at the last minute due to security concerns.

While the skill and discipline of a highly trained dancer are obvious in performance, belly dance offers benefits to young and old, beginners through advanced. Hannah—who teaches group and private classes, and is part of a project called PURE (Public Urban Ritual Experiment)—considers herself a cultural ambassador as much as a performer. "There's still a misconception that belly dance is just something for a dark nightclub, that it's only to entertain men ... and that's very far from the truth. It's a celebration of life in all its complexity." Hannah Nour (whose name means "light" in Arabic) is one who aims to bring it into the daylight.

—Jane Rubinsky



miere of Johann Valentin Meder's *Oratorische Passion nach Matthäus* (1701) at the opening concert of the Feste Musicali in Cologne in April. The work will be recorded for Raumklang. He also led concerts of music by Mozart on period instruments in Paris and Vannes in July, a program of music by Salomone Rossi and Steve Reich at the Val Gardena Festival in Italy in August, and works by Wagner and Brahms on period instruments at the Utrecht Festival in Holland.

**Adolovni Acosta** (MS '71, *piano*) performed works by Filipino composers in Phnom Penh, Cambodia, in August at the eighth International Conference of the Asia

Pacific Society for Ethnomusicology. To celebrate Philippine Independence Day, she was invited to give recitals in Beijing at the embassy's Acacia Hall in June and in Vienna at Yamaha Concert Hall in May. She gave a recital at the Sherr Forum Theater in Thousand Oaks, Calif., in May.

Centaur Records recently released a CD of Brahms's sonatas for violin and piano performed by **Bruce Berg** (BS '71, MM '72, DMA '78, *violin*) and pianist Wolfgang Watzinger. Berg is professor of violin at Baylor University and Watzinger is professor of piano at the University of Music and Performing Arts in Vienna, Austria.

**Barbara Shuttleworth-Lowin** (BM '70,

*voice*) taught a three-week course in voice and interpretation at the City College of New York in August for its Theater Now program.

### 1960s

**Bruce McLellan** (BM '68, *French horn*), having left the music world in 1985 for law school, has now re-entered it as a bagpiper. He is a member of the Macalester College pipe band in St. Paul, Minn., and studies with Michael Breidenbach. McLellan has played in band and solo competitions in the U.S. and Canada. He is still a practicing lawyer.

**Thomas Pasatieri** (BM '65, MM '67, DMA '69, *composition*) has been commissioned by the Fort Worth Opera to write

a new work, *Frau Margot*, which will premiere in spring 2007. Vocal Arts faculty member Frank Corsaro will direct and write the libretto.

### 1950s

**David Labovitz** (DIP '50, PGD '52, *piano*) will lead the Choral Symphony Society and the New York Cantata Singers in a performance of Bach's *Christmas Oratorio* on December 5 at Christ and St. Stephen's Church in New York. The same ensembles will give a concert of music for mixed chorus and keyboard, including works by Haydn, Schubert, Bruckner, and Rorem, on February 27. □

## FACULTY AND STUDENT NEWS

### FACULTY

Jazz faculty member **David Berger** and the Sultans of Swing have released a new CD, titled *Marlowe*, this fall. Among the musicians featured on this album are alums **Dan Block** (BM '79, MM '80, *clarinet*) and **Ryan Keberle** (AD '03, *jazz studies*).

Evening Division faculty member **Julie Jordan** (MM '83, *piano*) received a standing ovation for her performance of Beethoven's First Piano Concerto and "Tempest" Sonata with the Niskayuna (N.Y.) High School Symphony for its 50th-Anniversary Concert in June. Jordan recently played Brahms's Sonata in D Minor for Violin and Piano and Mozart's Piano Quartet in G Minor in a concert of alumni at Dominican University of California in October. Also that month, she performed with **Karen Marx** (MM '87, *violin*) in a concert for Livingston Music Group in New Jersey and performed piano solo works by Chopin and Debussy in the Battell Chapel of Yale University in New Haven, Conn.

Double bass faculty **Eugene Levinson** performed the bass obligato part in the New York Philharmonic premiere of Mozart's concert aria, *Per questa bella mano*, K. 612, with bass-baritone Thomas Quasthoff and conducted by Riccardo Muti in January 2004. Last month, Carl Fischer published Levinson's edition of this piece. The concert was broadcast on PBS's *Live From Lincoln Center*. In August, Levinson performed the Schulhoff Trio for Flute, Viola, and Double Bass at the Aspen Music Festival with Nadine Asin and Lawrence Dutton. Also in the summer, *Strad* magazine reviewed his book *The School of Agility: A Technical Method of the Scale System for Double Bass*. He gave master classes in Seoul and Tokyo while touring with the New York Philharmonic in October.

Graduate studies faculty member **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) led the Choir and Orchestra of St. Ignatius Loyola in a concert of works by Pärt, Britten, Brahms, and Poulenc in November.

Evening Division faculty member **Emily White** (MM '85, *piano*) was piano soloist in Bach's Brandenburg Concerto No. 5 with the Antara Ensemble in New York. Last season she performed with the same group as soloist in Mendelssohn's Double Concerto for piano, violin, and strings. Her recital at the Leeds Makor Festival in England was praised by the British publication *Musical Opinion*.

Jazz faculty member **Ben Wolfe**'s new CD, *My Kinda Beautiful*, was released by Planet Arts Recordings this fall. In October and November, Wolfe performed with Paula West, Eric Reed, and Rodney Green at the Algonquin Oak Room in New York. The Ben Wolfe Quartet, featuring Jeff "Tain" Watts, Rob Scheps, and Joe Magnarelli, is to perform at Sweet Rhythm in New York City on December 9. His sextet and septet will give the fourth annual winter concert on December 30 at the Old Church in Portland, Ore.

### STUDENTS

First-year dance students **Nigel Campbell**, **Chanel DaSilva**, and **Christopher Vo** were featured in the PBS documentary on Presidential Scholars in the Arts titled *American Talent*, shown in New York City on Channel 13 in September.

*Melodramandaries*, a work for string quartet by doctoral candidate **Justine Fang Chen**, will be one of the pieces performed in November at the Cornelia Street Cafe by the Composers Collaborative.

Violin master's degree student **Maxine Kuo** won the grand prize in the Kingsville International Competition in Texas. □

## 10 Years of Morse Fellowship Program

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Julianne Marie—performed Mozart's Divertimento, K. 239, and also demonstrated their skills as teaching artists. I was very proud of them, as this was a pretty daunting audience! Then former fellows David Wallace, Jonah Sirota, Airi Yoshioka, and Tiffany Kuo shared how the Morse Fellowship has impacted their lives. As a direct result of the program, they are now active leaders in arts in education.

The most moving part of the event occurred when the Morses were presented with a beautiful gift from Juilliard: a framed photo of the current Morse Fellows. The whole audience stood up and applauded to show their gratitude to them for providing such a wonderful and educational program as the Morse Fellowship.

I found the reunion memorable, and was really inspired to see what my friends are up to these days. I know that the Morse Fellowship Program has personally affected me, and prompts me to be an active advocate for the arts, to reach out to as many diverse audiences as possible, and share my knowledge with young audiences in particular. As David Wallace mentioned in his speech, the impact of this program has created a ripple effect, reaching hundreds and thousands of people. I hope that it will continue to affect thousands more. □

*Cellist Wendy Law earned an Artist Diploma from Juilliard last May.*

## CALENDAR OF EVENTS

A complete, searchable Calendar of Events can be found on the Web at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).

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**20/THURS**  
**CHRISTINA WHEELER, VIOLIN**  
Paul Hall, 6 PM

**NATHALIE JOACHIM AND ALEXANDRA SOPP, FLUTE DUO**  
Morse Hall, 8 PM

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

**21/FRI**  
**YUNA LEE, VIOLIN**  
Paul Hall, 4 PM

**MINYOUNG CHANG, VIOLIN**  
Paul Hall, 6 PM

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991  
New Juilliard Ensemble  
Joel Sachs, Conductor  
Alexandra Cooke, Mezzo-Soprano  
PÄRT *Pro et Contra*  
KANCHELI *Midday Prayers* (N.Y. premiere)  
SILVESTROV *Ode to the Nightingale* (U.S. premiere)  
SCHNITTKKE Violin Concerto No. 3 (N.Y. premiere)

Juilliard Theater, 8 PM  
Free tickets required; available starting Jan. 3 at the Juilliard Box Office.  
*See related article on Page 5.*

**RACHEL DESOER, CELLO**  
Morse Hall, 8 PM

**CORINNE CAMILLO, BASSOON**  
Paul Hall, 8 PM

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

**JUILLIARD ORCHESTRA**  
James DePreist, Conductor  
With Juilliard Choral Union  
Judith Clurman, Director  
BRAHMS Symphony No. 3, Op. 90  
BRAHMS *Ein deutsches Requiem*, Op. 45  
Carnegie Hall, 8 PM  
Tickets \$25, \$10; half-price student and senior tickets available.  
On sale starting Dec. 17 at Carnegie Hall Box Office or CarnegieCharge, (212) 247-7800.  
*See related article on Page 1.*

**NELLIE SENG, PIANO**  
Paul Hall, 8:30 PM

**24/MON**  
**ANDREW HENDERSON, ORGAN**  
Paul Hall, 6 PM

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991  
Juilliard Theater, 8 PM

**JIHYUN KIM, CELLO**  
Paul Hall, 8 PM

**25/TUES**  
**ADRIAN DAUROV, CELLO, AND DAVID MARKS, VIOLIN**  
Paul Hall, 6 PM

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991  
Juilliard Theater, 8 PM

**DAVID ENLOW, ORGAN**  
Paul Hall, 8 PM

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

**OBOE STUDIO CLASS RECITAL**  
Students of Elaine Douvas, John Mack, Linda Strommen, and Eugene Izotov  
Morse Hall, 4 PM

**JOSEPH PUGLIA, VIOLIN**  
Paul Hall, 6 PM

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991  
Juilliard Theater, 8 PM

**HAN SOO KIM, VIOLIN**  
Paul Hall, 8 PM

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

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991  
Juilliard Theater, 8 PM

**JUNG-WAN KANG, FLUTE**  
Paul Hall, 8 PM

**28/FRI**  
**ANNIE RABBAT, VIOLIN**  
Paul Hall, 4 PM

**WILLIAM OWENS, TRUMPET**  
Paul Hall, 6 PM

**ALISSA HENDRICKSON, VIOLIN**  
Paul Hall, 8 PM

**FOCUS! 2005**  
Breaking the Chains: The Soviet Avant-Garde, 1966-1991

Juilliard Symphony  
Reinbert de Leeuw, Conductor  
GUBAIDULINA *Stimmen ... verstummen ...*  
SHOSTAKOVICH Symphony No. 15  
Juilliard Theater, 8 PM  
Free tickets required; available starting Jan. 3 at the Juilliard Box Office.

**29/SAT**  
**MARIE NO, VIOLIN**  
Paul Hall, 8:30 PM

**31/MON**  
**ROBINSON LOVE, TUBA**  
Paul Hall, 6 PM

**JUILLIARD STRING QUARTET**  
Daniel Saidenberg Faculty Recital Series  
HAYDN String Quartet in D Major, Op. 76, No. 5  
BARTÓK String Quartet No. 3  
BEETHOVEN String Quartet in E Minor, Op. 59, No. 2 ("Rasumovsky")  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Jan. 10 at the Juilliard Box Office.

**JUILLIARD COMPOSERS CONCERT**  
Paul Hall, 8 PM

