

# The Juilliard Journal

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April 2005

## Czech Spirit Enlivens J.O.C.'s *Bartered Bride*

By ADAM BRANDOW

THE origins of Czech opera often seem more political than artistic. The Czechs had been subject to Luxembourgian, Polish, and (finally, in 1526) Austrian rulers since the 14th century. The failed anti-Habsburg uprising of 1620—a date as significant to the Czechs as 1066 is to the English—marked the end of the hope for Czech self-sovereignty. During the next 200 years the former kingdoms of Bohemia, Moravia, and Silesia became more and more integrated into the German Catholic Habsburg Empire. Prague University, the fourth oldest in Europe, was handed over to the Jesuits in 1624, and the German-speaking minority was eventually granted increased civil power. In 1780, the Czech language was officially abolished in schools, and four years later German had replaced Latin as the empire's administrative foundation. By the mid-19th century, the Czech middle class had become almost entirely Germanized. Teutonic culture was increasingly seen as the mark of high society and learning, while Czech was regarded as primitive—relegated to peasants and the lower classes.

The revolutionary spirit of the 19th century brought about the revival of Czech nationalism, and with it the beginnings of the Czech operatic tradi-

tion. The foundations of the movement were laid during the century's early decades, with the publication of various linguistic and scholarly works (all, ironically, in German). These were followed by numerous literary publications, including Božena Němcová's much loved novel *Babicka (The Grandmother)* in 1855, in which she extolled the simplicity of rural Czech life and the duty of future generations to preserve their cultural heritage.

But the true indicator of the re-emergence of nationalist culture was the eventual success of the Czech theater. Although Czech plays and light operas—mostly adaptations of Viennese *Singspiels*—had been presented in Prague since the 1780s, it was not until the relatively calm political atmosphere of the 1860s that we see the opening of the exclusively Czech Provisional Theater. The true beginnings of the Czech opera tradition can be traced to this house, although (as the name



A costume sketch by Jamie Scott for the character of Marenka in *The Bartered Bride*.

suggests) it was not a permanent institution and was replaced 20 years later by the new National Theater. Yet it was the fervently nationalist atmosphere of the Provisional Theater that inspired Smetana and his contemporaries, and supported the development of the uniquely Czech body of opera repertoire.

Like most Bohemians of his generation and class, Bedřich Smetana—born in 1824 in the western region of what is now the Czech Republic—was raised and educated in a German-speaking household. Oddly, many of the principal Czech opera composers of the 19th century (including Dvořák, Fibich, and to some degree, Janáček) felt most comfortable expressing themselves in German. Smetana only began learning Czech as an adult and, according to historian John Tyrrell, never quite reached a level of flu-

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## Honoring John Lewis, a Genius of Jazz Composition

By LOREN SCHOENBERG

AS Bill Cosby has noted, during the 1950s there were a handful of artists you wanted to have in your record collection. By the mere mention of these albums, you announced that you were a person of substance who knew what was what, and what was good. High on that list was the Modern Jazz Quartet. They managed that rarest feat of all: to make



Composer and pianist John Lewis

great art that pleased the serious listener as well as it did the general public. The M.J.Q., as they were known, featured vibraphone, bass, drums, and piano, and yet had the breadth of an orchestra and the intimacy of the most delicate chamber ensemble. Even when they played music written by others, it sounded as though it had been written for them, but they played mostly origi-

nal compositions by musical director John Lewis, about whom too much can never be said. His was one of those quintessentially American lives—a tale of someone who truly invented a life based on a love of music.

John Lewis is certainly a unique figure in American music. Born in 1920, he grew up in New Mexico, graduating from Albuquerque High School in 1937, and from the University of New Mexico in 1941 with a degree in anthropology. For more than five decades, he was both a major jazz instrumentalist and composer. Before he joined the army, Lewis encountered both tenor saxophonist Lester Young and composer, bandleader, and pianist Duke Ellington. They were to be formative influences—Young for showing how improvisation can have all the hallmarks of great composition, and Ellington in terms of how to set the music down on manuscript paper without sacrificing its spontaneity. Both these men also reveled in musical counterpoint. And throughout his life, Lewis thrived on the frisson that one good idea engendered. In fact, many of his achievements can be viewed through a prism of action and reaction. Lewis was an avid student and admirer of European music, and used it as a model from which to launch his own penchant for variations. He managed to retain the flavor of some these influences, yet created an idiom that was intrinsically American. Lewis could make a quartet sound like an orchestra, and knew how to make an orchestra swing and move on a dime like the best

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## Centennial Spotlight

### Did you know that ...

... the Juilliard Orchestra will be the only conservatory orchestra performing at the 2005 Summer Lucerne Festival in Switzerland? It will share the schedule with such venerable orchestras as the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra, the Cleveland Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and the Chicago Symphony, just to name a few ...

... two renowned theater directors, Bartlett Sher and Joe Dowling, will be in residence at Juilliard in the fall? Sher will direct productions of a new play by Craig Lucas (as yet untitled) commissioned by The Juilliard School, opening on September 29, while Dowling will direct Shakespeare's *A Midsummer Night's Dream*, opening on November 17. The Drama Division will take these productions on tour to Chicago and Los Angeles in March 2006.



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The Juilliard  
Journal

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LETTERS TO THE EDITOR

DRESSING FOR THE GIG

WHILE the women of Juilliard’s orchestras may be miffed at the recent prohibition of pants as concert dress, as reported in last month’s Voice Box column by Pala Garcia, I can assure you that some of us in the Juilliard community welcome this change. As a four-year member of the Juilliard Choral Union who has been privileged to perform with the Juilliard Orchestra on numerous occasions, I can tell you that more than once the women of the chorus have wondered why we are held to a strict dress code while the women of the orchestra have been permitted onstage in attire that would be more appropriate for a hairdresser in a trendy salon or a waitress in a Greenwich Village bistro. I would think that if the young ladies are preparing for careers with the world’s major orchestras (and I find it hard to believe that the girls who are angry have never seen what the New York Philharmonic women wear), learning to dress for the gig is part of the training.

Unfortunately in our society, immodest, almost indecent dress has become de rigueur as part of the image of “artist.” Expecting the women at Juilliard to dress with dignity onstage should not be considered an inconvenience, but a recognition of the respect that the music deserves.

MARSHA GREENBERG  
Stanford, Conn.

PALA GARCIA’S Voice Box column on Juilliard orchestral dress standards for women reminded me of a relevant incident at a recent concert that I had completely forgotten.

Last December, at a performance of the New York String Orchestra at Carnegie Hall, an inebriated man in his 40s sitting just behind me in the parquet made loud, vulgar comments about the

female musicians, conservatory students, many from Juilliard, as they came out onstage. What were they wearing? I shall be discreet on that point. But how I wish I had had the moxie to turn around to him and say, “That’s my daughter you’re talking about!” If these exceptionally talented young women had heard the ribald, mocking comments from a middle-aged male audience member that I heard, how mortified they would have been.

If there is any lesson from this, as an audience member, I am not qualified to draw it. But beyond the institution’s rules, there is the spirit of the law, and as to that, each musician must make her own choice as to self-presentation in a public concert setting.

EILEEN POLLOCK  
New York City

WOMEN ON THE PODIUM

I suggest that Anita Mercier has not done her homework in documenting her article “Pioneers of the Podium” (*The Juilliard Journal*, March issue). As the first woman to graduate with both master’s and doctoral degrees in orchestral conducting from Juilliard—where I studied with Jean Morel (1972-73), Sixten Ehrling (1973-77) and Herbert von Karajan (1977 master class at Juilliard)—as well as the first woman to be appointed Exxon/Arts Endowment Conductor with the Pittsburgh Symphony, I have been acknowledged as a pioneer in every journal other than that of my own school. It is distressing to observe my accomplishments ignored by the very institution that nourished their development.

VICTORIA BOND  
New York City

Anita Mercier replies:

The focus of my article was on historical, rather than contemporary,

orchestral conductors. My aim, connected to the national celebration of Women’s History Month, was to call attention to the considerable achievements of women who are today barely remembered. No offense to contemporary musicians was intended, and I regret that any was taken.

Some readers have questioned why I did not include choral and operatic conductors in my article. In the course of my research, I discovered that there are significant divergences in the historical experiences of orchestral and choral and operatic conductors. I felt I could not do justice to both groups within the bounds of one *Juilliard Journal* article. Certainly the story of women who have made their way as operatic and choral conductors, often in the face of enormous odds, is equally compelling. I would welcome the opportunity to tell their stories.

MOURNING ROBERT KOFF

I was saddened to learn of Robert Koff’s death (obituary, March *Journal*). Mr. Koff visited our conservatory about 20 years ago. At that time, he presented his philosophy of Baroque and Classical violin playing and interpretation. His lectures and violin playing touched us deeply and spoke to everybody’s intellectual curiosity. I join his family and everyone at Juilliard who mourn the loss.

AHARON SHEFI  
Retired director of the Givatayim  
Conservatory of Music  
Tel Aviv, Israel

THE STARSHIP JUILLIARD

I read with laughter Konstantin Soukhovetski’s story “*Forbidden Juilliard: A Wild Ride of Musical Satire*” in your March issue. It really brought back memories of preparing  
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VOICE  
by Paul Kwak  
BOX

Combating Stage Fright  
With Beta Blockers

IT is not often that one encounters thorny ethical questions in the performing arts, so the recent surge in attention to the effects of beta blockers provides a fascinating opportunity for such moral inquiry. Last October, *The New York Times* ran a substantial piece in its *Arts & Leisure* section on beta blockers and the musicians who variously swear by them or vehemently renounce them; National Public Radio recently broadcast an extensive feature on the subject.

Inevitably, the discussion draws parallels to performance-enhancing drugs in the sports world—an issue currently in the spotlight as Congress investigates steroid use by baseball players—and ends up questioning whether such parallels can actually be made. The central problem, however, is that such dialogues can be confusing and ill-informed, as the subject matter is so inherently scientific and not particularly accessible to the layperson.

Beta blockers are known medically as beta-adrenergic blocking drugs; they inhibit the effects of adrenaline on the body’s beta receptors. These receptors affect nerve impulses through the heart, so

that their inhibition effectively prevents the fight-or-flight response induced by the activation of adrenaline. (It is important to note that beta blockers are prescription drugs and should not be taken without a doctor’s supervision.) Some musicians take them prior to performance to avoid what can be debilitating anxiety and stage fright. According to the *Times* article, the late pianist and Juilliard faculty member Samuel Sanders said in a 1980 interview that taking Valium (which is not a beta blocker) before a performance would “bring him down from wild panic to mild hysteria.”

The controversy—if it can be called that—stems from the implications of beta blocker use in competitions. Some argue that the use of beta blockers gives competitors an unfair advantage, the same way banned steroids enhance performance in competitive athletic events. The analogy is ill-drawn, however, because of the fundamentally different natures of athletic and musical performance. An athletic performance is inherently a function of physicality and the body, and steroids do the unnatural work of physical enhancement for a scientifically proven net benefit to the competitor. Officials declare such enhancement unfair because it effectively makes an athletic performance inauthentic. The competitor is not representing herself, but a pharmaceutically amplified version of her body.

While the effect of beta blockers can be similarly understood as artificial incursions on the natural processes of the body, their ethical results are less clear because physicality is less inextricable from the performance of art, particularly music. (Dancers, I am sure, would take issue with this point.) While some performers might benefit from a reduction of pre-performance anxiety, others consider the butterflies-in-stomach a boon to their

performance, providing an edge that augments it. Surely no one would consider it unethical that such performers benefit from *their* positive disposition to performance, and it would be absurd to imagine that they would ever be disqualified from a competition for being “good performers.” Indeed, for them, beta blockers might actually detract from performance. In such complex and individually determined scenarios, there can be no clear moral imperative.

Perhaps this is why, ultimately, there are few discussions of ethics in artistic performance—because performance remains a black box of psychology, emotion, and physicality that scientists have yet to open successfully. Still, in an endeavor that is motivated largely by ideals, ethics can aspire to such idealistic vision and emerge directive in spite of individualistic challenges. If the goal of performance—and more narrowly, competition—is to inspire the performer to his best and most authentic representation of himself and the art he presents, it is not wrong to allow him a medical mechanism for inhibiting his inhibitions. That is, where steroids create an artificial alter-ego, beta blockers can make way for a more uninhibited and true self. It is difficult to conceive the harm—or ethical wrongdoing—therein. □

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

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.

# A Conductor's Unique Perspective on Shostakovich

By PAUL KWAK

DESPITE the better efforts of musicologists, culture and politics tend to be those things discussed in program notes and read optionally by audiences during intermissions (or, if performers are lucky, before the concert begins). In hearing the music of Dmitri Shostakovich, however, it would be not only unwise, but detrimental to the performance experience, to relegate such historical contextualization to the periphery, as politics became so central to his very process of composition. The Fifth Symphony of Shostakovich, in particular, arose out of a complex and tumultuous moment in Russian history. It is a unique personal connection to this history that conductor Stefan Sanderling brings to the podium as he conducts the Juilliard Symphony in a performance of this work on April 6 in Avery Fisher Hall as part of an all-Russian program.

Stefan Sanderling, the current music director of the Florida Orchestra, has established himself as an eminent exponent of the symphonic repertoire of Shostakovich, due in large part to his family's long friendship with the composer himself. Sanderling's father, renowned conductor Kurt Sanderling, was a personal friend of Shostakovich; their relationship influenced the younger Sanderling, as he recounted in a recent interview with *The Juilliard Journal*. "My father influenced me perhaps not in any specific way about this [fifth] symphony, but it helped me a lot that Shostakovich was a regular guest at our house until his death. It helped

so no one could intercept the conversation." It was these sorts of memories that form the basis of Sanderling's emotional affinity with Shostakovich's music. "I have a very personal relationship, if I may say so, with him. I doubt that he had a personal relationship with me—he died when I was 11—but I still remember things."

While this sort of personal connection would be valuable to a conductor's interpretation of any work, it attains a special importance in the music of Shostakovich and especially in the Fifth Symphony, which was composed in direct response to political oppression and turmoil. Completed in 1937, the Fifth Symphony became Shostakovich's response to Joseph Stalin's blistering critique of Shostakovich's widely performed opera, *Lady Macbeth at Mtensk*. Stalin denounced the opera and its composer in a 1936 edition of the Russian newspaper *Pravda*; it was this personal attack, along with knowledge of the brutality of the Stalin regime, that prompted Shostakovich to find outlets for his anger and disillusionment in his music.

Sanderling explains, "This is a very political composer. The music he wrote is always about his stand within the politics, where he stands within this regime, where he stands in relation to the people." Sanderling views these politics as central to the interpretation of the music: "His music is therefore very emotional, because if somebody loved the idea of Communism so much and then felt so much betrayed, then the hatred comes out and is so much more obvious, in the Fifth Symphony and even more in the later symphonies." The Fifth Symphony, Sanderling reiterates, is a product of Shostakovich's disillusionment with the Communist regime of Stalin. "This symphony is so much about Shostakovich saying, 'I cannot believe this happened to me. I cannot believe that people who had this wonderful idea from the French revolution of *liberté, égalité, fraternité*—that they would betray their own people.'

In the midst of such an oppressive regime, then, Shostakovich found voice

and expression in the texture and content of his music. "For the people in the Soviet Union and the Eastern bloc, this music was always a program," Sanderling continues. "If you wanted to communicate with somebody, you couldn't do that by words, because it was too dangerous. We don't have that problem anymore." This transcendence is, for Sanderling, the timeless reach of the music. "There is a huge human part to it, a universal part to it. It expresses

rience of artworks—whether painting, music, or literature—it is essential to examine their natural relationship to history in order to determine the degree to which what they say is still valid today. But it also entails an assessment of why the intellectual achievements that have become commonplace for us were, in another time, unprecedented, courageous, and even life-threatening to the author. Nothing, therefore, leads to greater misunderstanding than judging from the safe haven of intellectual freedom works of art that were created under the conditions of a dictatorship. If, in the former case, one must make certain to express oneself in a clearly, perhaps even shockingly bold manner, in the latter case, one will go to great lengths to do the opposite. Anything may be said if it is not backed up—if it is, perhaps, not even recognizable for those in control."

Fundamentally, then, the music of Shostakovich becomes music in its most basic function: a means of communication without words. "There was no need to make me aware of what this music is all about," Sanderling noted, reflecting again on his childhood exposure to the person of Shostakovich. "We all knew—everybody understood this music as a means of communication."

In a time when the world is focused on the evangelical overtones of American democracy and the demonization of oppressive regimes, the Juilliard Symphony has created a meaningful opportunity—under a uniquely empowered conductor—for insisting upon the role of art amid global turmoil, and for advocating for the possibilities for beauty that persist even in the face of terror and war. As Sanderling concludes in his own essay, "The fact that this music can never be hearty or open, never really happy or optimistic, is simply a fact. [Shostakovich] did not have the opportunity to impart his message unencumbered by his daily struggles. We, however, have the opportunity, from the relative security of our society today, to reconstruct the terror of his life within his society. We should avail ourselves of it!" □

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



Stefan Sanderling conducting the Florida Orchestra, where he is music director.

how lonely and how desperate a person can be if the surroundings are not right, whether the political atmosphere or the social atmosphere."

Furthermore, Sanderling values this music not simply because it reflects an intense nexus of politics and culture, but because it asks in newly direct ways about the relevance of music and art in the midst of political turmoil and, more generally, within a politicized society. In an essay penned recently by Sanderling for the Saint Louis Symphony Orchestra, he elucidated these ideas, writing: "Art is always political. However, in every social order, the question remains: Does culture control politics, or do politics, rather, control art? For every artist, the answer to that question is an existential one, signifying the meaning and form of creative activity."

Sanderling continues: "In the expe-

**Juilliard Symphony, conducted by Stefan Sanderling  
Avery Fisher Hall  
Wednesday, April 6, 8 p.m.**

**See the calendar on Page 24 for ticket information.**

me to have a personal vision of what the person Shostakovich was about." Sanderling emphasized that he finds such vision requisite to an informed interpretation of the symphonies. "He had a nervous, hyper, high voice; he was nervous that anyone would monitor him while he was talking. He would take the telephone off the hook



"...while I enjoyed your last 'farewell concert' immensely, I do feel that your previous two 'farewell concerts' were somewhat superior in the higher register. Yet, I look forward to your next 'farewell concert,' and I hope many more. Sincerely..."

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# How Nervous Should I Be? (Reflections on a N.Y. Debut)

By ORION WEISS

IN the past, a New York debut had much in common with a Southern girl's debutante ball. The recital was a coming-of-age experience required for every artist, an official confirmation of one's existence. It was a promenade for scrutiny and recognition in front of the critics, the city, and—through extension—the world. Just as a debutante ball announced the young girl's availability to suitors and readiness for marriage, a New York recital opened (or closed) the floodgates of career opportunities for a young artist. Halls across the country would browse through reviews in *The New York Times* to determine their next season's artists. Careers hinged on trivial distinctions of semantics; which is better: "spectacular" or "wonderful," or even "death-defying"? Critics would be bribed left and right, in black envelopes, in order to get one—just one—perfect and quotable sentence; after all, there is only so much that can be hid by an ellipsis. Famous stunts were pulled, I'm sure; all

it does seem like the debut holds a different significance nowadays. Perhaps because of the large number of them daily—in dozens of venues across the city—a New York debut is no longer comparable to the grand presentation of a ceremonial ball. It's something more akin to the opening of a new act in the park or the subway. Sometimes a crowd forms; more often it goes unnoticed. (Again, I don't know exactly how much of this I'm making up; who knows what a debut really meant back then, or what it means now?) The only question in my mind at the moment is: How nervous should I be?

Every pianist dreams while practicing. I'm pretty sure this is generally true, although some I know watch television instead. Some fantasize about dinner, vacation, or octaves. I fantasize that the performance for which I'm practicing will change my world. What I mean is, if I play well enough—if I play the music the way I imagine it—then I'll become happy or satisfied, magically transported out of the narrow practice room. It's a nice make-believe world: features on magazine covers, not having to write my own interviews, cash thrown on stage (no flowers for me, thank you), success and fame. It also includes not having to work so hard—as if some simple problem would be solved, and piano playing would become easy! (It's a half-brained fantasy, of course; I'll never even get the first step down!)

In reality, it is incredibly difficult to be a pianist; even feeling natural and comfortable comes and goes. There are all kinds of other difficulties with playing the performance of one's dreams.

The way I "imagine the music" is actually just the way *I imagine* that I imagine it, right? There's also a remarkable discrepancy between the way musical time passes in one's mind, and the way the seconds or beats click away during a performance. It seems impossible to reach one's own ideal; maybe it's even impossible to define it. A teacher once



Pianist Orion Weiss will give his New York recital debut in Alice Tully Hall this month.

told me that there is no such thing as a great performance—only performances with higher concentrations of "great moments." (Or maybe just a couple really stupendous moments.) I wonder if that's true. I think this is all about my difficult dream that my New York debut will be unique among all my concerts. It should be perfect!

I've traveled a little already in my life—enough to know that people in Miami and Las Vegas dress the same, and that hotel sheets aren't always as clean as

one might hope. I've performed enough to know that it will never be perfect. It's never even close. The scale of "perfect" is good for practicing, but relatively useless in performance. Practically speaking, I really love the program I'm doing for the Petschek (which includes Liszt's *Liebesträume* No. 3 and *Mephisto Waltz* No. 4, Bach's French Suite No. 1, Scriabin's Piano Sonata No. 9, and Beethoven's "Hammerklavier" Sonata). It's a little bit dark, a little strange, but I think it holds together really well. I think it has lots of potential. I'm excited about playing for an audience filled with family and friends, not to mention teachers and colleagues.

Debutante balls have fallen by the wayside in our world of increasing social awareness. Many women saw them as an insulting throwback, an insinuation that the main role of women was to marry. And maybe now the debut is not the emerging artist's only option, but one of many. Still, it is one of the most daunting and thrilling options! I am so grateful to the William Petschek Charitable Trust and The Juilliard School for presenting me with this terrific opportunity. It surely is a tremendous honor to play in the lineup of so many wonderful pianists who have come before me and who will follow me. I can still dream, though: If I play well enough, do you think they might leave my poster up for a few extra days? □

*Orion Weiss, who earned his bachelor's degree in piano from Juilliard last May, was also a two-time winner of the School's Gina Bachauer Award.*

**Orion Weiss, Piano**  
**Juilliard William Petschek**  
**Piano Debut**  
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**Thursday, April 14, 8 p.m.**

**Tickets available in the Alice Tully Box Office; see the calendar for details.**

kinds of crazy things happened: sabotage, stunt doubles, special effects ... Those were desperate, different times (even if none of the folklore is true). But

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Additional TBA

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Stephen Caplan, Ob  
Gregory Smith, Cl  
Richard Nunemaker, Cl  
John Miller, Bsn  
Kristin Wolfe Jensen, Bsn  
Charles Kavalovski, Horn  
Gregory Miller, Horn  
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# Unlocking Emotions With Thoughtful Analysis

By **RON REGEV**

A young musician walks onstage. He or she has spent many an hour in practice rooms, working hard, mastering the technical difficulties of the concert program. Every note has been memorized, every passage worked and reworked. All that is left is for inspiration to take its course, and the composer's idea will be brought to life. Or will it?

Seymour Lipkin is very skeptical. Mr. Lipkin, a renowned pianist and conductor who has been on Juilliard's piano and chamber music faculties since 1986, is a champion of knowledge and analysis as a means to understanding compositions. "For someone with an extraordinarily brilliant intuition, the above scenario might work," says Mr. Lipkin. "However, it is a dangerous approach. Reliance on blind intuition is an invitation to arbitrary distortion of the work. Of course, intuition plays a vital role in understanding a work—but it must be an informed intuition."

As the recipient of the 2004-05 William Schuman Scholars Chair, awarded annually by the L&M

The William Schuman Scholars Chair Lectures  
 Pianist Seymour Lipkin  
 Paul Hall  
 Wednesday, April 6 and 13, 11 a.m.  
 Open only to members of the Juilliard community.

(Literature and Materials) Department, Mr. Lipkin will speak about this topic in a series of two lectures this month titled "Who Needs Formal Analysis Anyhow?"

According to Mr. Lipkin, a performing musician must have a firm grasp of how the music is put together. A musician can no more perform without this knowledge, he insists, than an actor can perform without knowledge of the plot of the play.

"True analysis is not a matter of writing down the names of the chords. Rather, it is a description in words of what we feel," he says. "The relative lengths of phrases, the movement from one key to another—these are felt as emotional realities. Analysis attempts to clarify these feelings, so that we do not substitute false ones in their place. This is an enormous aid in reaching the true power and emotions of a given work; true analysis is designed to this end."

As for seeking individuality of interpretation, Mr. Lipkin feels that this will often lead to falsification of the composer's idea. "We are dealing with a handful of the greatest figures in human history, each with deep and powerful feelings. To try and impose our own 'originality' is to miss the great privilege of having the composer's feelings take us over, and of—for the moment—participating in his greatness. The

fact that we are different people, each with a different emotional makeup, guarantees that, even as we try to identify with the composer, we will each do it in a different way. From this fact comes the individuality of the performance, not from trying to make it different."

Each artist should use all available tools (analytical and intuitive) to try to reach the composer's meaning; each will, of course, need to do so in his or her own way. "To shortchange this process by listening to others' recordings is ill-advised, as it evades just that effort which will show the artist's individual point of view," says Mr. Lipkin. "My teacher, Rudolf Serkin, advised his students to avoid listening to recordings of pieces they were working on."

Some people feel that analysis leads to dry performances. According to Mr. Lipkin, if analysis is understood in the

right way, this should not be the case; in fact, it should be the opposite. "Analysis should aim to reveal the emotional ideas of the work, which might otherwise pass unnoticed or be distorted. Our job is to reveal the music, not to reinvent it. It is powerful enough as it is, and it can speak for itself."

Ron Regev, a doctoral candidate in piano, is on the Evening Division faculty and serves as coordinator for the L&M Department.



Seymour Lipkin

# Library's Card Catalog Leaps Into Cyberspace

By **JANE GOTTLIEB**

THE Library will achieve an important milestone this month when we complete retrospective conversion. *Come again?* you say. Retrospective *what?* Any relation to retrograde inversion, such as in the 12-tone system? Well, not exactly. Retrospective conversion—one of those library-specific terms that usually cause non-librarians to stare back blankly—refers to the important process of converting the information found on library catalog cards to computer form.

The computerization of library catalogs began in the late 1960s, when the Library of Congress and other library organizations developed standards for MARC cataloging, or machine-readable cataloging. The use of computerized catalog records in turn led to the development of large bibliographic databases such as O.C.L.C. (Online Computer Library Center) and R.L.I.N. (Research Libraries Information Network), which could be used by libraries for shared cataloging, interlibrary loan, and other types of resource sharing. These databases contain millions of bibliographic records representing the holdings of thousands of libraries worldwide—our "library without walls."

Juilliard joined the O.C.L.C. database in 1989. From 1989 until the 1995 debut of JUILCAT, the Juilliard Library Online Catalog, our computer records existed invisibly in the O.C.L.C. database and on computer-produced catalog cards in the library. We maintained two separate card catalogs: one for

pre-1989 holdings, and one for post-1989 holdings. On April 27, 1995, President Polisi presided over a ribbon-cutting ceremony for the computerized catalog system, which included

admired as a handsome piece of furniture, as it is no longer needed as a source of information.

The differences between a card catalog environment and computerized catalog system are enormous. Today's library users, particularly those born after 1970, probably take computer catalogs for granted and can't imagine libraries without them. Prior to the development of computerized catalogs, the only way to learn about the holdings of a particular library was to call or visit the library and check its paper card catalog. Computer catalogs also include information on whether or not the item is checked out, and when it is due back. Computer catalogs enable us to identify items held by other libraries and request them via interlibrary loan. Even the ever-popular search engine Google has realized the advantages of partnering with libraries, and has recently announced several important initiatives to integrate information on library holdings into internet

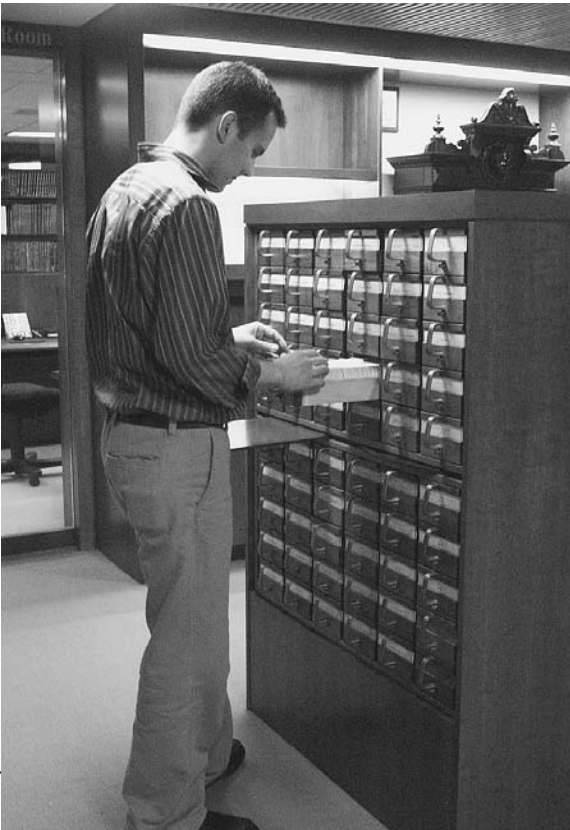
search sites. Through this system, when one searches Google or Yahoo for a book, score, or recording, in addition to other web references, the search engine will also bring up information on libraries that own the item.

Anyone who has tried to organize a

personal book or CD collection should have some appreciation for the complexity of library cataloging systems. Do you arrange your books by author, title, or subject? What do you do when more than one composer is represented on a CD recording? Cataloging librarians follow complex rules established by the Library of Congress to insure consistency and ease of access in all library systems. Without the diligence, intelligence, and care of cataloging librarians, access to materials in libraries would simply be impossible.

The iconoclast author Nicholson Baker brought the intricacies of library retrospective conversion work to light in his controversial 1994 *New Yorker* article "Discards." In this tour-de-force on libraries of yesterday and today, Baker bemoans the so-called death of the card catalog, and says that card catalogs should not be dismissed or discarded so easily: "... The real reason to keep card catalogues is simply that they hold the irreplaceable intelligence of the librarians who worked on them." In my obviously biased view, that fact cannot be disputed. In the Juilliard library, the organizational skills and intelligence of generations of cataloging librarians (who currently are Alan Klein, Robert Sherrane, Jon Stroop, Patricia Thomson, and Brien Weiner) can be found in our sophisticated computer system. Please join us in celebrating these librarians, and our completion of retrospective conversion, on Tuesday, April 26, at 4 p.m. Refreshments will be served outside of the library.

Jane Gottlieb is vice president for library and information resources.



Jon Stroop, library cataloging assistant, pulling cards from the catalog for discard. On April 1, the library completed conversion of the catalog, which is now entirely available online through JUILCAT.

all of the post-1989 holdings and the pre-1989 holdings we had converted to computer format. The April 2005 completion of retrospective conversion means that nearly *all* of our library holdings are accessible via JUILCAT; the card catalog may now be

# Beyond the Machine 3.0—Transatlantic Cultural Convergence

By EDWARD BILOUS

As a teacher of music theory, I've had many conversations with students about the diverse influences on music during the past 100 years. It's a topic that comes up frequently with Juilliard's centennial celebration approaching, and it usually reveals as much about our own attitudes toward music as it does about music itself. The most common opinions mirror what the popular history books tell us—that the advent of “atonality,” Debussy's “liberation” of harmony, and Stravinsky's “liberation” of rhythm mark the main turning points in Western music.

While I understand these classic arguments, my personal experience tells me something different. I believe there were two pre-eminent influences on the world of music during the past century. The first is the merging of European and non-European aesthetics into what can be described as an American aesthetic. The second is the incorporation of electricity into music making.

Whether it be Copland or Bernstein, Gershwin or Ellington, Reich or Roumain, a good deal of what we recognize as American music—and therefore in 20th-century music—is the

result of the merging of different frames of cultural consciousness. As time progresses the change is even more dramatic. For many young musicians “grooves” have replaced “themes” and “motives,” structures evolving from patterns and loops are just as common as those based on harmonic content, and improvisation is becoming part of the standard perform-

extended the process of sound production beyond the domain of the human body and placed it into the digital ethers. Whether it is through recording, mixing, broadcasting, amplifying, processing, digitizing, cutting and pasting, EQing (equalization), or simply turning up the volume, electricity has changed the way we make and lis-

created in 2002 to provide students with the opportunity to use technology in the creation and performance of new works. The mission of the ensemble is different from traditional performing groups in that it is designed to cultivate interdisciplinary collaboration, experimentation, and improvisation. The Electric Ensemble is unique among conservatory performing groups in that its members often include musicians, dancers, and actors.

Since its inception, the Juilliard Electric Ensemble has performed works that feature electric instruments and/or computers as well as arrangements and productions of traditional works that feature new technology. This year, the program will feature electronic and processed acoustic

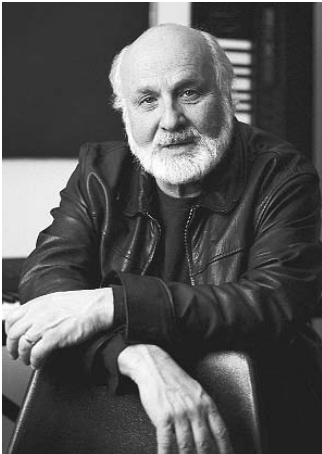
instruments, live interaction with computers, video projection, live interaction with artists in Europe via Internet links, and a music/video improvisation.

This year, the Juilliard Electric Ensemble will premiere several new works and a few electronic classics that exemplify the changing world of new music. First on the program is *Chelsea/Chelsea* by Pete Wyer, written for amplified string quartet, two saxophones, and live electronics with

Continued on Page 9



The Juilliard Electric Ensemble (left) will perform works by Morton Subotnick (middle) and Daniel Roumain (right), among other composers, at Beyond the Machine 3.0, on April 19, 20, and 22.



ance practice. The classical-music aesthetic has expanded to incorporate sensibilities and processes that have roots in lands far from the homes of the great European masters, and young musicians feel it at their core.

Young artists are also incorporating technology into their music making in ways previously unimagined. There has been no single technological advancement during the past 1,000 years that has changed our conception of music more than electricity. Electricity has

ten to music more than anything since the development of notation in the Middle Ages. As Buckminster Fuller predicted, it is the youth who best understand the significance of the technological revolution, and it is they who are defining the sound of new music.

As I review the program for Beyond the Machine 3.0, Juilliard's festival of electronic and interactive music that takes place this month, I realize more than ever the uniqueness of our endeavor. The Juilliard Electric Ensemble was

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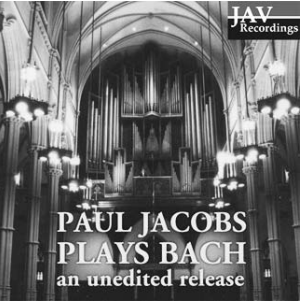
DISCOVERIES

by Brian Wise

Bach’s Organ Music: Imposing, Meditative, and Glorious

Paul Jacobs Plays Bach. *Fantasy and Fugue in G Minor, BWV 542; O Lamm Gottes, unschuldig, BWV 656; Prelude and Fugue in A Minor, BWV 543; Ich ruf’ zu dir, Herr Jesu Christ (BWV 639); Trio Sonata No. 5 in C Major, BWV 529; Passacaglia and Fugue in C Minor, BWV 582.* JAV Recordings 145. (This recording is only available online or by mail order. Visit [www.pipeorgancds.com/pajaplbaormu.html](http://www.pipeorgancds.com/pajaplbaormu.html).)

BEFORE Paul Jacobs was named chair of Juilliard’s organ department last year at the advanced age of 27, he went by another, if less official title: “marathon organist.” He first earned that designation in 2000, when he twice performed Bach’s complete organ works in 14 consecutive evenings, in New York and Philadelphia. Later that year, he performed the whole cycle again in an 18-hour nonstop marathon in Pittsburgh. And last year, he gave a nine-hour marathon of Messiaen’s complete organ works at the Church of St. Mary the Virgin near Times Square, an endeavor he has performed in six other cities across the country.



But having taken organ playing into the realm of extreme sport, the intrepid Jacobs has also found rewards in a more deliberate approach to the repertoire. Bach provides a suitable cornerstone, having composed more than 200 works for organ, covering a dazzling expressive range. Unlike those of most other

Baroque composers, his were genuine organ pieces, with specific pedal parts—others usually wrote for keyboard instruments in general and then let the performers adjust to suit the circumstances. Bach’s best-known organ works are the imposing ones—the Fantasy and Fugue in G Minor (“The Great”), the Passacaglia and Fugue in C Minor, the Prelude and Fugue in A Minor, which can be heard on the JAV CD *Paul Jacobs Plays Bach*. In these commanding works, Jacobs’s playing is imaginative, precise, and often thrilling. Particularly riveting is his rendition of the “Great” Fugue, emphasizing the contrasts between disparate voices and making much of the instrument’s orchestral qualities.

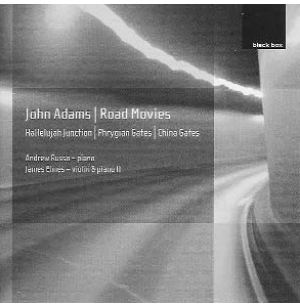
At the other extreme are Bach’s meditative chorale preludes, two of which appear here. Finally, there’s the Trio Sonata in C Major, which features some of the most demanding music in the entire organ literature—a web of multiple voices that Jacobs performs with utmost dexterity and enunciation.

The disk is subtitled “An Unedited Release,” indicating that these are essentially “live” performances (though not played before an audience); the final product has not been stitched together from various sessions in the editing room. The three von Beckerath organs featured on the CD—at St. Michael’s Church in Manhattan, St. Paul’s Cathedral in Pittsburgh, and Dwight Chapel at Yale University (Jacobs’s alma mater) in New Haven—offer an excellent sense of color, from brilliant upper reeds to the great, resounding lower registers.

Images of the Road in Chamber Works of Adams

Adams: Road Movies. *Andrew Russo, piano; James Ehnes, violin and piano.* Phrygian Gates; Hallelujah Junction; China Gates; Road Movies. *Black Box* BBM1098

ANOTHER keyboard wiz in his late 20s who is carving out a distinctive niche is Andrew Russo, an American pianist who settled in Europe after earning a master’s degree from Juilliard in 1998. In Europe, he discovered European composers like Jacob ter Veldhuis and Philippe Manoury but also developed a fondness for American experimentalists including Ives, Cowell, and Crumb. His adventurous tastes were revealed when, as one of 30 finalists in the 2001 Van Cliburn International Piano Competition, he dared to



play pieces like Copland’s Piano Variations, piano music of Henri Dutilleux, and Crumb’s *A Little Suite for Christmas, A.D. 1979*—hardly standard competition fare.

As this new collection of chamber works by John Adams suggests, Russo is not easily pigeonholed. Far from a craggy experimentalist, Adams is America’s most frequently performed living composer. Joining Russo is fellow Juilliard graduate James Ehnes (B.M., 1997), who trades his usual violin for keyboard in a performance of the 1986 two-piano piece *Hallelujah Junction*. Named for a truck stop on the California-Nevada border, it includes quotations of Handel’s “Hallelujah Chorus” along with shades of stride piano. Russo and Ehnes team up again in *Road Movies*, a 1995 piece for violin and piano also based on road imagery. From the relaxed groove of the first movement to the vast open spaces of the second movement to the rollicking, pothole-filled toccata of the finale, the duo clearly has fun with this music. The earliest works here are *China Gates* and *Phrygian Gates*, both composed in 1977 when Adams was still essentially a minimalist. Playing with intensity, sweep, and high-speed finger work, Russo proves why *Phrygian Gates* remains one of the composer’s most rewarding pieces. □



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.

The Bartered Bride

Continued From Page 1

ency. He famously began a letter to a friend by apologizing in advance for his childish mistakes in grammar and orthography. Despite his linguistic shortcomings, he succeeded in writing eight Czech operas and securing his reputation as the genre’s leading figure.

Each of Smetana’s operas fits into one of three thematic groups: serious operas based on Czech history or myth; comic folk operas celebrating rural life; and operas which are best described as following the Mozartean *Magic Flute* model, in which characters are changed by metaphorical challenges. But it is his overwhelmingly popular second opera, *The Bartered Bride*, that has made its way into the standard repertoire and (along with works such as Nemcova’s *The Grandmother*) remains one of the most loved pieces of Czech national identity.

Brian Large, Smetana’s foremost English biographer, writes that “not since Mozart’s *Le nozze di Figaro* had there been anything in opera to compare with this, so sparkling and graceful, of such admirable quality, both delicate and robust.” The opera is set in a Bohemian village during a spring festival. Two young lovers, Jenik and Marenka, wish to marry but are unable as she has been

promised to Vasek, the son of Tobias Micha, a local landholder. Kecal, the crafty marriage broker who arranged the proposed nuptials, tries to offer Jenik another bride and a handsome reward if he agrees to renounce Marenka. Surprisingly, he agrees on the condition that he receive more money and a written agreement that she may only be permitted to marry Tobias Micha’s son. Marenka is furious when she learns that she has been sold (perhaps a more fitting translation than *bartered*) and, in despair, agrees to marry Vasek. However, Jenik intervenes and reveals that he is, in fact, the lost son from Tobias Micha’s first marriage—and that, according to the agreement, he has the right to marry Marenka. The day ends happily (for everyone but Kecal, that is).

The most significant source of “Czechness” in *The Bartered Bride* is arguably the language itself. Czech is unique in that it relies heavily on trochees, or a meter that stresses the first syllable (for example, *human*). The literary popularity of iambs (stressing the second syllable) in earlier Czech libretti led

of incorporating traditional dance rhythms and other folk mechanisms (strophic structure, choruses, and variable tempi) to create the aura of folk music. In *The Bartered Bride*, for instance, specifically named dance patterns include *skocna, furiant, polka*, and *sousedska*.

Eve Shapiro, who will direct Juilliard’s production of the opera in April, spent last summer traveling in the Czech Republic to prepare for this production. She was especially influenced by her visits to small villages very much like the one in which the opera takes place. She feels that this story is best presented in its original context, and that updating the setting results in much of the work’s Czech soul being lost. “Modern audiences are able to relate to the major themes of land, money, and love,” she says. “The music is vibrant, honest, and



Eve Shapiro discussing *The Bartered Bride* with colleagues. She will direct the J.O.C.’s production of the opera on April 27 and 29, and May 1.

shows inexhaustible energy, and the characters are real people,” she adds. As *The Bartered Bride* is rarely sung in Czech, Shapiro chose a translation by the English poet Tony Harrison that she believes captures the original wit and style while “adapting, not distorting, the work.” She feels that performing the work in English allows the singers to truly connect with the language and focus on drama. Character depth is perhaps the opera’s greatest quality, she points out, as each figure is so carefully developed through his or her music. Kecal, whose name means “babbler,” enters in Act 1 with octave leaps and a patter that suits his personality, while Vasek is “like a boy playing hopscotch.”

Another of the opera’s significant features is the dancing, which choreographer Jeanne Slater calls “spontaneous and organic.” She compares the choreography to Smetana’s theatrical folk music that refers to the tradition without quoting specific ideas. “The dances should appear natural and impromptu, especially given the context in which they occur,” she says. “These are hearty people enjoying their day off, simply expressing their natural cheerfulness and high spirits.”

Though presented in English, this production certainly retains the freshness and vitality of the original Czech, due in part to the wonderful translation by Tony Harrison and Jeanne Slater’s dynamic choreography. Beth Foreman, the administrative director of vocal arts, calls Slater’s work teaching opera students to perform dances and other choreographed segments in Juilliard’s productions a “developing tradition,” and adds that she continues to achieve great results. □

Adam Brandow is special events coordinator and assistant to the artistic director of vocal arts.

Juilliard Opera Center


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See the calendar on Page 24 for times and ticket information.

to unnatural settings that ultimately worked against the effect of the language. In his libretto for *The Bartered Bride*, Karel Sabina created a text with a truly Czech sound that Smetana highlighted by re-creating the qualities of the language in the score. Whereas composers have commonly turned to folksong in attempts to establish the feeling of nationalism, Smetana avoided direct quotation in favor



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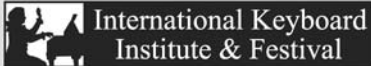
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# Documentary Lovingly Captures The Legacy of Rosina Lhévinne

By JOANNA FARRER

WHAT defines a great teacher? When Rosina Lhévinne spoke to her piano students about producing a singing tone from the instrument, she would put her hands over theirs and show them how to draw the sound from each of the keys. One was never to hit the notes, she told them; one had to “caress the piano, like a friend.” Similarly, in her 76 years of teaching, she drew from each of her students the best that they could achieve, with equal degrees of discipline, passion, and love. As her former student Van Cliburn said: “A great teacher is a guide and must work to help that young person, that shining new page ... to be as independent and self-confident as possible.”

Mme. Lhévinne’s work guiding countless Juilliard piano students during her 51 years on the piano faculty—as well as the remarkable solo career on which she embarked in her 70s and 80s—is documented in *The Legacy of Rosina Lhévinne*, a film made by Juilliard alumna Salome Ramras Arkatov. The Juilliard School will present a special screening of the documentary, hosted by another Juilliard alumnus and Lhévinne student, Jeffrey Siegel, on Tuesday, April 12, at 5 p.m., as part of the Starr Doctoral Forum series.

In a recent telephone interview with Mrs. Arkatov, who lives in Los Angeles, she spoke lovingly of Mme. Lhévinne and the making of the film, a project to which she dedicated more than 15 years. Arkatov had remained close to Mme. Lhévinne long after completing her studies at Juilliard, and in the 1950s, began recording Mme. Lhévinne’s thoughts on her life and work when she visited Arkatov in California. “I was just collecting the material so that it wouldn’t be lost,” she said. “I had thought someone else would make the film by her 100th-birthday anniversary.” In 1980, Arkatov was asked to create a four-hour radio tribute to Mme. Lhévinne that was broadcast nationwide. She collected hundreds of hours of former students’ remembrances; all

still felt connected to Mme. Lhévinne by the familial atmosphere their teacher had created in her studio. Arkatov also came across recordings of Mme. Lhévinne that had never before been heard by the public. “I knew these couldn’t just keep sitting there, going unheard. There was something in her music and her life that needed to be shared,” she said. After the success of the radio tribute, she set out to create a video documentary, which was made possible by a grant from U.C.L.A. The resulting film has already received awards at numerous film festivals around the country, including the Ojai Film Festival, the Marco Island Film Festival, and the Palm Springs International Film Festival. It is acclaim for the legacy of a woman whose life was anything but usual.



Pianist and Juilliard faculty member Rosina Lhévinne at a celebration of her 80th birthday on March 28, 1960.

Born in Kiev in 1880, Rosina Bessie began studying the piano at the age of 6. During her studies at the Moscow Conservatory, she met and fell in love with fellow pianist Josef Lhévinne. Both graduated as gold medal winners (at 18, Rosina was the youngest girl ever awarded this honor) and both were considered equally formidable musicians. But after her marriage to Josef in 1898, Mrs. Lhévinne firmly decided against pursuing a solo career and instead dedicated herself to her husband’s work. The documentary suggests that without his wife’s insis-

Continued on Page 19

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## DID YOU STUDY WITH JOHN BROWNING?

Former students of pianist John Browning are needed for a film interview that is to become a part of a planned documentary, *Memories of John Browning: The Lhévinne Legacy Continues*. Juilliard alumna and filmmaker Salome Ramras Arkatov, whose award-winning film *The Legacy of Rosina Lhévinne* will be shown at Juilliard on April 12, is to direct. Ms. Arkatov will be available to conduct interviews in New York on April 13-15. If you studied with Browning and are interested, please get in touch with her as soon as possible. She can be reached by phone at home: (310) 470-8401, or cell: (310) 622-5205, or by fax: (310) 470-2865.



# Old Friends, New Pieces

By JOEL SACHS

MEETING superb composers with delightful personalities has led to some excellent friendships. The fruits of two such encounters can be heard on the New Juilliard Ensemble's April 8 concert at Alice Tully Hall.

I met Valentin Bibik in his home city, Kharkiv, during a 1990 tour of Ukraine by my new-music ensemble, Continuum. Valentin, the secretary of the local Composers Union, was our consummately friendly host, despite the matching primitiveness of his English and my Russian. Determined to open local ears, he organized a Continuum workshop, which—to our astonishment—was packed with some 150 people. He brought me back two years later to conduct a program with the Kharkiv Philharmonic, as conditions in the once prosperous industrial city plummeted. His generosity at a time of great hardship could have left me with uncomfortable obligations, but in fact, I was eager to bring home his beautiful compositions. My respect for his creativity increased as I saw him composing at one of the most out-of-tune pianos imaginable. When I asked how such stunningly beautiful music could be conceived on such a hideous instrument, he sweetly said that he used his imagination, since he could no longer afford a piano tuner.

A few years later the Bibiks moved to St. Petersburg, where he had a lectureship. Then, because his wife is Jewish, they could emigrate to Israel. There he gradually established himself as a lecturer and teacher, and his creative juices flowed. He sent me piece after piece, many of them written in the hope that I would conduct them with the New Juilliard Ensemble or perform them with Continuum, which I gladly did, and with huge success. The future was looking bright when he suddenly developed a brain tumor, which killed him in 2003 at age 62.

One could take comfort in the idea that Bibik would live on in his music—but because he lacked a real publisher, even that idea was uncertain, as I soon saw. For this season, I programmed an unperformed Clarinet Concerto that he had sent me in 2000, placidly assuming that he had prepared the orchestral parts with his characteristic thoroughness. In fact, only the clarinet soloist's part existed, as I learned in January when I requested a set from his



Photo by Virko Baley

Works by composers Tony Prabowo (above) and the late Valentin Bibik (below) will be featured in the N.J.E. concert on April 8.

would have the piece on time. Neither of us reckoned with the disruption of the tsunami. I finally got a partial score in late January, and learned that Tony (unknown to me) had decided to make it a Piano Concerto. I had to locate a pianist willing to learn an incomplete piece! Fortunately, three N.J.E. pianists were excited by the idea. Tony then announced that he would shortly send a complete score with Juilliard alumna Stephanie Griffin, who was returning from performing in Jakarta. When she arrived, she had the package—but had been given the wrong one! After another week, the real score arrived. Lacking time for the usual audition process, I selected Nicholas Ong as soloist, because it will be his final year as a resident student and his last chance to appear with the New Juilliard Ensemble. (My apologies to the other two.) The piece, *Psalms*, is dedicated to the victims of the Indonesian tragedy, and looks well worth the tension of the cliffhanger.

The concert also includes world premieres of pieces by German composer Walter Zimmermann and by Teddy Niedermaier (the second of two Juilliard composition students chosen to write this year), along with the N.Y. premiere of *Wanderlied*, a short cello concerto by French-American Betsy Jolas (with Elinor Frey as soloist). □

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

## Beyond the Machine 3.0

Continued From Page 6

video imagery. The ensemble will premiere the work at the Chelsea Art Museum, at which time the performance will be blended with electronic elements and video images performed live by Wyer from his studio in Chelsea, London—a transcontinental performance, if you will.

The program features two other works that include video projections as well. *Come Cry With Me*, by composer and music technology faculty member Milica Paranosic, includes images designed by Carmen Kordas. The performance features music tech faculty member and violinist Mari Kimura performing with the composer at her laptop, and the much acclaimed GuitarBot, a robotic guitar created by LEMUR (League of Electronic Musical Urban Robots). Paranosic's signature sound includes driving rhythmic grooves with virtuoso electronic wizardry, and is combined with powerful video images synchronized to the music.

*Improvisation* is a collaborative effort between the Juilliard Electric Ensemble and See Hear Now, a multimedia duo (composer-performer David Gamper and his wife, photographer-video artist Gisela Gamper) that features live video projections and sound processing. The score will be completely improvised by the Electric Ensemble. I first began coaching students through improvisations in my L&M IV classes, as part of an exploration of new performance practices. Through that process we discovered that many students have an enormous fear of improvising. Even the most confident virtuoso would turn pale and freeze up at the thought of what musician and educator Steven Nachmanovitch calls "free play." In our collaborative work with See Hear Now, the Electric Ensemble explores a gradually unfolding path through the world of improvisation.

Composer, violinist, producer, and electronic artist Daniel Roumain has made a remarkable impact on the world of music in recent years. His works are an exemplary blend of African-American and classical aesthetics into a highly personal musical language. Roumain has arranged two earlier solo violin works for the Electric Ensemble. Both "Filtering" (a movement from his *Voodoo Violin Concerto*) and *Hip-Hop Study and Etude in C-Sharp Minor* (one of 24 etudes in a soon-to-be-published set) will feature solo violinist JoAnna Farrer, with amplified string quartet, two saxophones, and percussion. Says the composer in his program notes for our concert: "Together they constitute my take on Bach's *Well-Tempered Clavier*; Glass' *Music in 12 Parts*, and other works in which composers systematically examine their own musical language."

The Music Technology Center is proud to present two works by two illustrious composers, Morton Subotnick and Joan La Barbara. Subotnick's *A Fluttering of Wings* is one of the most important works written for string quartet and electronics. It was written for the Juilliard String Quartet and premiered by them in 1982. Composer and legendary vocalist Joan La Barbara will be represented with *l'albero dalle foglie azzurre* (*tree of blue leaves*), a

**New Juilliard Ensemble**  
**Alice Tully Hall**  
**Friday, April 8, 8 p.m.**

**Free tickets available in the Juilliard Box Office.**

family, whose preoccupation with survival had prevented them from attending to the piece. Copying it in New York would be prohibitively expensive, and it seemed risky to count on it getting done quickly in Israel. A cancellation seemed imminent. Enter the rescue squad, in the form of the Ukrainian-American composer Virko Baley, a close friend of the Bibiks. Virko has his own publishing company, and quickly reached a publication agreement with the Bibiks. He then arranged for Tim Bonenfant, his student at the University of Nevada, to

**Beyond the Machine 3.0**

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**Allen Room, Jazz at Lincoln Center**  
**Columbus Circle (60th Street and Broadway)**  
**Friday, April 22, 8 p.m.**

**Free, no tickets required.**

haunting work for solo oboe and electronics featuring Josiane Henry performing the solo part. Finally, two of our programs will feature works composed and performed by students working in the Music Technology Center, including Nadia Sirota, Edvinas Minkstimas, J. Brendan Adamson, and Nicholas Ong. All performances begin at 8 p.m. and are free. Come early, as we are expecting a full house! □

*Edward Bilous is the founding director of the Music Technology Center and chair of the Literature and Materials of Music Department.*

# Chiara Quartet’s ‘Dream Scenario’ Nears Its End

By **JONAH SIROTA AND REBECCA FISCHER**

As the second year of the Chiara Quartet’s two-year residency at Juilliard nears its end and we prepare for our final recital at Alice Tully Hall, we have all started looking back on our time here. Each of us has spent at least four years of our lives at Juilliard, studying, performing, and—more recently—teaching. (For some of us, it’s been nearly eight years.) But when we began our individual studies, we had no idea that our paths would become so intertwined into a common future. And we didn’t know that we would complete our time here as Lisa Arnhold fellows (as the members of the resident graduate string quartet are called). What a great assignment: studying string quartets intensively with the members of the Juilliard String Quartet, rehearsing, performing, and starting to share our discoveries with the *next* generation of musicians. The Lisa Arnhold residency is a dream scenario—and when we discovered in the spring of 2003 that we had been selected to spend two years doing this, it really was a major step in the fulfillment of our dream of a life in chamber music.

It’s not an easy thing to do—not just play string quartets, but do it full-time, for a living, in a way that is artistically gratifying. It has meant (and continues to mean) making sacrifices for the sake of the ensemble, choosing

given day, we can all gather in our studio on the fourth floor, take out our instruments, and read through two more Bach chorales (a project that we started in our first year of this residency; we’re into the 200s now) before spending three or four hours rehearsing the most incredible music in some-

Recital in Alice Tully Hall on April 26. We will perform Mozart’s Quartet in D Major, K. 575, the Brahms C-Minor Quartet, and we will also be premiering the String Quartet No. 3 by Jefferson Friedman, commissioned by the Brooklyn Friends of Chamber Music for this concert.

One of the great benefits of being performers is the opportunity to form relationships with living composers that continue to grow throughout our respective careers. Our friendship with Jefferson (who was awarded a 2003-04 Rome Prize from the American Academy of Rome) is one of the most rewarding examples. We first worked with him when we were all students at the Aspen Music Festival in 1996, and subsequently premiered his First String Quartet. We all met again when we were mas-

his quartets as “abstract diary entries” and the act of writing them as “pure expression.” The string quartet medium is, for him, the most immediate and intimate—sentiments often shared by other composers. Because we are such good friends with Jefferson, his music reflects our combined experiences; he writes for the Chiara Quartet both as a unit, and for each of our individual strengths and personalities.

The following anecdote certainly illuminates how the lives of composers and performers can become eerily intertwined. In late September, Rebecca sent out an e-mail announcing the birth of her daughter, Oriana. Jefferson—whom we hadn’t seen since we performed his String Quartet No. 2 in Italy that spring—was back in New York after his yearlong fellowship at the American Academy in Rome. He responded with an excited congratulations, and then this note: “Now we get to the weird stuff: two nights ago, Sept. 21 [Oriana’s birthday], on the subway, I figured out how SQ3 is going to end—with a solo first-violin lullaby for the yet-to-be-named Oriana. Coincidence or maybe something in the air.”

Jefferson says that he had been thinking about his String Quartet No. 3



Photo by Christian Steiner

**Above: (left to right) Greg Beaver, Julie Yoon, Jonah Sirota, and Rebecca Fischer are the Chiara String Quartet, Juilliard’s graduate string quartet-in-residence. Right: The Chiara Quartet gave its first Arnhold recital in March 2004.**

times excruciating detail—Haydn, Bartok, Beethoven, Dutilleux, Brahms, and the great composers of the next generation: Jefferson Friedman, Nico Muhly, and Gabriela Frank, all good friends. And then the icing on the cake: getting to perform this music for audiences all over.

Our generation knows we can no longer afford to let the audience find us; we’ve got to go hunting for new ears. Luckily, this is a joyous pursuit. Juilliard’s Arts in Education program and our two years in a Chamber Music America Rural Residency in North Dakota have provided us with tools to uncover these new audiences. And we have found them in many different places—from concert halls to schools, hospitals to beet fields. In that spirit, we would like to invite *you* to our upcoming Lisa Arnhold Memorial



Photo by Peter Schaaf

ter’s students at Juilliard (he was a student of John Corigliano), and a casual conversation resulted in the composition of his String Quartet No. 2. This work, which we premiered at Paul Hall in fall 1999, continues to be one of our favorite and most performed compositions.

Jefferson’s string quartets are defined by their personal nature. He describes

since the day he finished No. 2. The Chiara Quartet has been waiting for the right time to commission him for this composition, and we are now honored to be sharing it with the audience at our upcoming concert! □

*Violist Jonah Sirota and violinist Rebecca Fischer are members of the Chiara String Quartet.*

**Lisa Arnhold Memorial Recital**  
**Chiara String Quartet**  
**Alice Tully Hall**  
**Wednesday, April 26, 8 p.m.**

**Free tickets available beginning April 12 in the Juilliard Box Office.**

a path less stable than an orchestra job, not always having health insurance, not always having money to pay the rent. But it means that, on any



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RECENT  
EVENTS



**COPEs-GROSSMAN-LIPKIN TRIO**  
February 24, Juilliard Theater

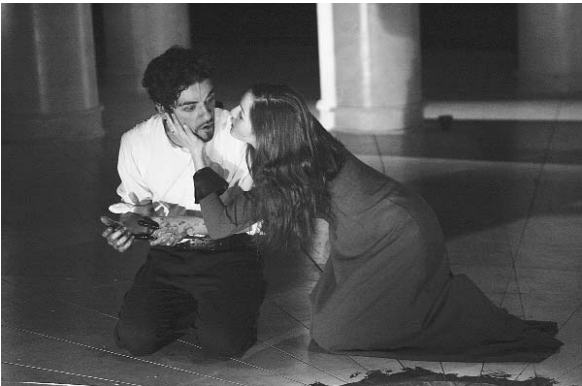
Violinist Ronald Copes, cellist Jerry Grossman, and pianist Seymour Lipkin performed on the Daniel Saidenberg Faculty Recital Series in February. The concert included works by Haydn, Schumann, Beethoven, and George Walker.



**MACBETH**  
February 10-14, Drama Theater

*Right:* Fourth-year students Oscar Isaac and Jessica Collins were Macbeth and Lady Macbeth in the Drama Division's production of Shakespeare's tragedy.

*Above:* The cast also featured (left to right) Scott Daniel Simmons, James Seol, Nick Mennell, David L. Townsend, Matt D'Amico, and Colby Chambers.



**JUILLIARD JAZZ ENSEMBLE**  
March 7, Dizzy's Club Coca-Cola

*Above:* Jazz students (left to right) Drew Pierson, piano; Dominick Farinacci, trumpet; Andrew Gutauskus, alto saxophone; and Philip Kuehn, bass, performed at Jazz at Lincoln Center's Dizzy's Club Coca-Cola in March.

*Left:* The ensemble was joined by faculty members Wycliffe Gordon, trombone, and Victor L. Goines, saxophone. On drums was student Carmen Intorre.



**AUDITIONS**  
February 25-March 4

Auditioning students checked in at the welcome desk in Juilliard's lobby while parents waited on nearby couches.



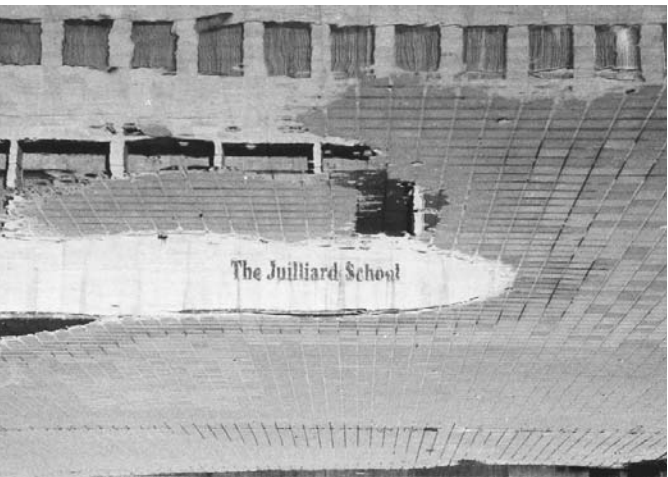
**MARTIN CANIN'S 75TH BIRTHDAY**  
March 21, President's Lobby

Violin and chamber music faculty member Lewis Kaplan (right) celebrates Martin Canin's 75th birthday at a reception in March. Canin is a piano and chamber music faculty member.

STUDENT PHOTO COMPETITION WINNERS

Congratulations to the winners of the 2004-05 Student Photo Competition and thanks to all who entered. This year there were twice as many entries as last year! The first-place winner was Nick Mennell, a fourth-year drama student, for his photo "Reflected Imagining" (seen here). The other winners were John Eagan, Joseph Lee, Jennifer Stevens, Konstantin Soukhovetski, Brian Smith, Sean Davis, Annika Sheaff, Alexandra Snyder, Belinda McGuire, Allegra Lilly, and Lauren Sileo.

The 14 winning photos will be published in a 2005-06 Juilliard Calendar and given to the 2005 graduates as a gift from the Office of Alumni Relations, which sponsored the competition. The photos can be seen on the Juilliard Web site at [www.juilliard.edu/alumni/alphoto.html](http://www.juilliard.edu/alumni/alphoto.html); some of them may be published in future issues of *The Juilliard Journal*.



SPRING PICNIC

The Office of Student Affairs invites students, staff, and faculty to attend the annual Spring Picnic on Friday, May 6, on the Milstein Plaza. The fun begins at 1 p.m.! Enjoy food, games, and entertainment until 4 p.m. (In the event of rain, the picnic will move indoors to the Marble Lobby.)

The O.S.A. is looking for Juilliard students to perform as part of the annual Spring Picnic Talent Show. Stop by Room 219 or call (212) 799-5000, ext. 200, for more details.



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## The Juilliard Choral Union Offers French Sacred Gems

By JUDITH CLURMAN

THE Juilliard Choral Union has had a delightful year! The chorus sang the Brahms Requiem at Carnegie Hall, performed Leonard Bernstein's *Chichester Psalms* at the New York City Ballet, participated in a concert with They Might Be Giants as part of Lincoln Center's American Songbook series, and collaborated with Tony Award-winner Jason Robert Brown and conductor Paul Gemignani on the *Wall-to-Wall Sondheim* celebration at Symphony Space.

At the end of April and beginning of May, we will once again collaborate with Peter Martins at the New York City Ballet for his wonderful work choreographed to *Chichester Psalms*, with the music being performed under my direction. On May 2, I am bringing a bit of Paris to Alice Tully Hall, when I conduct the Juilliard Choral Union in a program of French sacred works. The first half will feature short choral and piano works by Gounod, Fauré, Milhaud, and Messiaen. The second half of the concert will be a performance of the Duruflé Requiem.

We will begin the Tully Hall program with Gounod's *Kyrie* and *O Salutaris*—both short, transparent, homophonic works for chorus and organ. (*O Salutaris* is also scored for a tenor soloist.) Gounod, who is probably best known as an operatic composer, considered becoming a Roman Catholic priest and spent many years studying theology. He served as a church organist and choirmaster at the Missions Étrangères in the Rue du Bac in Paris. During his early career, he composed many choral settings of the Mass and other spiritual songs.

Gabriel Fauré was also educated as an organist. He worked in several churches in Paris, including the Madeleine Church, where he was assistant organist to Saint-Saëns, choirmaster, and later, chief organist. He wrote more than a dozen short choral works that span the first 40 years of his career. *Cantique de Jean Racine*, Op. 11, is an early work that he composed while still a student. We will perform it in its original version, for chorus, harmonium,

piano, and Olivier Messiaen's *Verset pour la fête de la Dédicace*, for solo organ. Pianist Paul Kwak and organist Colin Fowler, our two rehearsal accompanists, will be featured respectively.

Darius Milhaud, born into a Jewish family living in Aix-en-Provence, composed *Le Candélabre à Sept Branches* in Paris in 1951. It was first performed at the opening concert of the Ein Gev Festival, on the occasion of the composer's first visit to Israel. The seven-branched candelabrum is the ancient symbol of the Jewish people, and Milhaud's piano



The Choral Union, conducted by Judith Clurman, will perform French sacred works on May 2 in Alice Tully Hall.

pieces interpret the seven major festivals and holidays that constitute the Jewish calendar: Rosh Hashanah, Yom Kippur, Sukkoth, Hanukkah, Purim, Passover, and Shavuot.

Oliver Messiaen, a French Catholic, was born in Avignon and studied organ and composition at the Paris Conservatoire with the French musicians Dukas, Dupré, and Gallon. He served as organist at La Trinité in Paris. Messiaen also played an important role as a professor of music at the Conservatoire, teaching Boulez, Stockhausen, and Xenakis. His *Verset pour la fête de la Dédicace*, for organ solo, was composed in 1960.

The glorious Duruflé Requiem makes up the second half of the concert. Duruflé's early musical training was at the cathedral in Rouen, where he became an expert in Gregorian chant. He then came to Paris and studied at the Conservatoire, where he immersed himself in the traditions of Fauré, Debussy, Ravel, and Dukas. His Requiem, written in 1947, is based entirely on the Gregorian themes from the *Mass for the Dead*. He combined the chants with the style of the early modern school he had studied in Paris. The work is impressionistic in its use of rhythm, harmony, orchestration, and organ registration. Duruflé published the Requiem in three versions: one for chorus and organ alone, one for chorus with full orchestra, and one with chamber orchestra. We will perform the version for organ and chorus.

Featured soloists who are joining us for this performance include mezzo-soprano Christianne Rushton, baritone Museop Kim, and tenor Alexander Mansoori, along with the Chiara Quartet, harpist Allegra Lilly, bassist David Kahn, cellist Soo Ryoun Bae, and our two rehearsal accompanists, pianist Paul Kwak and organist and harmoniumist Colin Fowler. □

*Judith Clurman is director of choral activities and an alumna of Juilliard.*

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**Juilliard Choral Union**  
**Alice Tully Hall**  
**Monday, May 2, 8 p.m.**

**Free tickets available in the Juilliard  
Box Office beginning April 18.**

and string quintet. In this piece Fauré does not set the Catholic liturgy, but rather, a beautiful religious text by the poet and dramatist Jean-Baptiste Racine. Fauré's *Tantum Ergo*—for mixed chorus, tenor soloists, harp, string bass, and organ—rounds out the choral selections for the first half. Like Gounod's works, it is a straightforward setting, written to be used in religious services.

I have also programmed two works for keyboard: Darius Milhaud's *Le Candélabre à Sept Branches*, for solo

CAREER BEAT

by Derek Mithaug

Classical Music, the New Underground?

I'VE been doing some serious thinking about the current state of classical music. In previous columns, I've covered some of the issues affecting career opportunities for classical musicians. This month, I want to weigh in on a couple of recent opinions that have surfaced from notable critics: namely, Gregory Sandow of *The Wall Street Journal*, and Alex Ross of *The New Yorker*.

There is enough sobering reality these days to satiate everyone for several lifetimes. Concomitantly, there is no shortage of pessimism among our ranks; for every "glass half full" perspective, there are at least three dozen "half empties." It's impossible to ignore the realities. I'm sure you can appreciate how difficult it is for someone in my position to boost the spirits of soon-to-be graduates. Outside of Juilliard, I'm continually asked how I help graduates find jobs when there aren't any. Am I telling them the *truth*?

I don't encourage turning a blind eye to the situation, and I don't try to paint a different picture for graduating students. We are in crisis, and the sooner we come to terms with this, the better we can prepare ourselves to deal with it.

Sandow's recent piece on ArtsJournal.com, "The Crisis," tells a grim tale about the realities of classical music in today's culture. You can find this article online at [www.artsjournal.com/sandow/archives20050101.shtml](http://www.artsjournal.com/sandow/archives20050101.shtml). Here are some of the obvious facts: less classical music on the radio; less media coverage; fewer recording contracts; decline in state support for classical music in Europe; decline in music majors studying lesser known orchestral instruments; decline in performing arts venues booking classical music; decline in sales of subscriptions to classical music series; and orchestras' expenses rising faster than their income.

I know Sandow personally. He also happens to be on the faculty here at Juilliard. In spite of the statistical realities, he is quite optimistic about the

future. I too share this optimism—although at times it is difficult to explain exactly why. Enter Alex Ross. In January, he delivered a keynote address for the annual Chamber Music America conference. You can find the speech online at [www.chamber-music.org/conference/2005Conf/ross.html](http://www.chamber-music.org/conference/2005Conf/ross.html). Ross makes a compelling argument for the state of classical music. Without giving too much detail and spoiling a great read, I'll provide a quick summary. He begins by drawing a parallel with Jared Diamond's book *Collapse: How Societies Choose to Fail or Succeed*. The way civilizations and cultures wax and wane is eerily similar to the state that we find ourselves in within classical music. Ross continues with the argument that we will fail if we *choose* to fail. He supports his premise by citing some of the traditions and

Young classical musicians—less bound by the conventions of previous generations—are finding new audiences in unexpected venues.

conventions that classical music aficionados are clinging to tenaciously, and which, he feels, may in fact be suffocating our future. He also points to innovations occurring within the industry that suggest a type of renaissance. The culminating quote—which struck a major chord for me and other eternal optimists—came when he said, "It's actually kind of exciting when you think about it. If I were in the business of marketing classical music to younger audiences, I'd make a virtue of it. Classical music is the new underground."

That quote has been on my mind every day since reading Ross's speech. I too have felt this, but could never put my finger on it. There is most definitely a new, cultish attitude among certain groups of young people with regard to classical music. Young performers and ensembles are appearing with increasing regularity in non-traditional club venues. We see interesting programs popping up around New York City in places that have traditionally been the domain of other cult niches: jazz,

cabaret, experimental, electronic, new-age, world, techno, and more. It appears that young ensembles are finding an audience of peers in these non-traditional venues, leading to the observation that classical music is the new underground.

These non-traditional performances have been occurring for well over a decade, but in the past two years there has been a strong surge in activity—like tremors before a major volcanic eruption. Will the volcano erupt? Is there enough momentum to give this movement some force?

If you think critically about the historical dynamics of economy, culture, and civilization, you will often see characteristic similarities between major epochal shifts. People who correctly identified the onset of a major shift and positioned themselves accordingly have achieved fortunes and personal successes. I believe we are in an epochal shift, and a new identity for classical music is in genesis. Although fortune is not a likely by-product of correctly identifying this type of shift, great works of art and performance most certainly are.

It is this very reason I believe that young musicians who are graduating from Juilliard in this day and age could not be more fortunate. In the next 10 to 20 years, it will be this new generation of young artists whom historians will likely find the most fascinating. In many respects, this next generation is held less accountable for the traditions and conventions that have bound previous generations. The industry is far more receptive to new ideas for engaging audiences. In the most basic sense, young artists are now free to take the music to anyone and in any direction they please. What could be more liberating?

Many generations from now, when cultural historians are commenting on the "Turn of the Millennium," they will undoubtedly be comparing this epochal shift to other significant eras. Perhaps it will be compared to the Dutch tulip bulb craze of the 1630s; perhaps it will be bohemian Paris in the early 1900s, or the birth of rock'n'roll in the 1950s, or the Internet bubble of the 1990s. However historians choose to tell our story, it is certainly going to be an interesting one to live. □



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

TIME CAPSULE

by Jeni Dahmus

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

**1919** April 25, textile manufacturer Augustus D. Juilliard died at the age of 83. His will left approximately \$10 million for the advancement of music in the United States; the bequest was the largest of its kind.

**1952** April 22-27, Juilliard presented a series of six concerts by Martha Graham and Company in celebration of the completion of the Dance Division's first year. The historic engagement marked Graham's return to the stage after a two-year period of inactivity. Highlights of the series

included the world premiere of the one-act ballet *Canticle for Innocent Comedians*, a Juilliard commission with a score by Thomas Ribbink and set by Frederick Kiesler, and the New York premiere of *The Triumph of Saint Joan* with music by Norman Dello Joio and set by Kiesler. *Errand Into the Maze* (music by Gian Carlo Menotti), *Judith* (music by William Schuman), and *Herodiade* (music by Paul Hindemith) were also performed, featuring sets by Isamu Noguchi. Appearing with Graham were Patricia Birsh, Robert Cohan, Miriam Cole, Mary Hinkson, Stuart Hodes, Dorothy Krooks, Pearl Lang, Linda Margolies, Helen McGehee, May O'Donnell, Bertram Ross, Matt Turney, and Yuriko. Frederik Prausnitz conducted the Juilliard Orchestra; Helen Lanfer was assistant and musical advisor to Graham.

**1963** April 19, Darius Milhaud's Concerto No. 2 for Two Pianos and Percussion, a Juilliard commission, received its world premiere by conductor Satoko Takemae, pianists Ruth and Naomi Segal, and percussionists Zephon Alcantara, Gerald Carlyss, Daniel Farber, and Mario Truglio. The concert also featured violinist Earl Carlyss, pianist James Levine, and clarinetist Norman Baker in performances of chamber works by Mozart, Berg, and Bartok.



Satoko Takemae, Ruth and Naomi Segal, Gerald Carlyss, and Daniel Farber rehearsing for the premiere of Darius Milhaud's Concerto No. 2 for Two Pianos and Percussion.

**1988** April 12, the Drama Division's 20th-anniversary spring repertory season opened with Shakespeare's *Othello*, under the direction of Michael Langham and associate director Kevin Kelley. André Braugher starred as Othello. The season also included Ivan Turgenev's *A Month in the Country*, directed by Eve Shapiro; Sam Shepard's *Suicide in B-flat*, directed by William Foeller; and Christopher Durang's *A History of the American Film*, directed by Peter Maloney and musical director Deborah R. Lapidus. □



Jeni Dahmus is Juilliard's archivist.

Beyond Juilliard

**1919** April 16, choreographer and dancer Merce Cunningham was born in Centralia, Washington.

**1963** April 25, Paul Hindemith conducted the premiere of his Concerto for Organ and Orchestra with organist Anton Heiller and the New York Philharmonic, which commissioned the four-movement work.

JUILLIARD

PORTRAITS

Alphonse Poulin

Ballet Faculty, Dance Division

*A native of Augusta, Me., Alphonse Poulin has been a member of the dance faculty since 2000. He also teaches for the Metropolitan Opera Ballet. In the summers, he returns to Europe to teach for various companies. He has choreographed 33 opera productions for 16 opera houses throughout the U.S. and Europe, and continues to work as guest ballet master for Nederlands Dans Theater, Batsheva Dance Company, National Ballet of Madrid, Boston Ballet, among other companies.*

**Who was the teacher or mentor who most inspired you when you were growing up?**

My fourth-grade teacher at St. Augustine Parochial School recognized my artistic talents and helped guide me in that direction. I learned to be persistent, methodical and set high standards.

**When did you first know you wanted to be a dancer/choreographer and how did you come to know it?**

At the age of 6, when I accompanied my older sister to her dance class while she was babysitting me. It was in a local school where she was doing tap and jazz. I used to watch her practice at home, and practice with her. When I went with her to class for the first time, I got up from my chair to help her shift weight on her running time steps ... and the instructor told me I could come to class (for free) from then on!

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

In the early 1970s, I first saw Nederlands Dans Theater, performing ballets by Hans van Manen, Rudi van Dantzig, and a budding young Jiri Kylian. Discovering these works, with a new physicality stemming from ballet and modern techniques so beautifully combined, was my introduction to contemporary dance. Also at the same time, I saw Maurice Béjart's Ballet du XX siècle; the influence of Mid-Eastern philosophy, music, and culture on his works, and his usage of the human body—particularly the male dancers—fascinated me. Béjart's *Bolero* and *Sacre du Printemps* were a big breath of inspiration and influence on me.

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

In 1976, when I was dancing with the Municipal Theater Ballet in Brazil in a production of the opera *Aida*, my skimpy thong dropped off during a dress rehearsal and left me naked onstage. The string section of the orchestra was composed of Dominican nuns—they lost the

tempo and their place, and the conductor just stopped. I ran to the wings and was quickly redressed and pinned into my thong. Then we started the ballet over. We all met during the break in the cantina, and I got lots of smiles and pats on the back from the sisters!

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

The Pyramids or the Great Wall of China; to realize that these magnificent structures were created thousands of years before computers is awe-inspir-

ing. Also, I would want them to see the sunrise in Ipanema or the sunset in Istanbul, which are among the great wonders of the natural world.

**What are your non-dance related interests or hobbies?**

I'm a proficient knitter who made the sweaters I

wear around school, and I collaborated with a Swedish knitting designer in the recent publication of *Knitting With a Smile*, a book that can be bought online. I'm currently knitting for the auction held by the senior dancers to raise money for Senior Production.

**How did you make the decision to become a teacher?**

When I was still a young dancer, my ballet mistress in Boston told me to think about what I'd do when I stopped dancing. She encouraged me to start teaching; she guided and helped me. I always taught, even while being a dancer, and I made the changeover from dancer to teacher very naturally, when offered my first teaching position as ballet master with Geneva Ballet in 1981.

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

I want to be remembered as a rigorous and demanding teacher whose class was hard work but also lots of fun.

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

Operating a yarn boutique and giving knitting courses to pass on the trade and craft.

**What book are you reading right now?**

*Cidade de Deus (City of God)*, by Paulo Lins, the story of two boys growing up in a violent Rio de Janeiro neighborhood who take different paths, and *Memorial do Convento*, by Jose Saramago, a novel set in 18th-century Portugal.

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

Yes: "Love your teachers."



Alphonse Poulin at age 7.

Jerry Shafnisky

Office Manager, Drama Division

*Jerry grew up in Allentown, Pa., and maintains ties to the area, where his family still lives. He worked for several Broadway and Off-Broadway production companies before coming to Juilliard in 2002.*

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

I don't think I'd like to "try it out," but I would certainly like to shadow Jon Rosenhein. It would be fascinating, if humbling, to experience a day in the life of the vice president for finance and administration and see what it takes to keep Juilliard up and running—in addition to all of the offices' requests and wish-lists.

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

Perhaps not the strangest, but certainly the most memorable, was when I was living in Harrisburg, Pa., before I turned 21. I worked full-time at the front desk of a hotel in the evenings, full-time at a convenience store in the mornings—and on my mornings and afternoons off, I worked at a Blockbuster Video. I didn't know many people when I lived there, so I decided to bury myself in work for about six months.

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

I'd make a few phone calls to find another friend who had the same luck, and then bum around a museum or two before going to see a show. I am embarrassed to say that I've only been to a few museums since I've moved here six years ago. I'm sure there would have to be some people-watching in there somewhere, and probably a few drinks.

**Many Juilliard staff members are also performers or artists; are you?**

My art is office management. That may sound a bit ... odd. I love what I do, and I approach my job with the same passion. When I was younger, I performed in high school and community theater plays, but I have no interest in doing it professionally. I don't think I could handle the rejection. But I am very lucky to be doing what I enjoy, around what I enjoy—the combination makes for a great formula.

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

I enjoy musical theater, but straight plays run a close second. It doesn't have to be Broadway, though. When I was in Pennsylvania, I really enjoyed going to see a lot of college and high school productions. I almost appreciate that type of "survivor" theater even more than big-budget

extravaganzas. You have to be much more creative and experimental.

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

I love everything about New York City. I love that, no matter what your interests are, there is a thriving community here for you. I enjoy that this is a city where people walk and you constantly have interaction, for better or worse. Seeing people I know when I'm out running errands makes me fall a little deeper in love with this city.

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

I was in London this past summer, and it really made me restructure my "vacation frame of mind." If you've been away and tell people you went to the beach or went camping, they say, "Oh, how nice." But if you tell them you've visited a major city, they say, "What did you do?" I really felt that if I didn't see every sight, I was wasting my vacation! Part of what I like about New

York is being submerged in so much activity. In London, I saw a lot of shows, went to many museums, but also just walked a lot, ate some great dinners, and just enjoyed the city. I'm not much of a country person; I prefer visiting cities and observing a different kind of nature.



Photo by Alyssa Ward

Jerry Shafnisky in Martha's Vineyard, summer 2004.

**What book are you reading right now?**

Alice Walker's *The Temple Of My Familiar*. *The Color Purple* is one of my favorite books, and I thought that was primarily because of the way it was written, as letters to and from each sister. But, in reading her other book, I'm finding that it was more her imagery and character depth.

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

People may not know that I'm named after my mother, Geraldine. And I'm a huge fan of writing letters. I do most of my communication through e-mail, but I still send hand-written notes to my friends and family. Every time I'm out of town, for work or vacation, I send about 32 postcards. I think there is so much personality that comes across in someone's handwriting. I love getting letters and postcards from other people.

*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).*



# Students Explore Historical Context in Viola Workshops

By GARETH ZEHNGUT

DURING the current academic year, viola students in the studio of Heidi Castleman, Misha Amory, and Hsin-Yun Huang have had the unique opportunity to take part in something called the Historical Performance Project. Those who chose to participate attended a series of workshops covering a broad range of related topics. These workshops have been presented by Edward Klorman, who graduated from Juilliard this past May with a B.M. in viola performance and is currently pursuing a Ph.D. in music theory at the CUNY Graduate Center.

The project, sponsored by the Garrett Albert Special Fund, came about when Mr. Albert, an attorney whom Castleman describes as “a great friend and a supporter of the viola and its literature,” asked her if there was anything her students should have been doing that they were not. Reflecting on the question, Castleman realized that “potentially, there was an exciting match between the need to understand various stylistic and instrumental conventions and the expertise that Ed Klorman has in historical performance.”

Because the presentations were intended for her viola studio, Castleman requested that Klorman focus on a few important pieces in the viola literature, such as the Bach Cello Suites (which

context,” Klorman explained. “In the Stamitz workshop, for instance, we looked at 18th-century descriptions of Stamitz’s playing and of the renowned Mannheim Orchestra (which Charles

each of the historical facts and how I would approach performing the piece,” noted Klorman. “But this exploration helps define what the important issues and questions are. It would be silly for me to say that I have all the answers—I don’t!—or that a certain interpretation is ‘historically accurate’ and another is not. All I hope to do is share my concept of the musical world that a particular composer lived in, which, for me, sheds light on the piece and offers new ways to be expressive.”

So far there have been five workshops: an introductory one focusing on rhetoric, ornamentation, and problems of authenticity; two presentations focusing on Bach’s Cello Suites, one titled “The Imaginary Basso Continuo” and the other dealing with contrasts between the French and Italian styles; a workshop on the performance of the Stamitz Concerto in the Mannheim tradition; and a workshop focusing on Schubert’s “Arpeggione” Sonata and the *style Hongrois*. Each session includes a presentation of historical information, demonstrations using recordings or live performances, and an opportunity to play a relevant work and receive feedback

Continued on Page 16



Violist Edward Klorman (seated in black chair) leading a workshop on January 27 as part of the Historical Performance Project.

are frequently played on the viola), the Stamitz D-Major Viola Concerto, and Schubert’s Sonata per Arpeggione. Aside from this, the curriculum was primarily designed by Klorman.

“My goal in the presentations is to put individual works in a historical

Burney colorfully described in 1772 as ‘an army of generals’). We also examined facsimiles of early editions of the piece, since the notation is often different from modern editions.

“I won’t pretend that there is a simple, one-to-one correlation between

# Honoring John Lewis, a Genius of Jazz Composition

Continued From Page 1  
 small jazz groups. He collaborated with many of the prime innovators of his time, and was a major force in bringing the savant of “free” jazz, Ornette Coleman, to the fore at a time when the jazz establishment was skeptical, to say the least. Yet Lewis’s own music always had a traditional feeling to it. He relied heavily on the blues and the indigenous forms of jazz, but brought them into a wide variety of progressive contexts where they always sounded fresh. Lewis remembered times past, but always created in the present tense. Like many original artists, he had an aura. On the surface a shy, gentle man, Lewis had a will of iron, yet he exuded for the most part a feeling of calm. In that sense, he personified Teddy Roosevelt’s dictum to speak softly and carry a big stick—in this case, the big stick being his genius.

Emerging from the army in 1946, Lewis came to New York and met Dizzy Gillespie, who quickly recruited him to join his big band as composer, arranger, and pianist, replacing Thelonious Monk. Gillespie’s music was so punishing on the brass players that they had to rest frequently, spelled by the rhythm section. Lewis, vibraphonist Milt Jackson, bassist Ray Brown, and drummer Kenny Clarke, with whom Lewis had served overseas, evinced a natural affinity for each other. This led to the formation several years later of the Modern Jazz Quartet. The intervening years found Lewis freelancing with Charlie Parker, Young, Miles Davis (including the seminal Nonet recordings), and Ella Fitzgerald. Ever the student, Lewis managed to combine his nighttime jazz life with studies at Manhattan School of Music, where he received his M.A. in 1953.

Lewis’s piano playing was one of jazz’s greatest treasures, though it has been overshadowed by his reputation as a composer, arranger, and musical direc-

tor. From his first recordings with Charlie Parker and Dizzy Gillespie in 1947, however, it was clear that Lewis brought something new and challenging to the idiom of jazz piano. At a time when young pianists were scuffling to play as fast as they could, and to sound like Parker on the keyboard, Lewis championed a more orchestral/contrapuntal style. His piano frequently functioned behind soloists in the same way that the Ellington or Basie bands did. Lewis’s

**Juilliard Jazz Orchestra**  
**“The Voice of a Genius:**  
**The Music of John Lewis”**  
**Juilliard Theater**  
**Tuesday, April 12, 8 p.m.**

**Free tickets available in the**  
**Juilliard Box Office.**

solos were spare and pithy. It was not for nothing that he was sometimes compared to Count Basie for his mastery of space and depth of accompaniment. Both Parker and Lester Young made some of their most inspired recordings with Lewis at the piano. Luckily, with the plethora of reissues, it’s not hard to find Parker’s *Mood* or Young’s *Undercover Girl Blues*. They will become friends for life. Lewis’s playing is nothing short of brilliant in its epigrammatic way, which should come as no surprise given his encyclopedic knowledge of the jazz tradition in general, and the Kansas City blues idiom in particular.

As Martin Williams noted in his classic book, *The Jazz Tradition*, John Lewis ranks with Ellington, Mingus, Monk, and Morton as one of the great jazz composers. The upcoming Juilliard Jazz Orchestra tribute will explore Lewis’s compositions for both small and larger ensembles. Lewis also composed film scores (*No Sun in Venice*, *Odds Against Tomorrow*), orchestral music (*Three Little Feelings*,

*Three Windows*), and ballet scores (*Original Sin*). There was also a little television work for Rod Serling. As an educator, he was a prime mover in the Lenox School of Jazz in the 1950s, and spent many years at the City College of New York in the ’70s and ’80s in addition to lecturing at Harvard. There were also workshops and residencies all over the world. Largely and unfairly forgotten today is his pioneering Orchestra U.S.A., which was decades ahead of its time in Lewis’s desire to cross the musical borders between jazz and classical music at will. Not that long ago, Lewis made a series of recordings with his wife Mirjana (an accomplished harpsichordist who studied with Juilliard’s beloved Albert Fuller), placing Lewis’s piano variations around her interpretations of Bach’s “Goldberg” Variations, as well as some of the preludes and fugues. It was gamble that paid off handsomely—most attempts to place jazz or classical music in each other’s context fall flat, but the Lewises managed to pull off a musical miracle.

At the center of Lewis’s musical life was the aforementioned Modern Jazz Quartet, and it might have very well been the ultimate expression of his love of counterpoint. Lewis sought out a varied group of guests to join the quartet in special projects and this led to a plethora of brilliant music. Among the most notable M.J.Q. pairings were the ones with Jim Hall, the Beaux Art

String Quartet, Sonny Rollins, and Laurindo Almeda. As a unit, the group made for a wonderful contrast with the bulk of their peers in the jazz world. No long solos, no endless repetitions of basic form; indeed, Lewis went way out of his way to ensure that every tune sounded different from another. Keys were varied, as were textures and the lengths of the pieces themselves.

Long before my professional association with John Lewis, I was an M.J.Q. groupie. These four jazz giants—Lewis, Jackson, bassist Percy Heath, and drummer Connie Kay (who replaced Clarke in 1955)—were as different as individuals as they were instrumentally when deep in some extended Lewis composition. To watch them backstage playing poker, or at an airport, and most naturally on the stage, was like watching the inside of a finely tuned pocket watch. They meshed perfectly and kept perfect (and swinging) time. They were also a family, with all that implies. Suffice it to say that as individuals they never sounded better than when they played together. Now that all except Heath are gone, it’s wonderful to see Juilliard take the lead in carrying on John Lewis’s musical legacy. The aura is still there—inside the fugues, the counterpoint, the blues, the abhorrence of cant and cliché that was John Lewis and that remains alive in his music. □

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

## JAZZ MASTER CLASS WITH MARCUS ROBERTS TRIO

Four students from Juilliard’s Jazz Studies program—Jon Irabagon, alto saxophone; Jonathan Batiste, piano; Yasushi Nakamura, bass; and Marion Felder, drums—will join students from the Manhattan School of Music and Queens College in a rhythm-section master class presented by Jazz at Lincoln Center and featuring pianist Marcus Roberts and his trio (including drummer Jason Marsalis and bassist Roland Guerin) on April 23 at 2 p.m. in Frederick P. Rose Hall at the Time-Warner Center, Broadway and 60th Street. Tickets at \$15 for students are available only from the Jazz at Lincoln Center Box Office; \$30 tickets for the general public are available at the Box Office or through CenterCharge at (212) 721-6500.

# New Music by Juilliard Composers on Three Concerts

By REENA ESMAIL

APRIL will be a very exciting month for the Juilliard composition department, as new works by no fewer than 13 of its students will be featured in three concerts at the School.

The orchestral works of four Juilliard composers were selected by competition to be premiered by the Juilliard Orchestra on April 21 in Alice Tully Hall, under the direction of Jeffrey Milarsky. The winners of this year's competition were Ola Gjeilo, Ryan Francis, Adam Schoenberg, and Kyle Blaha.

Ola Gjeilo's work *The Identity Triad* is based on (in the composer's words) "three different types of energies that are unified by being the three emotional types out of a system of nine ... The last type of the three has many things in common with a certain vital aspect of the American society of today: a forceful, communicative, winning quality and a desire for instant positive feedback. It can be linked to what we sometimes call the "American Dream," which is part of this country's magnetic pull on foreigners like me. I wish to develop

lives." Gjeilo, who comes from Norway, is a master's student of Robert Beaser. His music is published by Walton Music (U.S.), Oxford University Press (U.K., summer 2005), and Musikk-Huset (Norway). He is currently completing a song cycle for soprano Barbara Bonney, which she will record in 2006.

Adam Schoenberg describes his new work *Translucent Thoughts* as a

Ryan Francis took a completely different tack when approaching the orchestra. His piece *white deep blue* draws not from the standard classical repertoire, but from the electronica group Underworld. Francis comments, "I have long been an avid listener of electronic dance music and recently have found myself trying to bring this interest to my own music," he said. "*Pearl's Girl* had always been one of

emotionally attached to my previous orchestral piece, *Light (dark)*. With the new atmosphere of Juilliard and New York City along with new guidance, I said my goodbyes to *Light (dark)* and started anew." Blaha is the recipient of a 2004 ASCAP Morton Gould Young Composer Award and the Howard Hanson Orchestral Prize. In addition to his composition studies, Blaha has performed throughout the U.S. and abroad. He was awarded a grant for research in Germany from the German Academic Exchange Service (DAAD), to study at the Freie Universitaet in Berlin. Commissions include works for the Eastman Wind Ensemble and the Cincinnati College-Conservatory Wind Ensemble. Blaha is a master's student of Samuel Adler.

The season's final Composer's Concert presenting chamber works in Paul Hall will take place on April 11 at 8 p.m. The concert will feature works by eight student composers, including *The Lion and the Lamb*, a piece for unaccompanied violin by Teddy Niedermaier; a piece for 11 players featuring saxophone by David Fulmer; and excerpts from *Unfortunate Coincidence*, a song cycle for soprano and chamber ensemble by Reena Esmail.

Outside the realm of the composition department itself, the April 8 New Juilliard Ensemble concert will also feature a commissioned work by Teddy Niedermaier, the second of two students to have their work premiered by the ensemble this season. (A related article about the concert is on Page 9.) His work for chamber orchestra, *Die Weiber von Weinsberg (The Wives of Weinsberg)*, is a loosely programmatic account of the old German tale of the same name about a city plagued by war, and the bravery of the women within it. □

Reena Esmail is a fourth year undergraduate composition major studying with Samuel Adler.



Left to right: Kyle Blaha, Ryan Francis, and Adam Schoenberg are three of the composers whose works will be featured in the Juilliard Orchestra concert on April 21.

kind of musical stream-of-consciousness.

"Each musical idea represents a moment in my imagination," he said. "Each moment is distinct, but each thought is connected to the next through pitch content, rhythm, and/or motivic development. I use the word 'translucent' to convey the sense that many of these thoughts are ephemeral and difficult to fully grasp. The musical ideas in this piece vary; some moments are more translucent than others and some are even transparent." Schoenberg, a master's student of Robert Beaser, was the recipient of the 2000 ASCAP Film Music Fellowship and the Society for New Music's 2004 Brian M. Israel Prize. He has been commissioned by the Northern Ohio Youth Orchestra and recently collaborated with choreographer Juliana F. May on a piece for her Manhattan-based dance company, MayDance.

my favorite electronic pieces and the more I listened to it, the more convinced I became of its orchestral potential. Although there is a rich history of composers writing pieces on the themes of others, I have tried to make my treatment of *Pearl's Girl* more akin to how other electronic artists are constantly borrowing from each other. This is, in essence, an orchestral remix." Francis has had works performed by such ensembles as the Pacific Symphony Orchestra and the Proteus Ensemble, and has received commissions from the Columbia Symphony of Portland and FearNoMusic Contemporary Ensemble. Francis is a master's student of Robert Beaser.

Kyle Blaha, who received Juilliard's Arthur Friedman Prize in Composition for his piece *Broken Colors*, says of the new work: "When beginning *Broken Colors* in the fall of 2004, I was still

**Juilliard Symphony:**  
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**Composers Concert**  
**Paul Hall**  
**Monday, April 11, 8 p.m.**

**Free, no tickets required.**

the ability to write music that describes an organic process which hopefully, in a small way, can help me and others reach deeper into our own

## Students Explore Historical Context in Viola Workshops

Continued From Page 15  
from Klorman.

"Before the project began," said Klorman, "I worried about whether it would be awkward working with students who, just last year, were my peers in Ms. Castleman's studio. It's turned out not to be a problem at all. Education experts often speak of the classroom as a 'community of learners.' I like that idea—that we are all studying the subject together, bouncing ideas off one another, and drawing our own conclusions."

Violist Rachael Cooper, who played Schubert's "Arpeggione" Sonata in a recent workshop, described this experience as "enlightening." She said, "Klorman's comments were insightful and challenged me to think more deeply about the musical choices I was making. I came away feeling inspired and motivated, having considered the relevant historical context and being able to make more informed decisions about my interpretation. ... Ed navigates the complex (and sometimes confusing) subject with ease, highlighting the most relevant points and making the study of performance practice a simple and enjoyable one."

The final workshop of the year will take place on April 7 at 6:30 p.m. in Room 527. Titled "Music

Making in Fin-de-Siècle Vienna: Brahms and his Circle," this will be the first workshop that is open to the entire Juilliard community. Klorman describes the topic as "a wonderful one to explore, since we actually have recordings of many of the key players, including Joseph Joachim and even Brahms himself. We'll listen to these, as well as recordings by some piano students of Clara Schumann ... There are also some wonderful documents, including a description of Brahms's playing by Fanny Davies (a student of Frau Schumann) and also Brahms correspondence." Adds Klorman: "Balancing all of this information, you begin to get a picture of Brahms's musical personality—his freedom of timing, his wonderful legato, and above all, his sense of connection to the Viennese tradition of Mozart and Beethoven."

While many people find historical performance practice a rather daunting and intimidating subject to study, Klorman says it is an excellent tool for answering questions he has about music. His curiosity about the subject was first aroused when a non-musician friend asked him a question about musical notation. "As he asked me about the meaning of different symbols on the page, I began to wonder, 'Do I really know what a *sforzando* meant for Beethoven, or what *dolce* meant for Brahms?' Since then, I've tried

to read as much as possible about these kinds of questions. It seems nit-picky at first, but over time, you begin to develop a sense for what each composer believed made for a good performance."

Though most Juilliard students perform only on modern instruments, this question of what notation really meant for individual composers seems like an excellent motivation for them to study historical performance practice. Castleman echoes Klorman's thoughts about this, saying: "Composers communicate musical ideas through notation. Because notation is a limited tool, whether performing on period or modern instruments, music from earlier epochs demands a familiarity with the knowledge assumed by the musician of the time."

Castleman says the project has proved to be "an enormous success for those students who have attended the sessions." Her students' discussions about interpretations of Bach and Stamitz "begin now at a much more informed level, and the results to my ear seem more natural and convincing. In my opinion," continues Castleman, "the only way this project could be more successful is if every Juilliard string player could participate." □

Gareth Zebngut is a third-year viola student.





# WORDS without SONGS

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

## Bitesize Manhattan

*By Patrick Doane*

In a jar on W. 76  
Pickled on 9th  
Nicked by a bus,  
A life-affirming lick  
On the crotch.

Divorcing on corners  
Waiting for lights  
Red heads stamped  
Briefcases in hand.  
They clog Broadway.

Pennies melt into hands  
Exchanging copper fists  
Bruising torn flesh  
Sews streets  
Into their lush fabric.

Wake up  
Take a dip  
In the stream of taxi cabs  
5.50 an hour 9 to 5  
Rolling past penny cans  
Like shakers in a rocknroll band.

An abandoned man  
In a box house  
Picks up a can  
And speaks to The Operator,  
Ear full of tuna fish.

## Bored Stiff

*By Patrick Doane*

Staring a mile through the floor I see:  
Jesters tumbling on butterballs Wheel!  
Whale eggs hatch in a sea full of hooks.  
Hands of the clock finally fall flaccid  
Swirl back to tickle a nap on 6.  
It reeks of entrails,  
Look at your breath.  
It freezes and crashes  
To the floor.  
Flossing between minutes twice,  
Bleeding hours to soup  
Boiling tickets into broth.  
A grand army holds  
My eyelids from the promised land,  
Where we might swim through these halls  
Exposing our giggling mysteries.

*Patrick Doane is a third-year violin student.*

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

## HOUSING APPLICATIONS NOW AVAILABLE

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Residence Hall in 2005-06? Pick up a hous-  
ing application at the Office of Residence  
Life. Completed applications and the \$150  
housing deposit are due by Friday, April 15,  
at 4:30 p.m.

If you have any questions, please contact the  
Office of Residence Life at (212) 799-5000,  
ext. 7400, or e-mail us at reslife@juilliard.edu.

# Chinese Cultural Delegates Visit Juilliard

By HOWARD L. KESSLER

THE shortest distance between two cultures is  
food—or so it seemed when 15 Chinese visi-  
tors and three Americans sat down for a tra-  
ditional Thanksgiving dinner, hosted by Juilliard Pre-  
College Director Andrew Thomas and me in our  
apartment. Everything was homemade. We toasted  
with sparkling cider—everything from friendship to  
world peace—and we drank tea ... lots of tea. Did I  
mention that the dinner was on February 18, and not  
the last Thursday in November?

This festive meal was part of a conference that  
Juilliard's Pre-College Division hosted on February  
14-20 for delegates from the Ministry of Culture and  
from various music, dance, and middle schools in  
the People's Republic of China. The event, titled  
"Advanced Training Program for Arts School  
Management," developed out of conducting and  
teaching tours that Andy and I made in China. Henry  
Meng, from Avtech Information Technology and a  
Pre-College parent, made the travel arrangements,  
and I arranged the sightseeing activities. Our  
Chinese guests included Chief Commander Niu  
Genfu and Vice  
Commander Yan Xianji  
(both from the Ministry  
of Culture's Education  
and Science Depart-  
ment); Secretary-General  
Li Jiang, principal of the  
Attached School of the  
Guangxi Arts College;  
and directors and princi-  
pals from the Chinese  
Secondary Art Education  
Association, the Central  
Conservatory of Music  
and the Chinese Conser-  
vatory of Music in Bei-  
jing, the Attached School  
of Beijing Dance Aca-  
demy, and schools in Shanxi, Hunan, Hebei,  
Chongqing, Xiamen, and Shenyang.

The purpose of this distinguished visit was to talk  
about the management of arts schools, with a par-  
ticular focus on Juilliard and its perspective. We pre-  
sented three seminars on various aspects of this cen-  
tral topic. The first talk was with faculty and admin-  
istrators from Juilliard's College Division. Stephen  
Clapp, Katherine Hood, Brian Zeger, Edward Bilous,  
Carolyn Adams, and Bärli Nugent gave overviews of  
the astonishing range of disciplines offered on the  
undergraduate and graduate levels. Beyond the tech-  
nical aspects of departmental work, the delegates  
sensed that The Juilliard School is profoundly com-  
mitted to preparing its students both as outstanding  
performers and as contributors to the society. The  
delegates were extremely interested in the various  
outreach programs of the School.

In the presentation about the Pre-College  
Division, the delegates were impressed by the dis-  
tances traveled by many of the students. In Chinese  
middle schools, students live at their school, where  
they receive academic as well as artistic training.  
Furthermore, students there are specifically aiming  
for music careers, and if they do not get into college-  
level conservatories, they have no preparation for  
employment in other fields. The Chinese delegates  
were struck by the openness of the education in the  
Pre-College Division, and the fact that students here  
may go on to conservatories or to prestigious Ivy  
League colleges to become doctors and scientists as  
well as professional musicians. The delegates were  
also very interested in the strong presence and pos-  
itive role of the Parents' Association.

The third part of the conference presented admin-  
istrators from other schools in New York City. Joanne  
Polk, director of the Manhattan School of Music's  
Preparatory Division, and Sue Ann Kahn, director of  
the Mannes College of Music's Preparatory Division,  
talked about their respective schools, which are sim-  
ilar in some ways to Juilliard's Pre-College. Each  
school, however, has its own personality; the



Some of the visiting Chinese delegates to the arts school management conference in February enjoying the view of the Manhattan skyline from the Staten Island Ferry.

Our guests attended a Wednesdays at One con-  
cert in Alice Tully Hall that was devoted to organ  
music, as well as the Juilliard Opera Theater pro-  
duction of Puccini's *Gianni Schicchi* and Richard  
Wargo's *The Music Shop*. On their final day in New  
York, they heard the Pre-College Orchestra's per-  
formance of the Stravinsky Violin Concerto and  
Leonard Bernstein's Suite from *West Side Story*. They  
were greatly impressed by the high standards of all  
the performances.

Not every moment was serious. I took the dele-  
gates on a walking tour of Lower Manhattan that  
included a walk across the Brooklyn Bridge, pho-  
tography from the Brooklyn Heights Esplanade, and  
a deli dinner at Junior's. Andy and I also hosted the  
delegates for the aforementioned Thanksgiving din-  
ner that provided the opportunity to enjoy an  
American tradition.

Small and large impressions emerged from our  
activities together: The delegates noted the absence  
of government funding for the arts in this country,  
the international makeup of Juilliard's student body,  
the huge variety of ethnic and national restaurants in  
America, the openness of American schools to their  
surrounding communities, and the potability of tap  
water.

The delegates remarked on the approachability of  
American administrators, and were also struck by the  
fact that many also continue their performing as  
artists and teachers. They were impressed that their  
first encounter with President Polisi was in the cafe-  
teria, where he was bussing his own tray. Later, at  
the official greeting in the boardroom, Dr. Polisi  
gave the delegates signed copies of his recently pub-  
lished book, *The Artist as Citizen*, underscoring a  
notion that they had encountered everywhere on  
their visit to Juilliard: that the arts do not exist in a  
vacuum, but rather that artists must have a leader-  
ship role in shaping the values of our society. □

*Howard L. Kessler is a member of the Pre-College Parents' Association.*

# Documentary Lovingly Captures the Legacy of Rosina Lhévinne

Continued From Page 8

tent influence, Josef may never have achieved international success. Early in his career, when Mr. Lhévinne wished to return to a comfortable yet static teaching position in the Russian town of Tiflis for another season, Rosina stoically told him, “You can go, but I’m not going anymore.” Before the year was out, the couple had moved to the musical mecca of Berlin, where she continued her budding teaching career.

Rosina’s skills as a teacher had been recognized early, and after moving to New York, she and her husband joined the Juilliard faculty in 1924. After Josef’s death at the age of 69, Mrs. Lhévinne took his place at the head of the Juilliard piano department. In the words of Arthur Rubinstein, who appears in the film, “After one or two or three years, The Juilliard School discovered that she was not at all the widow of the great pianist but that she was a great pianist in her own right. And she turned out to be the most brilliant professor they had.”

This brilliance was not simply characterized by the precision and excellence of technique she demanded; as Van Cliburn explained, it was how “she could do so much for a student and get so much out of a student through inspiration.” Robert Mann, a current Juilliard violin faculty member and a founding member of the Juilliard String Quartet, described her in the film not as a dictator, but as someone who demanded that each student develop his or her abilities as completely as possible, “and in that demand, she was very specific.”

Arkatov spoke of “certain fundamental principles that she knew always worked. Her students never had tendinitis because she always

piece.” Rather than being discouraged, he found himself more determined than ever to perfect the work. Her teaching methods were always tailored to the individual personalities and motivations of her students.

Her attention to individuality also extended to the interpretive ideas of her students’ work. However, if a student was not respecting the composer’s intentions, or didn’t have a clear musical idea of his or her own, in her own words, “then, I move in.” She also stated: “It is just your own personality and individuality that counts. I try as much as possible to develop the student with the idea that they must be interesting personalities in their own right, and that will show in their

which, as Canin described, “she overcame by sheer force of will. She was really like a force of nature.”

The film also includes rare audio and video footage demonstrating Mme. Lhévinne’s considerable skills as a pianist. She was a great collaborative artist who played chamber music with many of her fellow faculty members. Mann described her as “one of the most ideal chamber music pianists I’ve ever

Philharmonic debut under the baton of Leonard Bernstein. When asked if she considered her performance some kind of record, she quipped, “Well, I think so myself. ... You know, I couldn’t be more excited than if I was 18.”

This remarkable woman’s legacy is impossible to capture in words, but Arkatov’s film is a moving introduction to a teacher whose presence at Juilliard can still be felt. Canin remarks: “It’s all a

great sense of continuity. As she taught, so I teach.” As she loved each of her students, taking pride in their work and their individuality, so her students have passed that love onto their students. The gifted pianist Tong Il Han said: “She was Mme. Lhévinne, my teacher, my grandmother, my dance instructor, my shrink, my everything. And that’s what ‘teacher’ in the truest sense means, because she taught all the human qualities. Music is just an outlet through which these

human qualities are taught.” Perhaps it was Mme. Lhévinne’s innate understanding of these qualities that set her apart, and has allowed her legacy to continue echoing in the music of all her students. □

*JoAnna Farrer is a fourth-year student in violin.*



**Above:** Rosina Lhévinne at the piano, rehearsing chamber music with (left to right) Joseph Fuchs, Lillian Fuchs, and Felix Salmond. **Left:** Filmmaker and Juilliard alumna Salome Ramras Arkatov with Lhévinne, the subject of her documentary, c. the mid-1960s.

played with.” Her solo career began when she was in her 70s, and though she admits to being intimidated when first approached to perform a concerto with orchestra, after decades away from the stage as a soloist, she accepted. The crowning achievement of this new career came in 1963, when, at the age of 82, she made her New York

**Starr Doctoral Forum**  
**Screening of *The Legacy of Rosina Lhévinne***  
**Hosted by Jeffrey Siegel**  
**Morse Hall**  
**Tuesday, April 12, 5 p.m.**

**Open only to the Juilliard community.**

**The final Doctoral Forum of the season will be on Tuesday, April 19, at 5 p.m. in Morse Hall. Juilliard faculty member Lionel Party will give a talk titled “For What Instrument Did Scarlatti Compose His 550 Sonatas.”**

insisted that we have the correct technique, that we practice the same exercises that she did every day of her life.” She was described by several students as an excellent amateur psychologist, a necessary skill for most teachers. In the film, John Browning relates the story of a lesson in which, after he played a new piece for Mme. Lhévinne, she simply smiled and told him, “You know dear, that’s really not your

music.” A wide variety of pianists passed through her studio, each with unique talents that she recognized and encouraged. John Browning remarked that “she was one of very few people whose students did not sound stamped out of one mold.” In the documentary, former students James Levine and John Williams speak of the support she offered for their orchestral interests. Her encouragement also convinced Van Cliburn to venture into Russia for the International Tchaikovsky Competition, where he made history as the first American to take first prize in that competition.

Mme. Lhévinne’s involvement with her students extended far beyond competition advice. Many described her studio as a family, and a spiritual center for their lives as college students. Martin Canin, Mme. Lhévinne’s former student, her teaching assistant from 1959 to 1976, and current piano faculty member, recalled in an interview that she likened her two-room studio on Claremont Avenue to “Grand Central Station. ... There were always people coming and going.” She arranged trips to Jones Beach with students who had cars (John Williams was one of them), dispensed fashion advice for concert attire, gave dance lessons, and loved to be surrounded by students who, though 30, 40, or 50 years her junior, never noticed her age. Her strength and youthfulness carried her through battles with cancer and frequent depression, each of

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# FOCUS by Greta Berman ON ART

## The Power of Conversation: Jewish Women and Their Salons

COME right in and sit down. You are invited to a soirée at the home of Henriette Herz in Berlin. What? You have never heard of her? How about the salon of Rahel Levin Verhagen? Or, perhaps, Geneviève Straus, Ada Leverson, or Berta Szeps Zuckerkandl?

Since the guest lists included famous writers, composers, performers, and artists—sometimes even prime ministers and royalty—you might jump at the chance. I know I would. Conversations at these gatherings ran the gamut, from war, feminism, and socialism, to the latest music, art, and fashions. Here people made intellectual and artistic contacts, but also met friends and life partners. You could have encountered Liszt, the Mendelssohns, the Meyerbeers, Klimt, Proust, Wilde, Paganini, and Picasso, just to name a few.

The current exhibition at the Jewish Museum enables us to observe the salons of 14 Jewish women, held from the 1780s to the 1930s in European capitals, New York, and Los Angeles. The curators focus on the central position held by these salons in the development of new art, music, literature, and political alliances during this span of 150 years. The show is more or less chronological, in sections ranging from the salons' origins to specific music, art, literary, or politically centered ones.

The exhibition illuminates the fact that Jewish women, even wealthy ones, had two strikes against them: gender and religion. Denied access

Sunday afternoons in Berlin.

The exhibition starts with the well-known Man Ray photograph of Stein and Toklas in their Paris atelier in 1923, surrounded by paintings that would soon become icons of avant-garde art. Then, we are transported back in time to the first salons on record. As early as 1618, before Jewish women started their salons, Madame de Rambouillet began welcoming guests into her private Paris residence. Madame Geoffrin held a salon that included personages as important as Denis Diderot and Jean-Jacques Rousseau. It is no accident that Jewish *salonières* also came into their own at the end of the 18th century, coinciding with the Enlightenment.

The first Jewish *salonière* (or “muse”) was Henriette Herz (1764-1847). Numerous young intellectuals and scientists attended her Berlin gatherings. So important was

to see are the numerous drawings by Fanny's husband, Wilhelm, including Fanny, Felix Mendelssohn-Bartholdy, Heinrich Heine, and Clara Schumann. Beer, the mother of Giacomo Meyerbeer (1791-1864), used her considerable fortune to benefit Jewish and Prussian philanthropies, as well as to host one of the most lavish musical salons in Europe.

Some salons—such as those of the British Ada Leverson (1862-1933) and the French Geneviève Halévy Straus (1849-1926)—specialized in literature. Oscar Wilde was a close friend of Leverson, who provided him a haven during the scandals of his trials. Her London salon attendees also included Aubrey Beardsley, Max Beerbohm, and many others. Leverson was herself a writer and essayist of note, esteemed particularly for her sharp wit, satires, and parodies.

As for Straus, she

at Zuckerkandl's.

Margherita Sarfatti (1880-1961) and Anna Kuliscioff (c. 1885-1925) both held political salons in Italy. They represent the right and the left, respectively. Sarfatti, linked with Mussolini, was a sharp art critic who influenced Fascism's lenient policies towards modern art. She had one of the most extensive collections of modern Italian art, and her salon drew most of the Futurists, including Carrà, Russolo, and F.T. Marinetti. Kuliscioff's Milan salon embraced social justice and anarchy. She spent time in prison because of her political activities and her long association with the Italian Socialist party.

The last section of the show, “Expatriates and Avant-Gardes,” includes Gertrude Stein (1874-1946) and Florine Stettheimer (1871-1944). Both of these *salonières* provided home bases for foreigners and refugees. Stettheimer's work is referred to here as “The Jewish Rococo.” She never married, lived with her mother and two of her sisters most of her life, and held one of the most sophisticated salons in New York City. Stettheimer purposely recreated an 18th-century atmosphere, and depicts many of her famous guests in her own charming, pastel-colored paintings (many of which are included in the show). But there is little of Stein's salon here, perhaps because she is already so well known.

Last in the exhibit is Salka Viertel's (1889-1978) salon, called here the “salon at the other end of the world” (in Santa Monica, Calif.). Viertel's salon attracted actors, directors, and writers, such as Brecht, Garbo, Thomas Mann, and Arnold Schoenberg. Two excellent films—one recreating Straus's salon with Proust and other notables, and one on Salka Viertel's, featuring Brecht and Mann—enrich the show.

So, join in history's most exciting and glamorous gatherings of important artists, literati, and composers. The only thing better would be to have been there—which is exactly what the current show at the Jewish Museum made me want to do!

“The Power of Conversation: Jewish Women and Their Salons” continues through July 10 at the Jewish Museum, located at 1109 Fifth Avenue (the entrance is on 92nd Street). The museum's hours are Sunday-Wednesday, 11 a.m.-5:45 p.m.; Thursday, 11 a.m.-8 p.m. (with pay-what-you-wish admission after 5 p.m.); and Friday, 11 a.m.-3 p.m. It is closed Saturday and major Jewish holidays. Admission is \$10 for adults; \$7.50 for students and seniors over 65; free for children under 12. □

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



**Clockwise from top: Anna Dorothea Therbusch, *Henriette Herz as Hebe*, 1778, oil on canvas, Nationalgalerie, Staatliche Museen zu Berlin-Preussischer Kulturbesitz; Florine Stettheimer, *Soirée*, 1917-19, oil on canvas, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven; Geneviève Straus, 1889, photograph, Bibliothèque Nationale de France, Département des Estampes, Paris; Man Ray, *Gertrude Stein and Alice B. Toklas in the Atelier at 27 rue de Fleurus*, 1923, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris.**

to higher education, public office, and the vote, some reacted by starting educational and cultural forums right in their own homes. Even their Jewish education—separate from that of men—was confined to domestic quarters. For this reason, among others, the number of Jewish women hosting salons was disproportionate. Photographs, art works, and music re-create these salons, with an accompanying audiotope adding musical excerpts, readings, and quotations from attendees.

Everyone knows about Gertrude Stein and Alice B. Toklas's Paris salon, attended by Picasso, Matisse, and dozens of other young, avant-garde artists. Most have heard of Fanny Mendelssohn, sister of Felix and wife of the court painter, Wilhelm Hensel. But few are aware that her salon drew as many as 200 guests on

Madame Herz that she—like Queen Marie-Antoinette, a few years earlier—was depicted in 1778 as the goddess Hebe. This portrayal of a Jewish woman in an allegorical pagan guise reflected the acculturation of Jews into mainstream German culture, known as the Jewish Enlightenment movement, or *haskalah*. Other portraits and documents of Herz, along with Rahel Levin Varnhagen (1771-1833), are found in the first part of the exhibit.

Following are selections from salons of Fanny von Arnstein (1758-1818) and her sister, Cécilie von Eskeles (1760-1836). The two gifted musicians moved from Berlin to Vienna, establishing a Society of Music Lovers that sponsors public concerts to this day!

Perhaps the most intriguing musical salons were those of Fanny Mendelssohn Hensel (1805-1847) and Amalie Beer (1767-1854). Fascinating

was the daughter of Fromentin Halévy (composer of *La Juive*), and wife of Georges Bizet from 1869 until his premature death in 1875. In 1886, she married Emile Straus, and soon turned their townhouse into a well-attended Paris salon. Among her guests were Edgar Degas and Marcel Proust. Like Leverson, Straus refused to let unpopular political sentiments close down her gatherings. Indeed, her salon became known as a center for pro-Dreyfus forces, with Emile Zola a regular attendee (even though Degas and other anti-Dreyfusards left, never to return). Proust immortalized the strikingly beautiful Straus as the Duchesse de Guermantes in his *À la Recherche du Temps Perdu*.

Moving into the 19th century, the “Salons of Modernism” section includes Berta Zuckerkandl's Vienna home. Zuckerkandl (1864-1945) hosted many of the Austrian avant-garde, including Gustav Klimt and other “Secessionists,” and Parisian luminaries such as Auguste Rodin, Eugene Carrière, and Maurice Ravel. Many Viennese poets and authors of new literary styles, such as Arthur Schnitzler and Hugo von Hofmannsthal, also met



# ALUMNI NEWS

## DANCE

### 2000s

**Amina Royster** (BFA '04) performed with Seven (previously known as At Marah Dance Theater) in March at the Limón Institute in New York City.

**Banning Roberts** (BFA '02) will join Cullberg Ballet in Stockholm beginning August 2005.

**Anne Zivolich** (BFA '00) performed last month in her second O.D.C./San Francisco Dancing Downtown Home Season series. She was interviewed about the season by the *San Francisco Bay View* newspaper.

### 1990s

**Lorena Egan** (BFA '98) and **Dario Mejia** ('04) have joined the Mark Morris Dance Company.

**LyMartin E. Chattman** (BFA '93) recently completed a contract as dancer and magician assistant for Kirby Van Burch's Magic Show with exotic animals in Branson, Mo.

The Chinese Cultural and Arts Institute presented a spring celebration in March at the Sunoco Performance Theater of the Whitaker Center in Harrisburg, Pa. The performance was produced by **Chen-Yu Tsuei** (BFA '93) and featured dancer **Yin-Ling Lin** (BFA '04).

**Henning Rübsam** (BFA '91) choreographed and taught in California in February while his work was part of Gigantes de la Danza in Mexico. **Erika Pujic** (BFA '95), **Samuel Roberts** ('98), and **Kathryn Sydell** (BFA '04) performed with Rübsam's company, Sensedance, in January at the City Center Studios.

### 1970s

**Henry Daniel** ('77) received a Doctor of Philosophy degree from the University of Bristol in the United Kingdom in January. His thesis was titled *Dance, Performance and Technology: A Discourse in Seven Chapters and Seven Choreographic Works*. He was also awarded tenure and promoted to associate professor of dance and performance studies at Simon Fraser University in British Columbia in 2004. Daniel choreographs and performs with his company Full Performing Bodies.

**Obediah Wright** ('77) conceived and choreographed *Higher Ground: Still Rising*, which was performed in February at the World Financial Center Winter Garden. The event was part of a public art and education project celebrating the history of Harlem.

### 1950s

The **Paul Taylor** (BS '53) Dance Company celebrated its 50th anniversary with three weeks of performances in March at City Center in New York. The opening-night program included the performance of *Syzygy*, with a commissioned score by **Donald York** (BM '69, *composition*). There was also a panel discussion that included **Mary Cochran** ('81) and faculty members **Linda Kent** (BS '68) and Carolyn Adams.

## DRAMA

### 2000s

**Noah Haidle**'s (Playwrights '04) latest play, *Princess Marjorie*, had its premiere at South Coast Repertory in Costa Mesa, Calif., last month. The production was directed by David Chambers and featured Group 31 alumnus **Nathan Baesel**.

**Michael Simpson** (Group 33) will be a guest star on *House*, a new Fox television

series.

**Samantha Soule** (Group 31) currently plays the role of Miranda in *The Tempest* at the Shakespeare Theater in Washington. The production also features fellow drama alumni **Michael Rudko** (Group 16), **John Livingston Rolle** (Group 30), and **Daniel Breaker** (Group 31).

**Sean McNall** (Group 29) is currently appearing in the Pearl Theater Company's revival of J.B. Priestley's *I Have Been Here Before*, directed by Gun Kaikkonen.

### 1990s

**Jessica Goldberg**'s (Playwrights '99) play *Speak to Me* was performed last month in a special project by the students of Wilson High School in coordination with the Center Theater Group and PLAY (Performing for Los Angeles Youth).

**Eunice Wong** (Group 28) is playing Gretchen (Margarete) in Target Margin Theater's production of Goethe's *Faust in Love*. David Herskovits directs a new translation by Douglas Langworthy, which opened last month and continues through the end of April at the Ohio Theater in New York City. **Wayne Scott** (Group 31) is also featured in the production.

**David Lindsay-Abaire**'s (Playwrights '98) play *Rabbit Hole* will receive its premiere in the 2005-06 Manhattan Theater Club season. He is also currently working on *Betty Boop*, the Broadway musical. He wrote the newly released Disney movie, *Robots*, which features the voice of drama alumnus **Robin Williams** (Group 6).

**Christian Camargo** (Group 25) played the title role in Shakespeare's *Coriolanus* directed by Karen Coonrod at the John Jay College Theater. The play also features drama alumni **Jennifer Ikeda** (Group 30) and **Anne Louise Zachry** (Group 27).

**Leah Ryan**'s (Playwrights '00) play *Chopper* was recently produced in New York at Ensemble Studio Theater and directed by Ed Cheatham.



**Gretchen Egolf** (Group 24), pictured, is currently appearing Off-Broadway in **Daniel Goldfarb**'s (Playwrights '97) play *Modern Orthodox*, directed by James Lapine.

**Kurt Naebig** (Group 19) will be playing the role of Valene in Martin McDonagh's *The Lonesome West* with the Buffalo Theater Ensemble in Chicago.

### 1980s

**Howard Kaye** (Group 18) recently appeared at Baltimore's Centerstage in Shakespeare's *Two Gentlemen of Verona* and appeared on the ABC soap opera *All My Children*.

**Gregory Jbara** (Group 15) is currently appearing on Broadway with John Lithgow and Joanna Gleason in *Dirty Rotten Scoundrels*, a new musical by Jeffrey Lane and David Yazbek and based on the film of the same name. The production is directed by Jack O'Brien.

**Lorraine Toussaint** (Group 11) appeared opposite Halle Berry last month in the ABC television film *Their Eyes Were Watching God*, based on the novel by Zora Neale Hurston, produced by Oprah Winfrey and directed by Darnell Martin.

**Kevin Daniels** (Group 27) was also in the cast.

### 1970s

**Stephanie Kallos**'s (Group 8) first novel, *Broken for You*, was recently chosen for the *Today* show's Today Book Club reading selection.

**Stephen McKinley Henderson** (Group

## SPOTLIGHT ON VARDA SHAMBAN

# Like Chamber Music for Chocolate

*It is no secret that artists love food. If asked, many will list cooking as the second most important activity after their art. And the food that probably entices more than any other is chocolate. Who among us would pass up a chance to meet the president of Varda Chocolatier, the company that produces the prize-winning Varda chocolates, at the factory where her edible gems are made? After talking with this enterprising and creative alumna, however, she became the "prize" of the visit.*

BORN in Israel, Varda Shamban (PGD '80, *piano*) came to the U.S. to study, first at Indiana University and then The Juilliard School. She had considered New York "the center" of the arts and was thrilled to have the opportunity to pursue her career under the tutelage of Abbey Simon. While at the School, she pursued her love of the piano in numerous ways—performing chamber music, accompanying singers, and serving as accompanist for Dorothy DeLay's violin studio, as well as performing solo repertoire. "I felt a big excitement while at Juilliard and the great push towards making a career and perfecting my playing. Life as an artist was hard—but it was exciting to be following my dream."

Along the way, Shamban did what most artists must do—worked a non-arts job to support herself while she entered competitions and pursued her solo and accompanying careers. "I'd always had an affinity for food, so I took a catering job. I loved to cook and had small dinner parties that included my teacher."

One day, she passed the chocolatier Teuscher, and stopped in to buy a piece of chocolate which was "gobbled" down right away. "It reminded me of Europe and I said to myself, 'I must do this.' It haunted me. I always believed in keeping myself open, so I believed that this intense feeling was something I had to look at."

She started in her own kitchen, making chocolates for friends, who encouraged her to continue. "For a while, I had a totally 'split' professional life—chocolate and music. Both were extremely satisfying. And, I felt I could not do one without the other."

Slowly, the challenge of creating her very own business took over. "However, I was not a born sales person. I had to transform my personality to think like a businessperson, to sell my creations. I soon learned that it was essential to speak well and convincingly. I think today, more than ever, the ability to express oneself is key."

She devised a business plan by studying many hours in the library and learned how to raise money—which she did with her homemade truffles. Her first big break as a chocolatier

came when she received a commitment from the Brazilian airline Varig to use her chocolates exclusively on their flights. This was an important first step on the path she envisioned to success: marketing directly to airlines, hotels, and caterers.

Along with this marketing strategy, she chose to develop all visual aspects surrounding her product: the chocolates and their decorations, the design of the boxes and containers, as well as the brochures. Another innovation occurred when she learned to mold the chocolates in whatever shape the customer wanted. Each order had the potential of being a unique creation, melding the customer's circumstance and request with Varda's ability to fashion the chocolate.

She says that, all along, "keeping my eyes open was key. Somehow in ourselves, we must stay aware and be



**Alumna and chocolatier Varda Shamban shows off her delicious confections.**

willing to look at new and different things. Chocolate is 'moody'—so I made sure that I kept a sense of play and exploration as part of all that I did. Also, I learned in my study of business that out of 10 tries there would be, on average, only three successes. So, I began to think of rejection as just math—not personal."

The year after Varig's commitment, her business really started to grow. She moved her production out of her apartment and into rented factory space, and got commitments from additional clients that included the White House. Varda Chocolatier has continued to grow to her present circumstances: a staff of 40 and clients around the world.

"It's funny, but I attribute most of what I can do today to my study of and participation in chamber music at Juilliard. It was there that I learned the 'give and take' of relationships. Without that 'first life' of collaboration and discipline, I would not be here today."

—Jamée Ard

# ALUMNI NEWS

1) is currently appearing Off-Broadway at the Public Theater in *The Last Days of Judas Iscariot*, a new play by Stephen Adly Guirgis and directed Philip Seymour Hoffman.

## MUSIC

### 2000s

**Christina Castelli** (MM '02, *violin*) received first place in the senior division of the eighth annual Sphinx Competition.



**Tim Evanicki** ('02, *voice*) is currently singing the role of Ko-Ko in Gilbert and Sullivan's *The Mikado* at the Osceola Center for the Arts in Florida. He owns and operates Evans Entertainment in Orlando and Venice, Fla., where he teaches voice, musical theater, and performing arts seminars.

**Mariana Green** (BM '01, MM '03, *violin*) received second place in the senior division of the eighth annual Sphinx Competition.

### 1990s

**Jens Georg Bachmann** (ACT '99, *orchestral conducting*) conducted the orchestra of the New England Conservatory in its first ever appearance in Boston's Symphony Hall in November.

**Anat Malkin-Almani** (BM '97, *violin*) is to give a recital at Carnegie's Weill Recital Hall on April 13.

**Albert Tiu** (MM '96, *piano*) and the T'ang Quartet performed his piano quintet arrangements of music by Villa-Lobos, Cassado, and Piazzolla in December at the Esplanade Concert Hall in Singapore. They played the same program in a fund-

raising event to benefit the victims of the Asian tsunami. Tiu also gave a solo recital in Victoria Concert Hall in Singapore; performed recitals with violinist Qian Zhou in Hangzhou, China, and Singapore; played a chamber music concert with **Joseph Esmilla** (BM '84, MM '88, *violin*) and **Wilfredo Pasamba** (ACT '94, *cello*) for the opening of the Ayala Museum in Manila; and gave a recital with trumpeter Laurence Gargan at the University of the Philippines.

**Arianna Zukerman** (BM '95, *voice*) was the soloist for Mahler's Fourth Symphony and performed the New York premiere of Libby Larsen's *Notes Slipped Under the Door* with her mother **Eugenia Zukerman** (BS '67, *flute*) with the Rochester Philharmonic, Christopher Seaman conducting. *Notes Slipped Under the Door* was written for the Zukermans. Arianna also sang the soprano solo in Mahler's Second Symphony at U.C.-Davis, D. Kern Holloman conducting, and performed at the Savannah Music Festival.

**Odin Rathnam** (CRT '90, ACT '91, *violin*) was the soloist in Leonard Bernstein's Serenade with the Philadelphia Virtuosi, conducted by Daniel Spalding, in February at the Weis Performing Arts Center series at Bucknell University in Pennsylvania. He accepted a visiting faculty position at the Nordic Music Academy, directed by Nikolai Znaider.

### 1980s

**Leonid Sushansky** (BM '89, *violin*) and pianist Edward Newman gave recitals in March at Meridian House in Washington and at Weill Recital Hall in New York. The Weill concert was a benefit for the American Lung Association of New York. Included on the program was **Lowell Liebermann's** (BM '82, MM '84, DMA '87, *composition*) Sonata No. 1, Op. 46.

**Steven Graff** (BM '88, MM '90, *piano*) gave a solo recital at Hunter College in October, performed Gershwin's *Rhapsody in Blue* with the Hunter Symphony in November, gave a solo recital at the Diller-Quaile School of Music in New York, and gave a solo recital and master class at the Pennsylvania Academy of Music in February.

**Justin Hartz** (MM '87, *organ*) gave a recital at Colonial Williamsburg's Bruton Parish Church in October.

**Beatriz Magalhães-Castro** (MM '87, DMA '92, *flute*) presented a paper at the first conference of the Répertoire International de Littérature Musicale in March at the CUNY Graduate Center. Her presentation was on Haydn's Iberian world connections: New perspectives on Robert Stevenson's contributions to Latin-American music studies.

**Victor Kioulaphides's** (MM '86, *double bass*) *Concerto per orchestra a pizzico* received its premiere in March by Het Consort, conducted by Alex Timmerman, in Groningen, the Netherlands. The work was commissioned by and is dedicated to Het Consort.

**Sara Sant'Ambrogio** ('84, *cello*) performed with the Eroica Trio, of which she is a member, in March at Merkin Hall.

**David Frost** (BM '82, MM '83, *piano*) won a Grammy Award for classical producer of the year for five CDs he produced for the Milken Archive of American Jewish Music. This is his second Grammy Award; he won previously for *Listen to the Storyteller*, a Sony Classical recording.

**Rich Ridenour** (BM, MM '82, *piano*) substituted for Peter Nero with three hours' notice in a pops concert with the Detroit Symphony Orchestra in February, performing Gershwin's *Rhapsody in Blue*.

### 1970s

**Michael Dulin** ('78, *piano*) won a LifeStyle Music Award for best instrumental album—piano for *Atmospheres* on the Equity Digital label. The LifeStyle Music Award, recognizing the best albums of 2004 in the New Age genre, is sponsored by *New Age Reporter*.

**David Deveau** (MM '77, *piano*) made his first tour of mainland China in December and January, performing a solo recital at Beijing's Zhong Shan Music Hall in the Forbidden City, and a concerto performance in Qingdao. Both concerts were taped by China Cable TV and the Qingdao performance was broadcast live. He also conducted a master class in Qingdao. Other recent concerto appearances include performances of Gershwin's *Rhapsody in Blue* with the Boston Pops under Keith Lockhart, Mozart's Concerto in A Major, K. 488, at the Harkness Festival in Connecticut, and Beethoven's "Emperor" Concerto with the Miami Symphony, led by Franceso la

Vecchia, on less than 24 hours' notice. Deveau gave a solo recital on the Bank of America Celebrity Series in Boston in January.

The North/South Chamber Orchestra, conducted by **Max Lifchitz** (BM '70, MM '71, *composition*), gave the premieres of pieces by James Yannatos, **Christopher James** (MM '85, DMA '87, *composition*), and **Larry Thomas Bell** (MM '77, DMA '82, *composition*) at Christ and St. Stephen's Church in New York in March. Lifchitz also conducted a premiere of his own at a concert by the ensemble in February.

### 1960s

**Mary Schoenfeld's** (MS '63, *piano*) husband donated \$50,000 toward the purchase of a Steinway piano for the North Carolina Symphony in honor of her 67th birthday.

The International Keyboard Institute and Festival, founded and directed by **Jerome Rose** (MS '61, *piano*), will be held at Mannes College of Music in July. The festival is to include performances by Rose, **Ursula Oppens** (MS '67, *piano*), **Jeffrey Swann** (BM '73, MM '73, DMA '80, *piano*), **Jung Lin** (BM '96, *piano*), **Steven Mayer** (BM '74, MM '75, *piano*), **Dmitry Rachmanov** (BM '81, MM '82, *piano*), and faculty member **David Dubal** ('61, *piano*). Rose gave a concert and master class at Greenwich House Music School in March.

### 1950s

The **Pete Yellin** (BS '59, *saxophone*) All-Star Band performed in January at Smith's Jazz Club in New York.

**William Cooper** (BS '57, *piano*) gave a concert at the University of Kentucky in January. He was joined by the University Wind Quintet for the Poulenc Sextet and the Winchester Ballet in Ravel's *La Valse*.

**Henry Grimes** ('54, *double bass*) performed in February at the Vision Festival in Paris. He and Benjamin Duboc appeared at La Galerie des Antiquaires, also in Paris. In March, Grimes performed in Pittsburgh, Baltimore, Detroit, Chicago, Cleveland, Philadelphia, and New York.

### 1940s

**Stanley Franck** ('40, *voice*) and wife Mary Franck celebrated their 64th wedding anniversary in March. □

# FACULTY AND STUDENT NEWS

## FACULTY

Guitar faculty member **Sharon Isbin** makes her Showtime Television debut April 3 as the featured guest on *The L Word*. She plays herself, exchanging lines with actress Pam Grier, and performs *Zapateado* by Spanish composer Regino Sainz de la Maza.

L&M faculty member **Behzad Ranjbaran's** Concerto for Violin was performed by Joshua Bell and the Indianapolis Symphony Orchestra March 31-April 2, marking the American premiere of the work.

Drama faculty member **Ralph Zito** (Group 14) was the dialect coach on *The Light in the Piazza*, book by Craig Lucas, music and lyrics by Adam Guettel, directed by Bartlett Sher, at the Lincoln Center Theater.

## STUDENTS

Violist **Rebecca Albers** received the Wayne Crouse Award for best performance by a violist at the Corpus Christi International Competition in February.

Doctoral student **Justine Fang Chen** (BM '98, MM '00, *violin and composition*) had her piece *Transient Dances* for string quartet performed by the Vinca String Quartet

at the Church of the Eternal Hills in Tabernash, Colo., in February. Also that month, *The Maiden Tower (Overture)*, the first installation of a computer-enhanced chamber opera by Chen and Liam O'Rourke, was performed at Cornelia Street Café in New York.

Organ student **Isabelle Demers** won the Audience Prize in the Miami International Organ Competition in February.



Violin student **William Harvey** (pictured left) performed on the Suzuki and Friends concert series in February at the Indiana History Center Theater in Indianapolis. Harvey, his brother **Theodore Harvey** (MM '02, *cello*), and Erinn Frechette performed as former fellows in chamber music with the

International Violin Competition of Indianapolis.

Pre-College student **Deborah Pae** was the soloist for Tchaikovsky's *Variations on a Rococo Theme* for Cello and Orchestra with the Livingston (N.J.) Symphony Orchestra on April 2.

Pianist **Elizabeth Roe** has received a Paul and Daisy Soros Fellowship for New Americans. □

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

- Walter Blazer ('46, *voice*)
- Marilyn K. Davis (BS '50, *piano*)
- Dorothy Dow ('42, *voice*)
- Peter Flanders (MS '55, *choral conducting*)
- Amedeo W. Liva (BS '51, *violin*)
- Rita Abrams Marateck ('33, *piano*)
- Frank York ('48, *violin*)

### Friends

- Sergiu Comissiona
- Shirley Fleming
- Frances Leventritt
- Janice C. Levien
- Joan Frances Melniker

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).

Continued From Page 24

**24/SUN**  
**SENIOR DANCE PRODUCTION 2005**  
Clark Theater, 2 & 8 PM; see April 21.  
**DRAMA DIVISION REPERTORY SEASON**  
BEAUMARCHAIS *The Marriage of Figaro*  
Drama Theater, 8 PM; see April 22.

**25/MON**  
**RUSS STEWART, VIOLIN**  
Paul Hall, 4 PM  
**ANGELA PICKETT, VIOLA**  
Morse Hall, 4 PM

**OFRA YITZHAKI, PIANO LECTURE**  
Morse Hall, 6 PM  
**CHAMBER MUSIC RECITAL**  
Students of Nicholas Mann  
Paul Hall, 6 PM  
**PETER ROSENFELD, DOUBLE BASS**  
Paul Hall, 8 PM  
**CHING YUN HU, PIANO**  
Morse Hall, 8 PM  
**DRAMA DIVISION REPERTORY SEASON**  
BEAUMARCHAIS *The Marriage of Figaro*  
Drama Theater, 8 PM; see April 22.

**26/TUES**  
**SARAH CROCKER, VIOLIN**  
Morse Hall, 4 PM  
**EDVINAS MINKSTIMAS, PIANO**  
Paul Hall, 4 PM  
**LU YANG, PIANO**  
Paul Hall, 6 PM  
**WANZHEN LI AND HELENA MADOKA BERG, VIOLINS**  
Morse Hall, 6 PM  
**GREG ANDERSON, PIANO**  
Morse Hall, 8 PM  
**SUSAN PAIK, VIOLIN**  
Avery Fisher Hall, 8 PM

**CHIARA STRING QUARTET**  
Lisa Arnhold Memorial Recital  
Works by Mozart, Friedman, and Brahms.  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 12 at the Juilliard Box Office.  
*See related article on Page 10.*

**27/WED**  
**WEDNESDAYS AT ONE**  
An Afternoon of Chamber Music  
Alice Tully Hall, 1 PM  
**AYMERIC DUPRE LA TOUR, HARPSICHORD**  
Paul Hall, 6 PM

**ANN FINK, VIOLIN**  
Paul Hall, 8 PM

**JUILLIARD OPERA CENTER**  
SMETANA *The Bartered Bride* (Sung in English)  
Juilliard Theater Orchestra  
Mark Stringer, Conductor  
Eve Shapiro, Director  
Juilliard Theater, 8 PM  
Tickets \$20; half-price student and senior tickets available. TDF vouchers accepted. On sale starting March 23 at the Juilliard Box Office or CenterCharge (212) 721-6500.  
*See related article on Page 1.*

**28/THURS**  
**YOO-SUN PARK, VIOLIN**  
Paul Hall, 4 PM  
**CHAMBER MUSIC RECITAL**  
Stanichka Dimitrova, Violin  
Lisa Romain, Violin  
Janice LaMarre, Viola  
Christian Hacker, Viola  
Morse Hall, 4 PM  
**CHRISTINA WHEELER, VIOLIN**  
Morse Hall, 6 PM  
**LIEDERABEND**  
Paul Hall, 6 PM

**CHRISTOPHER MADSEN, TENOR SAXOPHONE**  
Paul Hall, 8 PM  
**SARAH BEATY, CLARINET**  
Morse Hall, 8 PM

**29/FRI**  
**ALEKSANDR NAZARYAN, VIOLA**  
Morse Hall, 4 PM  
**HYUNJU LEE, VIOLIN**  
Paul Hall, 4 PM

**MATTHEW AGEN, HARP**  
Morse Hall, 6 PM  
**MELISSA SOLOMON, CELLO**  
Paul Hall, 6 PM

**JULIA MACLAINE, CELLO**  
Morse Hall, 8 PM

**EUGENIA CHOI, VIOLIN**  
Paul Hall, 8 PM

**AN EVENING OF CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 15 at the Juilliard Box Office.

**JUILLIARD OPERA CENTER**  
SMETANA *The Bartered Bride*  
Juilliard Theater, 8 PM; see April 27.

**JOSEPH NOLA AND ALEX LIPOWSKI, PERCUSSION**  
Room 309, 8 PM

**30/SAT**  
**PRE-COLLEGE FACULTY RECITAL**  
Simon Boyar, Percussion  
Paul Hall, 6 PM

**CHING-WEN HSIAO, PIANO**  
Paul Hall, 8:30 PM

**PALA GARCIA, VIOLIN**  
Morse Hall, 8:30 PM

**MAY**  
**1/SUN**  
**JUILLIARD OPERA CENTER**  
SMETANA *The Bartered Bride*  
Juilliard Theater, 2 PM; see April 27.

**2/MON**  
**JUILLIARD CHORAL UNION**  
Judith Clurman, Conductor  
Sacred Music From France  
Works by Gounod, Milhaud, Fauré, Duruflé, and Messiaen. Alice Tully Hall, 8 PM  
Free tickets required; available starting April 18 at the Juilliard Box Office.  
*See related article on Page 12.*

**GARETH ZEHNUT, VIOLA**  
Morse Hall, 8 PM

**3/TUES**  
**CONNIE SHEU, GUITAR, AND JAE-YEON KIM, VIOLIN**  
Morse Hall, 6 PM

**MATAN DANIEL PORAT, PIANO**  
Morse Hall, 8 PM

**4/WED**  
**WEDNESDAYS AT ONE**  
Pre-College Chamber Music  
Alice Tully Hall, 1 PM  
**AN EVENING OF VIOLA MUSIC**  
Morse Hall, 8 PM

**5/THURS**  
**VOCAL ARTS HONORS RECITAL**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 21 at the Juilliard Box Office.

**NICHOLAS ONG, PIANO**  
Paul Hall, 8 PM

**6/FRI**  
**LEENA CHOPRA, SOPRANO**  
Paul Hall, 6 PM

**ANNEDORE OBERBORBECK, VIOLIN**  
Paul Hall, 8 PM

**EVAN KUHLMAN, BASSOON**  
Morse Hall, 8 PM

**7/SAT**  
**CHAD SLOAN, BARITONE**  
Paul Hall, 8:30 PM

**XUN WANG, PIANO**  
Morse Hall, 8:30 PM

**9/MON**  
**BENJAMIN GREEN, BASS TROMBONE**  
Paul Hall, 4 PM

**CARMEN INTORRE, JAZZ PERCUSSION**  
Paul Hall, 6 PM

**YING CHIEH SHELLY REN, VIOLIN**  
Paul Hall, 8 PM

**AN EVENING OF FORTEPIANO MUSIC**  
Morse Hall, 8 PM

**10/TUES**  
**CHIA-YUAN LIANG, HARP**  
Morse Hall, 4 PM

**AFTERNOON OF GERMAN SONG**  
Students of Richard Cross  
Paul Hall, 4 PM

**ITALIAN LITERATURE CLASS RECITAL**  
Paul Hall, 6 PM

**JENNIFER CURTIS, VIOLIN**  
Morse Hall, 8 PM

**JAEWON CHOI, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
SHAKESPEARE *As You Like It*  
Directed by Ralph Zito  
Drama Theater, 8 PM  
Free tickets required; available starting April 22 at 5 PM at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**11/WED**  
**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
SHAKESPEARE *As You Like It*  
Drama Theater, 8 PM; see May 10.

**CHOREOGRAPHIC HONORS 2004-2005**  
Juilliard Theater, 8 PM  
Free; no tickets required.

**CLAIRE BRYANT, CELLO**  
Paul Hall, 8 PM

**12/THURS**  
**LANG NING LIU, PIANO**  
Paul Hall, 4 PM

**MATTHEW WAY, DOUBLE BASS**  
Morse Hall, 4 PM

**SINGING IN FRENCH**  
Paul Hall, 6 PM

**JOSIANE NATALIE HENRY, OBOE**  
Morse Hall, 6 PM

**CHOREOGRAPHIC HONORS 2004-2005**  
Juilliard Theater, 8 PM; see May 11.

**BENJAMIN SOSLAND, TENOR**  
Morse Hall, 8 PM



Photo by Nan Melville

**Christianne Rushton, here in Ravel's *L'enfant et les sortilèges*, December 2004, will be one of the singers in the Vocal Arts Honors Recital on May 5.**

**13/FRI**  
**MINJUNG SEO, COLLABORATIVE PIANO**  
Paul Hall, 4 PM

**YURI NAMKUNG, VIOLIN**  
Morse Hall, 4 PM

**DANIEL SPIEGEL, PIANO**  
Paul Hall, 6 PM

**RONNITA NICOLE MILLER, MEZZO SOPRANO**  
Morse Hall, 6 PM

**BETANY COFFLAND, MEZZO SOPRANO**  
Paul Hall, 8 PM

**ZACHARY AARON COHEN, DOUBLE BASS**  
Morse Hall, 8 PM

**14/SAT**  
**MUSIC ADVANCEMENT PROGRAM SPRING CONCERT**  
Paul Hall, 1 PM

**CHOREOGRAPHIC HONORS 2004-2005**  
Juilliard Theater, 8 PM; see May 11.

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
SHAKESPEARE *As You Like It*  
Drama Theater, 8 PM; see May 10.

**NAFSIKA CHATZICHRISTOU, GUITAR**  
Morse Hall, 8:30 PM

**TALYA SMILOWITZ, SOPRANO**  
Paul Hall, 8:30 PM

**15/SUN**  
**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
SHAKESPEARE *As You Like It*  
Drama Theater, 8 PM; see May 10.

**16/MON**  
**GARETH FLOWERS, TRUMPET**  
Paul Hall, 4 PM

**OFRA YITZHAKI, PIANO**  
Paul Hall, 6 PM

**SENIOR DANCE SHOWCASE**  
Juilliard Theater, 8 PM  
Free tickets required; available starting May 2 at the Juilliard Box Office.

**AUDREY FLORES, HORN**  
Paul Hall, 8 PM

**IRANTZU AGIRRE, HARP**  
Morse Hall, 8 PM

**17/TUES**  
**JUILLIARD STRING QUARTET SEMINAR CONCERT**  
Paul Hall, 4 & 8 PM

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

**18/WED**  
**AVNER DORMAN, COMPOSITION LECTURE**  
Morse Hall, 4 PM

**LAURA POE, COLLABORATIVE PIANO**  
Morse Hall, 8 PM

**JUILLIARD JAZZ ENSEMBLES**  
Jazz, This Just In!—Part II  
Juilliard Jazz Student Originals  
Paul Hall, 8 PM  
Free tickets required; available starting May 4 at the Juilliard Box Office.  
*Limited ticket availability.*

**19/THURS**  
**KRISTEN LEE, VIOLIN, AND SOO YOON CHO, PIANO**  
Paul Hall, 4 PM

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Works by Marcello, Saint-Saëns, and Beethoven  
Juilliard Theater, 6 PM

**ELIRAN AVNI, PIANO**  
Paul Hall, 6 PM

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

**COMMENCEMENT CONCERT**  
Juilliard Orchestra  
Raymond Leppard, Conductor  
Works by Mozart, Schumann, Kernis, and Stravinsky.  
Alice Tully Hall, 8 PM  
Free tickets required; available starting May 5 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**20/FRI**  
**100th COMMENCEMENT CEREMONY**  
Alice Tully Hall, 11 AM

**21/SAT**  
**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
WAGNER *Lohengrin* Prelude to Act III  
BRUCH *Scottish Fantasy*  
GONG *Exit, Stage Left!* Scherzo for Orchestra  
WAGNER *Lohengrin* Prelude to Act I  
LISZT *Les Préludes*  
Juilliard Theater, 1 PM

**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
DELIUS *On Hearing the First Cuckoo in Spring*; *Summer Night on the River*  
MAHLER Symphony No. 1 in D Major  
Juilliard Theater, 8 PM

LUNCH AND LEARN SEMINARS

The Office of Career Development is sponsoring a Lunch and Learn workshop series, designed to help graduating students with their career plans. The hour-long workshops take place at noon on Tuesdays and Thursdays and include free pizza (except for the April 19 workshop).

**Thursday, March 31, Room 241:**  
Résumé Tune-Up

**Tuesday, April 5, Room 241:** How to Win Friends and Influence People—The Dale Carnegie Approach

**Thursday, April 7, Room 241:** Financial Planning and Tax Issues for Artists

**Tuesday, April 12, Room 241:** Financial Planning and Tax Issues for Artists

**Thursday, April 14, Conference Room:**  
Positive First Impressions: The Art of Networking

**Tuesday, April 19, Board Room:**  
Speaking Up! “Perfection” (Sponsored by the Liberal Arts Department)

**Thursday, April 21, Room 241:** Show Me the Money: The Grant Application Process

**Tuesday, April 26, Conference Room:**  
Successful Interviews: Art or Science?

**Thursday, April 28, Conference Room:**  
Landing a Day Gig: Internships and Temp Agencies

**Sunday, May 1, 11th-floor Lounge (12-4 p.m.):** Personality and Career Choice Using the Myers-Briggs Type Indicator

**Tuesday, May 3, Room 241:** Résumé Tune-Up

**Thursday, May 5, Room 241:** Health Insurance for Artists



# 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).

## APRIL

### 1/FRI

**SETH BAER, BASSOON**  
Paul Hall, 4 PM

**CHRISTOPHER GAUDI, OBOE**  
Morse Hall, 4 PM

**KYUNG-EUN NA, COLLABORATIVE PIANO**  
Morse Hall, 6 PM

**Ji-IN YANG, VIOLIN**  
Paul Hall, 6 PM

**JUILLIARD DANCES REPERTORY EDITION 2005**  
MARK MORRIS *New Love Song Waltzes*  
OHAD NAHARIN *Tabula Rasa*  
WILLIAM FORSYTHE *Limb's Theorem Part III*  
Juilliard Theater, 8 PM  
Tickets \$20; half-price student and senior tickets available. TDF accepted. On sale starting Feb. 23 at the Juilliard Box Office or CenterCharge at (212) 721-6500.

**HSIN-NI LIU, PIANO**  
Morse Hall, 8 PM

**YUMI CHO, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION REPERTORY SEASON**  
SHAKESPEARE *Macbeth*  
Directed by Rebecca Guy  
Drama Theater, 8 PM  
Tickets \$15; available Feb. 14 at the Juilliard Box Office. Half-price tickets available to students and seniors. TDF vouchers also accepted.

### 2/SAT

**DRAMA DIVISION REPERTORY SEASON**  
SHAKESPEARE *Macbeth*  
Drama Theater, 8 PM; see April 1.

**JUILLIARD DANCES REPERTORY EDITION 2005**  
Juilliard Theater, 8 PM; see April 1.

**CHRISTINA LEE, CLARINET**  
Paul Hall, 8:30 PM

### 3/SUN

**JUILLIARD DANCES REPERTORY EDITION 2005**  
Juilliard Theater, 3 PM; see April 1.

### 4/MON

**KATHERINE BORMANN, VIOLIN**  
Morse Hall, 4 PM

**EVAN REGISTER, BARITONE**  
Morse Hall, 6 PM

**JUILLIARD PERCUSSION ENSEMBLE**  
Daniel Druckman, Director  
ROUSE *Ogoun Badagris*  
SCELSI *I Riti*  
NISHIMURA *Ketiak*  
ASKILL *Lemurian Dances*  
WOOD *Village Burial With Fire*  
Alice Tully Hall, 8 PM  
Free tickets required; available starting March 21 at the Juilliard Box Office.

**JUILLIARD JAZZ ENSEMBLES**  
Grooves and Boogaloos  
Paul Hall, 8 PM  
Free tickets required; available starting March 21 at the Juilliard Box Office.  
*Limited ticket availability.*

**VIOLA DUO**  
Laura Seay, Viola  
Siliang Meng, Viola  
Morse Hall, 8 PM

### 5/TUES

**HYUNIL HONG, ORGAN**  
Paul Hall, 4 PM

**VASILEIOS VARVARESOS, PIANO**  
Paul Hall, 6 PM

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

## 6/WED

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

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

**ALAN CARR, BASS TROMBONE**  
Paul Hall, 6 PM

**DEREK W. LANCE, TRUMPET**  
Paul Hall, 8 PM

**JUILLIARD SYMPHONY**  
Stefan Sanderling, Conductor  
Michael Berkovsky, Piano  
MUSSORGSKY/RIMSKY-KORSAKOV Introduction to *Khovantchina*  
RACHMANINOFF Piano Concerto No. 1 in F-sharp Minor, Op. 1  
SHOSTAKOVICH Symphony No. 5 in D Minor, Op. 47  
Avery Fisher Hall, 8 PM  
Tickets \$15, \$7; free student and senior tickets available. On sale starting March 2 at Avery Fisher Hall Box Office or CenterCharge (212) 721-6500.  
*See related article on Page 3.*

**TAMAR HALPERIN, HARPSICHORD**  
Morse Hall, 8 PM

### 7/THURS

**CHRISTIAN HACKER AND TOMAS KOCI, CELLOS**  
Morse Hall, 4 PM

**BRANDON RIDENOUR, TRUMPET**  
Paul Hall, 4 PM

**DOUBLE BASS STUDIO RECITAL**  
Morse Hall, 6 PM

**LIEDERABEND**  
Paul Hall, 6 PM

**JONATHAN D. IRABAGON, ALTO SAXOPHONE**  
Paul Hall, 8 PM

### 8/FRI

**CHRIS HAUGHEY, DOUBLE BASS**  
Paul Hall, 4 PM

**JAY GUPTA, VIOLA**  
Morse Hall, 4 PM

**YUXI WANG, PIANO**  
Morse Hall, 6 PM

**JEFFREY BEHRENS, TENOR**  
Paul Hall, 6 PM

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
Daniel Goldman, Clarinet  
Elinor Frey, Cello  
Nicholas Ong, Piano  
PRABOWO *Psalms* (premiere)  
JOLAS *Wanderlied* (New York premiere)  
NIEDERMAIER *Die Weiber von Weinsberg* (premiere)  
ZIMMERMANN *Fear of Symmetry* (premiere)  
BIBIK *About Time...*, Op. 135 (premiere)  
Alice Tully Hall, 8 PM  
Free tickets required; available starting March 25 at the Juilliard Box Office.  
*See related article on Page 9.*

**FATIMA AAZIZA, VIOLIN**  
Paul Hall, 8 PM

### 9/SAT

**PRE-COLLEGE FACULTY RECITAL**  
Eleanor Nelson, Piano  
Paul Hall, 6 PM

**ALEXANDRA SOPP, FLUTE**  
Paul Hall, 8:30 PM

**YING-HSUEH CHEN, PERCUSSION**  
Morse Hall, 8:30 PM

### 11/MON

**DRAMA DIVISION REPERTORY SEASON**  
KRAEMER *The American Occupation*  
Directed by Trip Cullman  
Drama Theater, 8 PM  
Tickets \$15; available Feb/ 14 at the Juilliard Box Office. Half-price tickets available to students and seniors. TDF vouchers also accepted.

**DOMINIC ARMSTRONG, TENOR**  
Paul Hall, 4 PM

**CHRISTOPHER DEVAGE, BARITONE**  
Paul Hall, 6 PM

**RECITALIST SEMINAR CLASS CONCERT**

Vocal Students of Robert White  
Morse Hall, 6 PM

**PAUL KERN, PIANO**  
Morse Hall, 8 PM

**JUILLIARD COMPOSERS CONCERT**  
Paul Hall, 8 PM  
*See related article on Page 13.*

### 12/TUES

**JEROEN MENTENS, TROMBONE**  
Paul Hall, 4 PM

**RUSSIAN SONGS AND ARIAS**  
Paul Hall, 6 PM

**DRAMA DIVISION REPERTORY SEASON**  
KRAEMER *The American Occupation*  
Drama Theater, 8 PM; see April 11.

**PEDRO MALPICA, COMPOSITION**  
Paul Hall, 8 PM

**JUILLIARD JAZZ ORCHESTRA**  
The Voice of a Genius—The Music of John Lewis  
Victor L. Goines, Conductor  
Alice Tully Hall, 8 PM  
Free tickets required; available starting March 29 at the Juilliard Box Office.  
*See related article on Page 1.*



The fourth-year dancers, shown here performing Robert Battle's *Mass* in November 2004, will present the Senior Dance Production 2005, April 21-24.

### 13/WED

**WEDNESDAYS AT ONE**  
Music for Guitar and Harp  
Alice Tully Hall, 1 PM

**LU WANG, PIANO**  
Paul Hall, 4 PM

**DAVID ALAVERDIAN, PIANO**  
Paul Hall, 6 PM

**AUGUSTIN HADELICH, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION REPERTORY SEASON**  
KRAEMER *The American Occupation*  
Drama Theater, 8 PM; see April 11.

### 14/THURS

**ANDREW ROITSTEIN, STRING BASS, AND ADRIAN KRAMER, BARITONE**  
Morse Hall, 4 PM

**SONATENABEND**  
Paul Hall, 6 PM

**STUDENTS OF THE NEW YORK WOODWIND QUINTET**  
Paul Hall, 8 PM

**JUILLIARD WILLIAM PETSCHKE PIANO DEBUT**  
Orion Weiss, Piano  
Works by Liszt, Bach, Scriabin, and Beethoven.  
Alice Tully Hall, 8 PM  
Tickets \$20, \$15; half-price student and senior tickets available. TDF accepted. On sale starting March 17 at the Alice Tully Hall Box Office or CenterCharge (212) 721-6500.  
*See related article on Page 4.*

**DRAMA DIVISION REPERTORY SEASON**  
KRAEMER *The American Occupation*  
Drama Theater, 8 PM; see April 11.

### 15/FRI

**THE ICELAND DUO**  
Noah Geller, Violin  
Vikingur Olafsson, Piano  
Morse Hall, 4 PM

**JANICE LAMARRE, VIOLA**  
Paul Hall, 4 PM

**YIN-JIA LIN, PIANO**  
Paul Hall, 6 PM

**NICHOLAS FINCH, CELLO**  
Morse Hall, 6 PM

**MICHAEL CATERISANO AND ZACH KNIGHT, PERCUSSION**  
Room 309, 8 PM

**REENA ESMAIL, COMPOSITION**  
Morse Hall, 8 PM

**WAYNE LEE, VIOLIN**  
Paul Hall, 8 PM

### 16/SAT

**PRE-COLLEGE FACULTY RECITAL**  
Victoria Mushkatkol, Piano  
Paul Hall, 6 PM

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

**NATALIE HAAS, CELLO**  
Morse Hall, 8:30 PM

### 18/MON

**DMITRY KOUZOV, CELLO**  
Paul Hall, 4 PM

**JONATHAN CHU, VIOLIN**  
Paul Hall, 6 PM

**CELLO STUDIO RECITAL**  
Morse Hall, 8 PM

**BEYOND THE MACHINE 3.0**  
Juilliard Electric Ensemble  
With the duo See Hear Now  
Works by Wyer, Adamson, Roumain, Minkstimas, Sirota, and La Barbara.  
Chelsea Art Museum, 8 PM; see April 19.

### 21/THURS

**SARAH KAPUSTIN, VIOLIN**  
Paul Hall, 4 PM

**JOSEPH MAILE AND NAHA GREENHOLTZ, VIOLINS**  
Morse Hall, 4 PM

**RION WENTWORTH, DOUBLE BASS**  
Morse Hall, 6 PM

**ELINOR FREY, CELLO**  
Paul Hall, 6 PM

**CHEN XIN XU, PIANO**  
Paul Hall, 8 PM

**DOMINICK FARINACCI, JAZZ TRUMPET**  
Morse Hall, 8 PM

**JUILLIARD ORCHESTRA**  
Student Compositions  
Jeffrey Milarsky, Conductor  
Works By Gjeilo, Blaha, Schoenberg, and Francis.  
Alice Tully Hall, 8 PM  
Free tickets required; available starting April 7 at the Juilliard Box Office.  
*See related article on Page 16.*

**SENIOR DANCE PRODUCTION 2005**  
Clark Theater, 8 PM  
Free tickets required; for information and reservations, call (212) 799-5000, ext. 7139.

### 22/FRI

**DANIEL SULLIVAN, ORGAN**  
Paul Hall, 4 PM

**SORA OH AND JOO-YEON LEE, PIANO DUO**  
Morse Hall, 4 PM

**YELENA GRINBERG, PIANO**  
Paul Hall, 6 PM

**ANNIE RABBAT, VIOLIN**  
Morse Hall, 6 PM

**SENIOR DANCE PRODUCTION 2005**  
Clark Theater, 8 PM; see April 21.

**REBECCA SASLOW, MEZZO SOPRANO**  
Paul Hall, 8 PM

**VARTA TCHAKARIAN, PIANO**  
Morse Hall, 8 PM

**BEYOND THE MACHINE 3.0**  
Juilliard Electric Ensemble  
With the duo See Hear Now  
Works by Wyer, La Barbara, Roumain, Paranosic, and Subotnick.  
Allen Room, 8 PM; see April 19.

**DRAMA DIVISION REPERTORY SEASON**  
BEAUMARCHAIS *The Marriage of Figaro*  
Translated and adapted by Joan Holden  
Directed by Timothy Douglas  
Drama Theater, 8 PM  
Tickets \$15; available Feb. 14. Half-price tickets available to students and seniors. TDF vouchers also accepted.

### 23/SAT

**SENIOR DANCE PRODUCTION 2005**  
Clark Theater, 2 & 8 PM; see April 21.

**DRAMA DIVISION REPERTORY SEASON**  
BEAUMARCHAIS *The Marriage of Figaro*  
Drama Theater, 8 PM; see April 22.

**CHIIHIRO SHIBAYAM, PERCUSSION, AND ALEXANDRIA SOPP, FLUTE**  
Room 309, 8 PM

**DIANE LEUNG, VIOLA**  
Paul Hall, 8:30 PM

**IRANTZU AGIRRE, HARP**  
Morse Hall, 8:30 PM