

The Juilliard Journal

Vol. XX No. 1

www.juilliard.edu/journal

September 2004

Examining the Score

Joseph W. Polisi Reflects on 20 Years as Juilliard's President

TWENTY years ago this month, Joseph W. Polisi became The Juilliard School's sixth president—bringing to the position a unique combination of expertise in music, public policy and the arts, and academic administration. In his two decades of leadership, Dr. Polisi has done much to infuse a new vitality into the School as it prepares to head into its second century.

A native New Yorker whose father was principal bassoon with the New York Philharmonic and mother was a dancer, Dr. Polisi holds three graduate degrees in music from Yale and still performs as a bassoonist. Prior to his arrival at Juilliard, he served as a dean at the Manhattan School of Music and the University of Cincinnati's College-Conservatory of Music. But before music claimed him, he had earned degrees in political science and international relations—and his analytical abilities and mastery of diplomacy have served him well in a demanding job as president of one of the world's most renowned institutions.

It's one thing to read about a school's history, and another thing to step into that stream and become part of the continuum. Where do you start? What does it feel like? How do you gauge your progress? The Journal's senior editor, Jane Rubinsky, chatted with Dr. Polisi about the challenges he faced, and how his vision for Juilliard has honored its past while ensuring its future as standard-setter in performing arts education.

Jane Rubinsky: A lot of the things that we take for granted now at Juilliard—the residence hall, the Student Affairs Office, computers, the plaza entrance, a full-fledged Liberal Arts Department—didn't exist when you arrived in 1984. Can you describe the Juilliard that existed then?

Joseph W. Polisi: It's hard to remember all of the particulars, but for sure, it was a different place than it is now. I didn't sense the type of community that we currently have. Juilliard was an institution that had an extraordinary number of positive elements, but it was also a place that probably needed to think about a new direction, to look at and address its current and future needs—especially in terms of ancillary, quality-of-life activities. One of the first things I remember having to address was psychological services, which barely existed—I think there was a consulting psychiatrist. And there was a considerable level of suspicion as to why we needed “psych services” back then. But now we see what a tremendous need there is. Also, the Drama Division was very much segregated from the rest of the School, and I worked very hard with Michael Langham [director of the division from 1979-1992] at that time, and with each student group to get it closer



Photo by Henry Grossman

As president of Juilliard, Joseph W. Polisi wears many hats, including that of teacher. He is seen here in his popular graduate-level class titled “American Society and the Arts.”

to the overall institution.

JR: While you were being considered for the position of president of Juilliard, you submitted some ideas for changes to the School. What were some of them, and did they change once you got here?

JWP: One consistent idea I've always maintained is that artists have to be broader-based individuals in the 21st century than they perhaps were in the first

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Juilliard Transports Two Opera Productions to Spoleto

By SCOTT HOLDERER

THE Spoleto Festival 2004 unfolds like a kaleidoscope in my mind's eye. Images are bright, colorful, fascinating, and fragmented. With the slightest turn, the memories morph into other patterns, some beautiful, some

let me begin.

Beth Foreman, administrative director of the Vocal Arts department, dropped by my office in March and told me that Spoleto had requested our productions of *Oreste* and *Kaiser of Atlantis* for the 2004 festival. My great excitement was tempered by considerable trepidation; my experience as a stage manager and production manager, though extensive, never included work in Europe, to say nothing of dealing with logistics in a foreign language. I certainly knew opera Italian—“*che gelida manina*” was fine if your tiny hand was frozen, but how do you say, “Move the set two feet to the right”? Far more daunting were all of the unknowns of working with the festival administration and crew.

Juilliard's productions of Handel's *Oreste* and Viktor Ullmann's *Der Kaiser von Atlantis* (written while the composer was at the notorious concentration camp, Teresienstadt) were each conceived by their respective directors, Lillian Groag and Edward Berkeley, for a specific performance space: the former, for the spacious Juilliard Theater; the latter for the formidable Central Synagogue in New York City. In the case of *Oreste*, scenic designer Raul Abrego created a setting of monolithic proportions to underscore the theme of tyranny subdued by love and sacrifice.

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Curtain Rises on New Season

AS Juilliard continues to expand performing opportunities for students, the School heads into the 2004-05 season with more than 700 music, dance, and drama presentations lined up. They include a range of new works, premieres, and groundbreaking collaborations, in addition to the more traditional offerings. Among the highlights is a collaboration between Juilliard and London's Royal Academy of Music, launched this past July with a gala benefit concert with Sir Elton John at Radio City Music Hall that raised funds for scholarships at both schools (see article on Page 7). The connection continues in

October when members of the New Juilliard Ensemble and the Royal Academy's Manson Ensemble premiere works by composition students from both schools in Paul Hall on October 22 and at the Royal Academy of Music on October 29. Other highlights of the year will include new dance pieces choreographed by alumni Robert Battle and Susan Marshall, a celebration of Soviet avant-garde composers, and the world premiere of the play *The American Occupation* by Joe Kraemer.

Launching the season is the New Juilliard Ensemble's September 18 con-

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Photo by Jared Slater

Camille Zamora was Ermione in the production of *Oreste* performed at the Spoleto Festival.

not completely pleasant. As hard as I try to respond to the question, “How was Spoleto?” a short answer fails me, as elusive as those little bits of glass. But

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New York, New York 10023-6588
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The Juilliard Journal

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John Cage recommended Lou Harrison in 1951 to Black Mountain College to help him recover from a nervous breakdown. The experimental school had attracted a circle of Schoenberg followers as well as other avant-garde musicians. The move was decisive in charting a new direction in Harrison's work that showed less influence by Schoenberg and Cage. While there he completed and composed some of his major works,

The intellectual-creative-practical environment of Black Mountain College provided just what Harrison needed to nourish his interest in exotic and “found” percussive instruments, though he taught courses in traditional music as well. The B.M.C.-Juilliard connection bears further exploration, and not just for Lou Harrison. Among those who later came to Juilliard were Frederick Cohen, director of the Opera School; Marie Tavroges Stillkind, assistant editor of *The Juilliard Review* from 1960 to 1962; and Ruth Currier, dancer with José Limón, and my roommate at B.M.C. in summer 1944.

—ALMA STONE WILLIAMS
(’46, *piano*)
Savannah, Ga.



Three years ago on September 11, the world watched in horror as hijacked planes crashed into the twin towers of the World Trade Center, causing them to topple and bringing unimaginable grief to the thousands who lost loved ones that day. The rubble has long been cleared, designs for new buildings have been approved ... life has gone on. But no one who witnessed the horror that morning will ever be able to wipe the memory clean. We will never forget. We run this photo in memory of those who were lost, and with the hope that someday, peace will be more than just a word in a prayer ...

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VOICE — by Sharon Bogas — BOX

Politics for Artists 101

IF you are curious as to the lengths to which artists will go to dissociate themselves from politics, take a look at the 2001 film *Taking Sides*. In the film, Wilhelm Furtwängler, one of the great German conductors of all time, attempts to justify his willingness to hold the podium under Nazi rule by insisting that his loyalty was to his music and that the politics were, to some extent, incidental.

To me, the claim that an artist can live in a cocoon, ignoring the events of the world around him, is absurd. Art comes from life. Being an artist does not alter one's status as a citizen of society, or as a human being.

Ignoring current events is a luxury, not a right. The

Juilliard Orchestra played several works this year by composers whose lives were destroyed by the Holocaust. These performances, part of a special project by James Conlon to bring such works to the attention of modern audiences, were a reminder that some artists have not had the option of isolating themselves from the world around them. Like Furtwängler, Dmitri Shostakovich, and so many others, these artists lived in a time and

place when history came to them: they could not escape it. There is a tangible combination of history and humanity in works of art created by men and women who understood the times and the society in which they lived, and who used their art as a means of expressing personal reactions to what they observed. If all art were created and performed in a vacuum, this quality would be lost.

Those who claim that art transcends politics are right on one level. Art is greater than the petty

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maneuverings and personal vanities sometimes associated with politics and politicians. But, just like a complex work of art, there is more to politics than meets the eye. Congressional reports and demographic studies do not define politics any more than roman numeral analysis defines music. Politics has acquired a reputation as dull bureaucratic procedure. Fundamentally, however, politics is the mechanism by which man governs himself. People need art, certainly, but they also need some order and functionality. They need to communicate and collaborate, and politics is the language of such interaction. Without art, there is no beauty or joy. Without politics, there is chaos.

Art and politics can work in consort to pave the way for a brighter future. In times of political unrest, artists can preserve the spirit of humanity,

so that we never lose sight of who we are. At last spring's commencement, President Polisi reminded graduates that they, "as artists, just about to leave the confines of this great institution, have a responsibility to take part in the essential process of reminding our fellow inhabitants on this planet that the human experience is just as positive as it is negative; that caring ways can replace internecine battles; and that each of us has a responsibility to live a life that changes the world for the better."

It takes courage to create art in the face of extreme political adversity. It also takes courage, in the absence of such adversity, to emerge from the safety of the practice room in order to explore the context in which our artistry takes place. Metaphorically, art may be your life, but practically, *life* is your life, in all its beauty, fragility, and complexity.

Three years after September 11, though no one has forgotten the tragedy and terror of that day, we in America have once again begun to feel secure. With that sense of security comes a loss of shared purpose, and a tendency to withdraw into our own private lives. As artists, it is our duty to counter this trend, and to remember that art is about expression and reaction, not abstention. □

Sharon Bogas earned her master's degree in cello this past May.

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



Sharon Bogas

A Passion for Piano Unites Bachauer Competition Winners

By JANE CHO

WHAT brings promising young pianists to New York from the other side of the world? Esther Jung-A Park and Xun Wang, the winners of this year's Gina Bachauer International Piano Competition, have very different backgrounds and personalities, but they were both drawn to Juilliard to share their passion for the piano. Recently I had an opportunity to interview each of them, gaining an appreciation of their journeys as brilliant musicians and human beings.

Esther Jung-A Park, who is a student of Yoheved Kaplinsky, has impressive credentials as a soloist and chamber musician. In addition to this year's Gina Bachauer Piano Competition at Juilliard, she won first prize at the 53rd Wideman Competition, 2001 Eastman International Competition, Johanna Hodges Competition, and 52nd Kosciusko International Piano Competition, performing on New York's WQXR radio station as a result. She has appeared as a soloist with orchestras and in recitals across the United States, Russia, Israel, and her native Korea.

This summer has been particularly busy for Esther. Besides preparing for the upcoming Bachauer Competition Winners Concert on September 22, she is bringing her piano quartet (consisting of colleagues from Juilliard) to Korea for a concert tour in major cities, including Seoul, Pusan, and Dea-jun. These concerts will be broadcast on Korean national TV.

Inspired by her mother, who was an opera singer, Esther embarked on the journey of piano when she was 4. Since her mother was a musician (and also Esther's first piano teacher), it was only natural for Esther to fall in love with the instrument. "What else is there to do besides piano, anyway?" she says with a laugh.

Esther was only 9 years old when she came to the United States from Korea by herself to audition for Juilliard's Pre-College Division. She

recalls that, at the time, she didn't speak a word of English. Now, at 19, she is finishing her combined bachelor's and master's degrees at the School where she has spent her last decade.

Esther has given countless concerts so far, but each one has been a unique experience. She remembers a particu-

lar recital in Florida where the lights went off all of sudden during the concert. "It was so dark, I didn't know what to do. But I kept on playing," she recalls. The concert went on successfully with emergency candlelight, and the audience went wild at the end.

With her career solid as a young pianist, I asked, would she undertake further studies at Juilliard? Her answer was rather surprising: "I'm quite interested in medicine. I want to be a heart surgeon." Esther continued: "I love people, and I'm so thankful that I have a lot of people who influenced me in so many positive ways." (Among those influences, she includes her teacher, pastors from her church, and most of all, God.) Esther's favorite pianists? She loves Horowitz, Argerich, and Lupu. Her future as a pianist seems bright and promising—and if she changes careers down the line, no doubt she will shine as a doctor as well.

Xun Wang has also won top honors in competitions, including first prize in the Xin Hai National Competition, Stravinsky International Competition, and Senigalia International Piano Competition, as well as second prize in the Grace Welsh International Piano Competition. Wang has given solo recitals in cities in the U.S., Spain, Italy, France, Singapore, Malaysia, and China. He has appeared as a soloist with the Beijing Philharmonic, Tenerife Symphony, Chinese National Orchestra, Cincinnati Symphony Orchestra, and Festival Orchestra from Santa Barbara. A student of Jerome Lowenthal, Wang now is a two-time winner of the Gina Bachauer Piano Competition at Juilliard.

Xun came to the states from China when he was 17, and the world was not exactly roses and champagne for this young pianist. In fact, he stopped playing piano completely for a year and attended the University of Cincinnati, studying to become a computer expert. In order to support himself, he worked several jobs, some of which didn't even pay the minimum wage. "I was in a different mindset in Cincinnati, and was so far away from the piano. I didn't even think about music, because I was so busy trying to make ends meet," he recalls. After a year's sabbatical from

music, Xun finally realized how much he loved piano, and he auditioned at Juilliard the following year.

Xun's love of music began with his father, an amateur violinist. Xun's father entered the Central Music Conservatory in China, hoping to become a professional performer, but his dream was curtailed by the Cultural Revolution in 1970. Xun, now 25, is realizing his and his father's dream as a professional performer. He frequently visits China to give concerts. Xun remembers a particular performance in China: "I was playing the Liszt Piano Concerto No. 1 and another Chinese concerto called *Yellow River*. I remember some people from the audience were crying because they were so moved by these concertos. It meant a lot to me that people were so touched by my performance."

Besides his love of music, Xun is a great fan of sports—badminton in particular. His eyes were sparkling when he talked about a recent badminton tournament. He was even carrying a racket to our interview, as he was on his way to badminton practice! But he plans to take some time off from the sport to rest his arms before the Bachauer concert in September.



Photo by Peter Schaaf

Bachauer winners Xun Wang and Esther Jung-A Park

Gina Bachauer International Piano Competition Winners Concert
Paul Hall
Wednesday, Sept. 22, 9 p.m.
Free event; no tickets required.

Another passion is photography; Xun frequently picks up his camera and heads to Central Park or the New York Botanical Garden, walking around the city to capture images.

It seems that 24 hours are barely enough in a day for these multitasking young pianists. I can't wait to hear the Bachauer Competition Winners Concert this year! □

Jane Cho, who is assistant director of career development, graduated from Juilliard with a B.M. in piano in 1999.

TIME CAPSULE

by Jeni Dahmus

The following event occurred in Juilliard's history in September:

1999 September 21, the White House named The Juilliard School as a recipient of the National Medal of Arts, an honor awarded to "individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States." Juilliard was the first performing arts educational institution to receive the medal since its establishment by Congress in 1984. The citation states: "This renowned conservatory has trained many of the world's most talented performers of music, dance, and drama. Through free performances and by bringing its works to hospitals, nursing homes, hospices, and schools, Juilliard has strived to make the arts accessible to all."

September 29, President Joseph W. Polisi and Juilliard Chairman Mary Rodgers Guettel accepted the award on the School's behalf in a ceremony held in Constitution Hall. The evening's celebratory dinner featured a performance by violinist Midori (a Juilliard alumna) and pianist Robert McDonald (a Juilliard alumnus and faculty member).



President Polisi accepts the National Medal of Arts from President William Clinton and Hillary Rodham Clinton. On the left, seated, is Irene Diamond.

Other recipients of the 1999 National Medal of Arts were: arts patron Irene Diamond, singer Aretha Franklin, architect-designer Michael Graves, producer-writer-director Norman Lear, actress-producer Rosetta LeNoire, arts administrator Harvey Lichtenstein, singer Lydia Mendoza, folk singer Odetta, sculptor George Segal, and dancer Maria Tallchief.



The sterling-silver medal, created by sculptor Robert Graham, is displayed near the library on the fifth floor of the Juilliard building, opposite Room 504. □

Jeni Dahmus is Juilliard's archivist.

FULBRIGHT GRANTS 2005-06

There is still time to apply for Fulbright Grants in academic fields and for professional training in the creative and performing arts. Available for study and research, Fulbright Grants provide roundtrip international travel, maintenance for the tenure of the award, and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor's degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research.

Students currently enrolled at Juilliard should contact Carole Adrian in the Office of Academic Affairs (Room 221) for brochures and applications. The deadline for receipt of completed applications is September 24, 2004. Applicants will be interviewed by Juilliard's Fulbright committee before their materials are delivered to the Institute of International Education (I.I.E.) for the October 21 deadline.

With Cheers and Sighs of Relief, 263 Students Receive Diplomas at Juilliard's 99th Commencement Ceremonies

Skies were cloudy, but spirits soared at The Juilliard School's graduation ceremonies on May 21.

Joining the class of 2004 to receive honorary doctorates were six distinguished artists: choreographer William Forsythe, jazz saxophonist Illinois Jacquet, film and stage actor Dame Judi Dench, pianist, teacher, and Juilliard professor emeritus Joseph Bloch, composer John Williams, and conductor James Conlon, who delivered this commencement address.

I'M greatly honored to be up here today with all of you graduating, and all of the new doctorates on my right. I really needed something good to happen this week. My ego took a great bashing a few days ago. I tell you this story because I think it is going to show how to put things in perspective. Last week I was conducting the National Symphony in Washington, at the Kennedy Center, and part of that program was dedicated to those composers I've been championing who lost their lives in the concentration camps, whom Dr. Polisi has just mentioned. On Sunday morning, I was waiting for my plane to take me to Cincinnati and I walked up the boarding area and asked, "Is it boarding yet?" And a man said, "No, not yet."

Then he said, "Do you remember me?" I panicked and said, "To be honest, I don't." He said, "I interviewed you, oh, a long time ago, maybe 25 years, in the city where I was the head of the classical music radio station." I said, "Oh, that's lovely. What's your name?" He told me his name. His wife was there; she was bejeweled and had lovely hair. And she said, "Oh my God, it's Jimmy Conlon!" So I said hello to them and asked what they were doing, and he said they were waiting for the plane. Then he said to me, "I haven't seen you recently. Do you still conduct?" I said, "Yes, I do." Then he said, "Where, may I ask?" I said, "You know, it's possible we haven't seen each other; I've been away in Europe for 20 years, perhaps you don't ..." He said, "Where do you conduct?" I said, "Paris?" He said, "Very nice."

I asked where they were going, and they told me, and the conversation came to a halt and they still weren't boarding the plane. So I asked, "Do you live here?" "No, no—we're visiting." So I said, "Did you have a good time?" And they said, "Yeah, we had a great time. We saw museums and went to the Kennedy Center." I said, "Oh, that's great. What did you do at the Kennedy Center?" "Oh, we went to a concert last night." Well, I know there are usually several events going on at once at the Kennedy Center, so I asked, "What did you hear?" They said, "Oh, we went to hear the

National Symphony." I said, "Gee ... who was conducting?" He said, "I don't know—some guy we'd never heard of." I'll leave out the rest of the story; it went on from there...

When it came time to write this commencement address, I decided to look for some lofty words, hoping to find something inspiring and interesting to all of you young and talented artists. So I started with Theodore Leschetizky, student of Carl Czerny, rival of Franz Liszt, pianist, composer, and teacher: "There is no life without art, and there is no art without life."

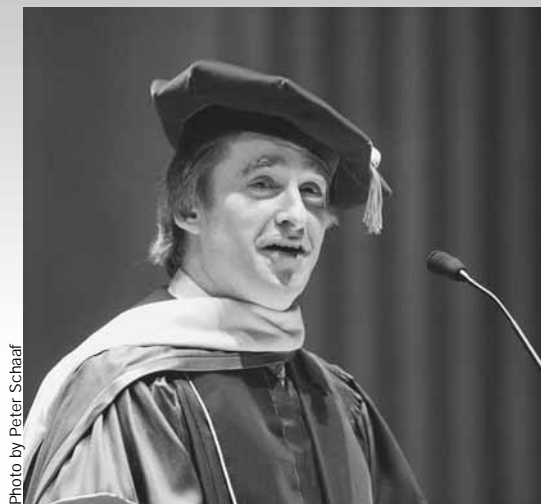
true. It takes place on a long, hot afternoon in the court of King Ferdinand and Queen Isabella of Spain.

Columbus is with a group of courtiers, hanging around, waiting for the royal couple. To while away the time, one bright individual suggests a game: Let's see who can make an egg stand up unaided. Everyone tries; everyone fails. After watching all of this, Columbus picks up the egg, smashes the large end of it, and sets the egg up to stand. And then everyone says, "Hey, wait a minute, that's not fair; we could have done that,

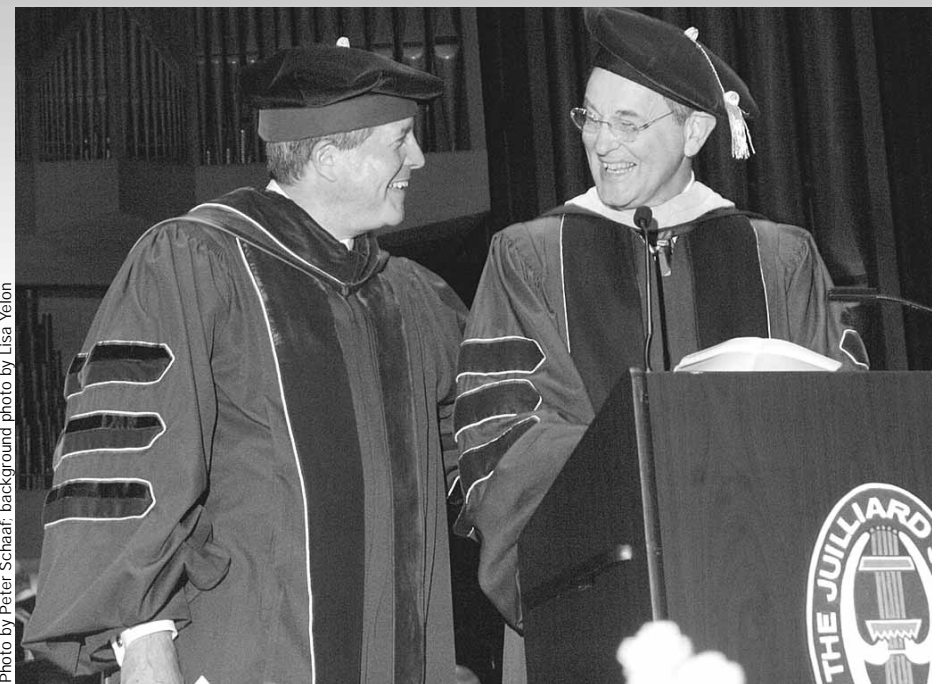
to train your voice for rhetoric and your body, to be able to make them instruments of the theater.

Since I, too, went through all that, I know what those challenges are. And I know you have within you the qualities that you will need for the future.

Thirty-two years ago, I sat where you do today—listening to a commencement address and waiting for my diploma. The fact that I cannot remember who spoke or what they said gave me the courage to address you today. I know I can say just about anything because, in fact, it makes



Top: Graduates gathered on the steps above Alice Tully Hall for their class photo. Above: Alumnus James Conlon gave the commencement address. Right: Dean Stephen Clapp (right) saluted Joseph W. Polisi for his 20 years as president at Juilliard.



True—but I can't just say that and sit down. It's a graduation. Why not say something about education?

So I came up with John Dewey, American philosopher and educator: "Education is not preparation for life; education is life itself." I didn't think, on this great day, you wanted to hear that the rest of your life is more of the same. And I feel that *life* is the best education. So then, I turned to a man loved for his plain-spoken common sense, Harry Truman ... who said just about the opposite: "It's what you learn after you know it all that counts." Now that you have completed your final exams, you are about to learn the things that really matter.

Then I tripped over the advice that one of my heroes, Franklin Delano Roosevelt, gave his son about public speaking: "Be sincere. Be brief. Be seated." That quote was for me, and so I will try to be all three.

I'll start with a little story about Christopher Columbus, which I love to tell, even though it may not even be

too!" Columbus's answer was simple: "Yes—but you didn't."

Yes, but you didn't. Thus, Columbus showed great qualities that led him to discover a New World: creativity, courage, and, I would add, persistence—the same qualities that each of you possess and have already demonstrated. For if you weren't creative, you would not be here today. You would not have been attracted to the arts—to music, to dance, and to theater.

If you weren't courageous, you would not have started in the first place. You would not have been brave enough to confront all of the difficulties that accompany a choice to do something that very few others choose.

If you weren't persistent, you would not be here to receive your degree. You would not have studied those grueling scales and arpeggios, gotten up in freezing weather to go do your barre exercises, or been willing

very little difference. Your heads are already so full of rich and enriching ideas; they will last you a lifetime. And your life in the arts is just beginning.

What distracted me during my graduation was fear. I don't remember feeling creative, courageous, or persistent. I do remember being frightened—frightened that there would not be work out there after school. Would I know what to do if opportunity called? Could I make a living? Could I live with myself if I failed, whatever that meant? I lived with personal demons of self-doubt and self-criticism.

Not a great way to feel on graduation day at The Juilliard School. I hope you feel better today than I did then. But if you are asking yourself, what happens now? How do I get over the hurdles ahead? The answer is: the same way you have done it up until now. I'll tell you how I've gotten through the last 32 years since my graduation.

One thing has kept me going: pas-

sion. The spark, the fuel, the fire, was a passionate love of music. It did not leave me in peace. I ate, drank, and slept music. I didn't know how to live without it. I did not *want* to live without it. I still feel the same way today. What I took for granted in 1972, I now realize is an artist's greatest gift: the

you do, you must accept it, and all that goes with it. And that is where creativity, courage, and persistence come in.

Passion comes from the same Latin word as that for suffering. There is a sense of dissatisfaction in the life of an artist. There are many difficulties. So when you do not pass the audition, when someone else gets the part, when you are waiting on tables between callbacks, don't be discouraged. These difficulties are a part of every artist's life. It is the art of the creative spirit to make something out of nothing, the art of the courageous to summon strength, and the quality of persistence that ultimately makes the difference.

When I feel discouraged, and feel

the effort is not bringing the results I dream of, I think of Thomas Alva Edison's famous maxim: "Genius is 2 percent inspiration and 98 percent perspiration." When I don't feel like working, I think of Winston Churchill, who observed that civilization has been built on the work of the human race that—99 percent of the time—did not feel like doing that work. If your passion has led you to be an artist, accept the difficulties that come with it, and learn to love the work.

Every time I start to complain, the following thought stops me. Of all the lucky people in this world, those of us making music, dance, or theater are the luckiest. Billions of people on our earth do not have enough to eat. Hundreds of millions work hard at jobs that, for them, have no personal meaning. How few there are, in comparison, who become professional artists, doing what they want to do, even if it means starving!

Listen to your inner courage, not your fears. Be an ambassador. In your own country, be an ambassador for the

humanizing messages, messages that need to be delivered. Be an ambassador when you work abroad. You represent our country in extremely troubled times. Remember that this country was founded on lofty principles, and it is very important now that each of us puts forward—through our art and through our beings—the best of ourselves, in a time when much of the world is in doubt about our devotion to those principles.

Being an artist is more than making a career and is not merely a profession. It is a way of life. It is a privilege that brings great satisfactions and great torments. In a society obsessed with celebrity and celebrities, be clear within yourself about the difference between depth and superficiality, art and commerce.

You should want an audience; every artist needs to communicate. Make money, become famous, if those are your goals—but don't forget that art is more than that. Having a job as a musician, dancer, or actor is fine, but *making* music, dancing, and acting is what it is really about. These activities are part of a spiritual force that can profoundly influence the lives of others.

If there is any lesson that I would like to pass on to you, it is that the only lasting values to be found in the life of a professional artist are those to be found in the drama, the dance, and the music themselves, and in the constant love and giving which those art forms demand of us all.

Competition is a reality in an artist's survival in the real world. Competition is the dynamo of our economic system, but when it comes to art, there is no such

thing as best. The real competition should be within yourself, with your potential: the struggle to draw the best from your spiritual, intellectual, and emotional wealth. Therefore, it is a monumental waste of your talents and gifts to compete with your colleagues just to be better than them. Ultimately, there is only one competition that is important, and that is the *race with time* to realize your potential in one lifetime.

Time to sum up. (As for me, perhaps not brief enough, but definitely sincere and soon to be seated.) So, *No life without art*—live your art. *No art without life*—live your life to the fullest. *Life is education; education is life*—keep learning! You are passing an important landmark today. Christopher Columbus didn't break that egg just to become the world's greatest egg-smasher; he did it to make a point. You didn't get this education just for a degree. You did it to put it to work for yourselves and for others. Continue to be creative, courageous, and persistent.

Congratulations on all you have accomplished. Congratulations on all that you *will* accomplish. In the music and theater world, every country has its own way of saying "Good luck." For the Italians, it's "In bocca al lupo." For the Germans, "Toi Toi Toi" or "Hals und Beinbruch." For the French, "Merde." So, here goes in English: Break a leg; break an egg; go out and discover a new world and make the world we know a better one than it is today. □



Photo by Lisa Yelon



Photo by Peter Schaaf



Photo by Peter Schaaf



Photo by Lisa Yelon

gift of passion.

I am going to assume that every one of you has been motivated by a passion for music, dance, or theater, if not all three. It will lead you, like Columbus, to discover new worlds, life, and culture—your own and that of others. It will lead you to other civilizations, and motivate you to civilize our own. It will take you to places in this life that today you cannot imagine—into communities of artists with whom you will make friendships built on a shared love of what you are doing. And through art, you will travel through time in a unique way.

The benefits of this passion are infinite. Once found, it will not be necessary to encourage you to pursue it, just as it was not necessary to convince Romeo to love Juliet, Michelangelo to sculpt, Beethoven to compose, or Martha Graham to dance. Once you know that, and I sense that



Photo by Lisa Yelon

Clockwise from top: Vocal arts graduate Camille Zamora frees herself from cap and gown after commencement; Hsiang Tu performed Chopin's Piano Concerto No. 1 at the commencement concert on May 20; a graduate joined his classmates for the class picture; (left to right) playwright grad Noah Haidle, acting grad Gillian Jacobs, and staff member Joe Kraemer pose for a photo on the plaza; the six recipients of honorary doctorates at commencement were (clockwise from top left) William Forsythe, James Conlon, John Williams, Joseph Bloch, Illinois Jacquet, and Dame Judi Dench.

New Music From Small Places Launches N.J.E.'s 12th Season

By JOEL SACHS

THE New Juilliard Ensemble opens its 12th season of global exploration—and the Juilliard School's 99th concert year—on September 18. The word “new,” which is often freely applied to signify anything composed after Brahms, certainly describes the program. Of the five pieces, the oldest was composed in 1991. There will be one world premiere, three U.S. premieres, and one New York premiere. The provenance of the music is certainly non-mainstream: Iceland, Israel, Lithuania, the Netherlands, and Ukraine. Apart from Ukraine, the countries are among the world's smallest, but all boast impressive new-music cultures. Perhaps the audience will share my wonder that such small countries can produce so much good music. The most astonishing case is Iceland: With fewer than 300,000 inhabitants, Icelanders include a disproportionately large number of performers and composers. Many of them have told me that their musical riches result from nearly universal musical training for children. Having been deeply impressed by the quality of composers and performers, I find the argument very convincing. Adequate funding for music is, of course, always helpful. Whereas American composers can face tremendous difficulties finding support to attend foreign performances, two composers (Israeli Menachem Zur and Netherlander Robert Nasveld) will be at our rehearsals and concert.

Three of the composers were unknown to me before my annual explorations started. Remigijus Merkelys, Robert Nasveld, and Haukur Tómasson (Iceland) drew my interest when they or their publishers sent me some striking music. (Artistic modesty is perfectly fine, but without getting their music to performers, even the

whereas some composers understandably look out only for their own interests, I was very impressed that Lithuanian composer Remigijus Merkelys urged upon me the music of his colleagues, all of whom seem to be utterly unknown in this country. Merkelys' own *Compass* impressed me by its irrepressible energy and wit, especially at the conclusion, when a solo saxophonist playing an improvised cadenza seems to go berserk.

The other two composers had already crossed my path. Menachem Zur—whose son Yonah should be well known to older students and recent alumni—goes back to our days as graduate school colleagues at

the 1960s, my first encounter with Alexander Shchetynsky was a very different affair. In the autumn of 1992, when the Soviet Union had dissolved and Ukraine became an independent country, I was invited to Kharkiv (or Kharkov, in Russian) to conduct a

pitted. And then there was the problem of friendship: I had long since learned that nice people do not always write good music, any more than good music is only written by nice people. The three Sashas, however, were nice guys in their late 20s, who wrote very impressive scores. Happily, I soon had the opportunity to perform one of Sasha Grinberg's pieces in Europe. Sasha Shchetynsky, however, did not give me anything whose instrumentation fit my resources.



Menachem Zur



Haukur Tómasson



Alexander Shchetynsky



Remigijus Merkelys

Years passed, and in 2001 Shchetynsky unexpectedly resurfaced at a festival in Odessa. Although by then Kharkiv had almost completely collapsed, Shchetynsky still lived there, but was directing a festival in Lviv, at the opposite end of Ukraine, and promptly invited my new-music ensemble Continuum to participate, which we did the following year. I then learned that he had had several pieces with the right instrumentation for the New Juilliard Ensemble back in 1992, but the ensemble was only born a year later. We had lost contact and, not knowing about the N.J.E., he never informed me about those pieces. Upon seeing them, I immediately programmed one.

As I complete this article in early August, the coming season has been finalized and I can think about a holiday. It is a pity that my term-time schedule does not afford me the peace of mind to settle down with piles of scores and recordings to plan the season much earlier. Frankly, the experience of working on programming in the summer can be unforgettable. First of all, it focuses the mind by bringing the deadline terrifying close! Programs that feel well shaped finally crystallize just as the Juilliard Communications Office begins to send threatening e-mails. (The expressiveness of electronic media is a phenomenon that never ceases to amaze me.) But the real nightmare begins if one gets too close to the first day of August, when many European publishers begin a month-long siesta, locking away performance materials that will be needed before Labor Day. Fortunately, as of this writing, the materials in greatest danger of summer slumber have arrived. Season 12 can begin! □

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

Columbia in the 1960s. I had been interested in his music for some time, but he had had nothing of an instrumentation suitable for the New Juilliard Ensemble. Only a few months ago, however, he presented me with a score commissioned by an Israeli ensemble that had never played it. It seemed just right for the coming concert, and we would have the honor of a world premiere.

Whereas Menachem and I knew each other as part of the general mass of graduate students at Columbia in



Robert Nasveld

symphonic concert. My host was Valentin Bibik, one of the leading Ukrainian composers and teachers. It was my second visit to Kharkiv; the first time, two years earlier, it was still called by its Russian name and the Soviet Union was terminally ill. Now Ukraine was independent, and frighteningly destitute. (In the December *Journal*, I shall write about the first visit in the context of the 2005 Focus! Festival, whose theme is “Breaking the Chains: The Soviet Avant-Garde, 1966-1991.”) One afternoon, Bibik, wishing to promote the interests of young composers, invited three of his students for tea. It was easy to remember their names: all three were called Sasha (Alexander). Valentin, a very practical man, had trained the three Sashas not to be timid about showing their work to performers, so I came away with a pile of scores. The situation, however, was potentially awkward. One wanted to help the musicians of a country that was on its knees; but being indiscriminately helpful would not help anyone, since composers should be admired, not

New Juilliard Ensemble
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very best composers may remain tragically obscure. On the other hand, professional aggressiveness does not substitute for talent.) Furthermore,

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Elton John Establishes A New Scholarship

By JOHN McMURTERY

RARELY are classical musicians greeted on stage with the kind of roar from the crowd usually afforded only to rock stars. But that's exactly what happened in mid-July when Elton John took the stage at Radio City Music Hall for five nights, accompanied by his band, the Brooklyn Youth Choir, and an orchestra comprising students and recent alumni from the Royal Academy of Music in London and The Juilliard School.

The idea to use young performers for his Radio City concerts came from Sir Elton himself. "I am inspired by young people," he stated. "I am the sort of artist that gets inspiration from seeing and hearing young musicians, young artists, painters, and photographers. I like to hear what they have to say." He and the other performers donated proceeds from the opening-night performance to special scholarship funds at Juilliard and the Royal Academy. Assisting in this effort was soprano and Juilliard alumna Renée Fleming, who sang an encore with Elton at the first performance.

during rehearsals in sound checks, with each section (and sometimes each instrument) playing short segments alone to test levels. The experience of being amplified is a bit unnerving for those who aren't used to it. The microphone projects all extraneous noise. Since the sound engineers control the dynamic levels, the tendency to force the sound to try to hear oneself is counterproductive. We learned to relinquish control of our own dynamics to some extent, and concentrated instead on trying to make the most beautiful sounds we



Left: Juilliard and Royal Academy of Music students join Elton John for a concert in Radio City Music Hall. Above: Sir Elton and his band.

could, trusting the experienced sound engineers to work their magic.

Elton amazed all of us with his stamina, performing a two-and-a-half-hour set without a break. Always the

consummate entertainer, he interacted with the crowd between numbers and traversed the stage several times to shake hands and receive flowers from fans in the front rows. Elton was in top form, his playing and singing quite consistent from night to night. Some of my favorite moments in the show were the improvised introductions to several of the tunes, including the hits "Tiny Dancer" and "Levon."

The week of concerts left a lasting impression on all involved. The opportunity to collaborate with our colleagues at the Royal Academy was a rare and rewarding experience. Sir Elton John, by donating to the Juilliard scholarship fund, has done his part to ensure that talented young musicians will get the education they deserve. President Polisi stated: "To have an artist of such stature use his artistry to have a real impact on his audience is something of extraordinary value, not only to everybody who is a beneficiary of that generosity, but also as a role model to all those young artists at Juilliard and the Royal Academy of Music." □

John McMurtery is a non-resident D.M.A. candidate in flute.

SHRINK From the Counseling Service RAP

Facing Our Fears

FEAR is a universal emotion. It grabs each of us in different phases of our lives, and puts up what may seem like insurmountable hurdles for us to either cower beneath or surmount. It is a master of disguise. Sometimes we don't even realize that it is fear that is keeping us from moving forward, or that it is the reason we are feeling angry, over-sensitive, unable to concentrate, discouraged, lonely, isolated, paralyzed, or any of the other emotions fear generates. It is also something that we often don't share with others because we might seem weak, or we think it might be held against us, or we are afraid of looking foolish for being fearful. It can be hard to ask for help and support in dealing with fear.

As a student, you may be feeling fearful about any number of things: proving yourself as an artist in a competitive conservatory; meeting and working with new people; being in this big city; being away from your family; leaving a meaningful relationship to pursue your dreams; being in a new country; learning a new language and the customs of this culture; failure; loneliness; what the future holds. As our new and returning students settle into the rhythm of this school year, we thought it would be helpful to consider the thoughts of others on the complicated subject of fear. Each one of these quotes will make you think and reflect on your own life, and one or two may help you look at your fears a little differently—and may just validate the fact that you are facing something that makes you fearful.

It takes courage to grow up and become who you really are.
—E.E. Cummings

Obstacles are those frightful things you see when you take your eyes off your goal.
—Henry Ford

To fear is one thing. To let fear grab you by the tail and swing you around is another.
—Katherine Paterson, *Jacob Have I Loved*

Anything I've ever done that ultimately was worthwhile ... initially scared me to death.
—Betty Bender

Fear is static that prevents me from hearing myself. —Samuel Butler

I have accepted fear as a part of life—specifically the fear of change. ... I have gone ahead despite the pounding in the heart that says: turn back. —Erica Jong

I am always doing that which I cannot do, in order that I may learn how to do it. —Pablo Picasso

Fear is the highest fence.
—Dudley Nichols

Each of us has times when we are afraid of something. Fear has a legitimate function because it alerts us to something that could possibly be harmful to us. Sometimes, however, fear gets in our way and interferes with our daily living. This is often frustrating because we think of our fear as unrealistic, but are still hampered by it.

If you would like to talk anything over with someone who is there to listen and help, we hope you will consider making an appointment with one of the counselors at the Counseling Service. You can meet once, a few times, or you can arrange to see a counselor throughout the year. Our services are free and confidential, and we are here to help every student, no matter who you are, where you are from, or what you are studying. You can reach us at (212) 769-3918, where you can leave a confidential message, or come in during one of our walk-in hours, which you will find posted in various places, including the 11th floor of the residence hall in the Rose Building, and the Student Affairs Office on the second floor of the Juilliard building.

The Counseling Service is located on the 22nd floor of the Rose Building, and we have daytime, evening, and Saturday hours. We extend a warm welcome to all students coming to Juilliard for the first time, as well as to our returning students. □

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

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Trips on Three Continents Give Students

Costa Rica Meets Jazz, Juilliard Style

By AARON DIEHL

EXPOSURE to vibrant cultures, great hospitality, soulful people, and delicious home cooking contribute to the recipe for a great jazz musician. Another part of the recipe is give-and-take: learning how to cooperate with each other, personally and musically, so that everyone's idea of how to play comes together to form a nucleus of swing. Costa Rica, where the Juilliard Jazz Quintet spent a week at the end of May, was perfect for finding these ingredients. On this trip, the ensemble consisted of Carmen Intorre on drums, Yasushi Nakamura on bass, Jumaane Smith on cornet, Jon Irabagon on tenor saxophone, and me on piano. There remained an eclecticism of musical individuality while a group bonding precipitated concrete goals of fellowship, democracy, and that great feeling of swinging together and having a wonderful time. That, after all, is what jazz is about.

The experience was not only limited to performing. An educational component accounted for many of the activities, but, unlike previous trips to places such as St. Louis, the group was obliged to conduct master classes without the leadership of artistic director Victor Goines, who had other obligations in New York City. "It's challenging, because you have to gauge what level the students are at," says Irabagon, who led the master classes. "You also have to learn how to deal with students individually, but at the

same time assist the whole group."

At the Bach School of Music, a local music academy in San José, a group of students played Dizzy Gillespie's "A Night in Tunisia," seeking advice on various ways to approach the composition. The University of Costa Rica's School of Music invited the Juilliard Jazz Quintet for an informal performance, during which some of the music students sat in on a couple of tunes. Though most of the audience knew very little about jazz, they displayed keen interest in learning, asking questions ranging from "Who are some of the great jazz artists?" to "Why is Jumaane playing a cornet and not a trumpet?" Jumaane, always creative with demonstrations, even strutted to the thump of Yasushi's bass during an assembly with students from the Anglo American School, explaining the metaphor of "walking a bass line."

All the events throughout the week were hosted by the Centro Cultural Costarricense Norteamericano, an institution that incorporates education in the English language with cultural exchange and dialogue. Much of that dialogue occurred during sessions where students from the Cultural Center and Juilliard would congregate to share information about each other's culture. Performances by the quintet

usually preceded the discussions, and for some of the Costa Rican students, it was their first exposure to jazz. "When the jazz quintet came, it was my first experience relating to this type of music," says Katherine Mora, a student at the Centro Cultural. "It's also nice to speak English with Americans so I can

some of the fine Costa Rican delicacies, as well as the vibrant nightlife. A couple of hours were even spent hiking the trails of the rain forest and admiring the beauty of the La Paz waterfalls.

All of the master classes, sightseeing, and cultural interchange were inspiration for putting on great performances. The concert at the Eugene O'Neill Theater featured standards as well as some original compositions, including Yasushi's *Language of Flowers*, Jon's *Stop and Go*, and Jumaane's *Apostrophes Please*. The theater was packed with people, who fueled much of the energy on the bandstand through thunderous applause. Since this performance was toward the end of the week, each member of the quintet was well acclimated to the sound of the band. We also had the honor of playing at a party for the American ambassador to Costa Rica, John Danilovich, who is transferring to Brazil. Other performance venues included the Carlos Maria Ulloa senior citizens' residence and the El Tirol Hotel.

One of the most popular commodities to take home from Costa Rica was the coffee, which rivals any cup o' joe in the United States. But from the performances, master classes, and cross-cultural sessions, the Juilliard Jazz Quintet brought home a profound quality abundant in the people of Costa Rica—that of a great appreciation for art, culture, and humanity. For any artist, there is no recipe greater than that. □

Pianist Aaron Diehl is a bachelor's degree candidate in jazz.



Juilliard jazz musicians performed at the Carlos Maria Ulloa senior citizen's residence in Costa Rica.

understand the language better."

Manuel Arce is responsible for programming the various artists who perform at the center's intimate Eugene O'Neill Theater. "Our objectives are to bring young, talented people to Costa Rica so that they may share their knowledge with the students," says Mr. Arce. "We had great expectations about Juilliard's visit, and those expectations truly became a reality." Mr. Arce provided many opportunities for exposure to the Costa Rican press, including television and radio interviews, as well as dinner with Alberto Zuñiga, jazz critic from *La Nación*, the main newspaper in Costa Rica. He also served as an informative tour guide for the band, revealing

Sprechen Sie American? Wunderbar!

By CHAD SLOAN

AFTER many years of listening to everyone's accounts of their European experiences, it was now my turn. I was so excited to finally get to have the life-altering journey that everyone had always told me about. This summer I visited Berlin and some of its surrounding cities in Germany for five weeks, courtesy of the Vocal Arts Department's Lucrezia Bori Award.

I noticed that things were different from what I expected as soon as I stepped off the plane. People were not nearly as rude as I had been told to expect. Berlin was something new and exciting that, over the next five weeks, I would learn to love and hate and then, after one week back in the United States, realize how much appreciation I had for its culture and lifestyle.

After a hellaciously long flight (during which I was cursed with the normally enjoyable window seat), I arrived in the terminal scrambling for the bathroom with a ridiculous waddle, and it was at this moment when I realized: "Hey, here I am, in another country. Weird toilets."

As I went on my next journey to find a cab, I saw something totally foreign to me. Someone was smoking a cigarette indoors! Billowing stacks of smoke were spewing forth from no less than half the population of the terminal. Being from Kentucky, I am no stranger to shame-

less, proud smoking. But after living in a country my whole life that has become allergic to such activity, I saw that this place was much more laid back. The smoking, drinking, and late nights; the art around every corner; and



Chad Sloan at the New Palace in Potsdam, a small village outside of Berlin.

an indescribable energy for life in everyone around me gave me so much to learn and explore. It was obvious that the Germans thought much more about *living* than they did about *how* to live.

When I finally got in the cab, I fumbled towards the front seat with instructions that, had they been in English, would have sounded something like this: "Please, me go away to apartment at my this address, thank you, please." It was nerve-racking, but

the driver understood—and then turned around and spoke to me in perfect English. I was grateful, and admittedly embarrassed. This cabdriver spoke two (and possibly more) languages fluently, and here I have nearly earned a master's degree and could barely conjugate verbs.

I arrived at my apartment in East Berlin and was pleased by the neighborhood. It was not in the center of town, but it was next to a park and my building looked clean and well kept. I walked towards the door and realized that, in Berlin, they do not use apartment numbers. That doesn't sound like a big deal, but when you are looking at an apartment house with no less than 40 apartments, five stories, and no elevators and you're carrying a 60-pound bag, it can be daunting. I was able to squeeze out enough German to figure out

that my apartment was located in the "*hinterhaus rechts*" (back house right). So, I began my journey knocking on doors asking, "Me looking now for my apartment tree, thanks, please." (I learned "tree" on the plane, so I just went with it. This was something that plagued me on my whole trip. I called it my "traveling-man's Tourette's.") I was met with blank stares, so I tried the same request in English with a German accent. That seemed to be better. The

person pointed upstairs, where, thankfully, my key worked.

Over the next week, I would settle in nicely. My apartment had everything I needed—including, thankfully, CNN. I found the grocery store, restaurants, and *U-Bahn* (subway) with little trouble. I explored all over Berlin and saw operas in all three of its world-class opera houses, visited virtually every museum in the city (around 15), and learned how to eat wurst and drink beer like a true Berliner. I visited Potsdam, the castle of Friedrich II, Leipzig, and all the boroughs of the West and East, which only expanded my appreciation for the rich history and culture that I feel we occasionally lack in America. And in addition to all of my sightseeing and experiences, I attended classes at the Goethe Institute, where I studied the German language. After the four-week course was over, I am proud to say that I had many extended conversations with various people entirely in German. I spent many afternoons on *Unter den Linden* reading and studying, all the time doing my best to try living like a Berliner for the short five weeks I was there. One of those afternoons, I stumbled onto an anti-American rally protesting NATO. There were thousands of people shouting, in English: "Down with the U.S.A." I made sure that I kept my mouth shut, and stood

Continued on Next Page

Taste of Life Outside the United States

At Peruvian Dance Festival, Pirouettes and Pisco Sours

By ZULEMA QUINTÁNS

IN early June, members of the Juilliard Dance Ensemble had the exciting opportunity of going on a two-week performance tour in Peru, the land of the Incas and Vargas Llosa. This came about when Derek Mithaug, director of career development, introduced Fernando Torres, cultural director of the Instituto Cultural Peruano Norteamericano, to Lawrence Rhodes, director of Juilliard's Dance Division. Our trip was generously supported by President Polisi, the U.S. Embassy, and our hosts at the Instituto Cultural.

The group included Jubal Battisti, Mark Burrell, Caroline Finn, Sebastian Gehrke, Michelle Smith, Isaac Spencer, Marie Zvosec, and me, along with Rhodes, company manager Keith Michael, and tour director Joseph Bartning. Over the two weeks, we visited three cities, made new friends, learned some Spanish and, most importantly, learned to distinguish llamas from alpacas. The best way to tell this story is to start from the beginning...

We arrived in Lima late in the evening of June 1, not knowing quite what to expect. We claimed our bags and soon thereafter watched our driver climb on top of our van to pile our suitcases on the roof. Our hotel was a charming little private residence with a staff more like a host family; each morning, Orlando prepared us a delicious breakfast of papaya, *pan con mantequilla*, and *café*. (Mark, although he knew no Spanish prior to the trip, quickly learned to say "¿Dónde estás Orlando?" when Orlando had the day off.)

Keith was the first one to start working, heading straight for the theater after breakfast so he could immediately begin hanging lights and making miracles for our big premiere in two days' time. In our free time we explored the Inca market—an outdoor shopping center with Peruvian crafts, alpaca knitwear, woven baskets, and exotic jewelry—along with the beach, with its beautiful parks and piers.

The Juilliard Dance Ensemble was performing as the opening act of the Danza Nueva XVI Festival Internacional de Lima. Interestingly enough, we were billed as a touring compa-

ny—and after the success of the shows, we had a hard time convincing people that we were a school, not a professional company! We presented a mixed program, typical for Juilliard but unusual for our Peruvian audiences, consisting of works by established choreographers like José Limón, Jiri Kylian, and Ohad Naharin, paired with the student compositions



The Juilliard dancers (along with their company manager and tour director) were awed by the splendors of Machu Picchu, which they visited at the end of their tour in Peru.

of Burrell, Finn, Gehrke, and Spencer. The second week took us to Arequipa, "the white city," named after the volcanic rock used in the construction of many of the buildings. There we participated in celebrations for the 50th anniversary of the Centro Cultural Peruano Norteamericano, one of the city's cultural centers. Arequipa, the birthplace of Mario Vargas Llosa of *Green House* fame, also marked the beginning of our ascent into the Andes. Because the city stands approximately one mile above sea level, we needed to make use of the oxygen tanks backstage to catch our breaths in between pieces. On the last night after the performance, our hosts treated us to a lovely dinner that included exotic offerings of alpaca steaks and ostrich meat. Over the course of the trip we tasted a variety of Peruvian dishes including *ceviche*, raw fish cured with lemon; *lucuma*, a fruit resembling an avocado; and perhaps our favorite, pisco sour, the national drink of Peru, made from a liqueur of distilled grapes, blended with lime juice and egg whites.

Cuzco, at an elevation of about 12,000 feet, was the most physically challenging place in which to per-

form. This was the last city on our tour; we gave a public concert "in homage to the Imperial City of Cuzco," where we were greeted at the theater by a crowd of 800 screaming fans, more like a crowd at a soccer match than a dance performance! By now we were used to our celebrity status (Juilliard audiences, please take note). What better way to end our series of shows?

In addition to the five performances in Lima, Arequipa, and Cuzco, we gave five master classes to local students and professional dancers around the cities. The students were excited to participate in the classes, had many questions, and stayed on well past the time allotted.

The morning of the second-to-last day, we got up to take a 6 a.m. train ride to Machu Picchu, the lost city of the Incas. Although a little grumpy at the outset of the trip, we quickly changed moods as we drove up the mountain and began to catch a glimpse of some of the stone buildings of Machu Picchu. It is hard to capture with words the impact of this sight: the green mountains, far-off cries of birds and animals from the Amazon jungle, blue-bellied hummingbirds, and the ever-shifting clouds that surround the city. It is a magical place. Invisible from the ground because of the jungle canopy, it seems as though it doesn't really exist until you are standing right in the middle of it.

Coming back to Lima for an afternoon before returning to New York, Jubal and I were making our way through the Inca market when a young woman who had seen our performance the first week in Lima stopped us. "When are you coming back?" she asked. "You know, we never see dance like *that* here." We reassured her and told her not to worry—we'll be back. □

Zulema Quintáns graduated with a B.F.A. in dance last May.

Sprechen Sie American?

Continued From Previous Page

in awe. The lessons I learned in Berlin went far beyond those of German grammar and vocabulary.

I am so thankful for this opportunity. All of my teachers, coaches, and peers at Juilliard realize how important these life-experiences are to your expression in your art—and now I see why. The chance to live in Germany, even for a short time, adds perspective to every German piece of music I listen to or study. In that one month, I learned as much as in an entire year of school. Every student should go if given the opportunity. I suppose that, in order to prove I really learned what I intended to, I should have written this article *auf Deutsch*. So ... *Fahren Sie nach Deutschland. Es ist wunderbar.* □

Chad Sloan is a master's degree candidate in voice.

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Perspectives on the Middle East

At Wolf Prize Ceremony, Politics Mixed With Arts Sets Off Sparks

By JOSEPH W. POLISI

ISRAEL has fascinated me—culturally, politically, historically—for most of my adult life. Since my mother was Jewish, I have learned that I am actually eligible to apply for Israeli citizenship if I so desire. I still remember the outbreak of the 1967 war, which began while I was in the midst of taking a final exam in political science at the University of Connecticut. Israel was fighting for its life then—as it is now—and I find such a human drama deeply compelling.

Therefore, when I was invited to attend the 2004 Wolf Prize Ceremony in Tel Aviv at the Knesset, Israel's parliament, I felt a desire and an obligation to attend. This would be my second trip to Israel; the first was in the late 1980s. Although there were those who advised me that I might encounter personal danger in Israel in May 2004, not to go out of fear would have been the wrong decision.

The political tension in Israel during my visit was palpable every moment that I was in the country. Liberal and conservative political forces are constantly in conflict, and the religious right has a growing voice in the politics of the nation.

I visited both Tel Aviv and Jerusalem. The differences between the two cities present a view of the Israeli microcosm. Tel Aviv is a modern, cosmopolitan city with a very secular feel—from modern buildings to American rap music (uncensored) blaring on a Mediterranean beach on a Friday afternoon. Jerusalem has a solemnity that comes not only from its history but also from its religiosity, which seems significantly more present compared to my earlier visit in the 1980s. The white Jerusalem stone, which covers every building in the city, creates a uniformity that contrasts with the visual diversity of Tel Aviv.

I was in Israel because I had chaired the committee that chose Daniel Barenboim and Mstislav Rostropovich to be the 2004 Wolf Prize recipients in music (there are also many other Wolf Prizes in the sciences and mathematics). It is Israel's equivalent of the Nobel Prize. The members of the committee were told that the prize was based solely on artistic excellence. Therefore, Barenboim and Rostropovich were chosen unanimously.

I learned only many months after the committee met in New York that Barenboim had a very controversial political profile in Israel, holding a position far to the left of the Sharon government. When the prize recipients were announced in the early spring, there were some government officials who threatened to boycott the ceremony. In addition, only Barenboim would receive the music prize on that May evening, because Rostropovich had a professional scheduling conflict.

The events of the ceremony are worth telling. On a large stage in a lobby directly outside the Knesset

were all the prize recipients (a total of about 10), the board of the Wolf Foundation, and two major political figures in Israel: Moshe Katsav, Israel's president, and Limor Livnat, the minister of education, culture, and sport. Both politicians had already made known their negative feelings about Barenboim because of his liberal political views and his unexpected performance of a work by Wagner as an encore during the 2002 Jerusalem Festival. The ceremony was uneventful until it was Barenboim's moment to receive the prize.

Both Katsav and Livnat spoke early in the event and touched lightly on the political obligations of scientists and artists. When Barenboim came to the lectern to accept the prize, he initially read from the section of the Israel Declaration of Independence that speaks of tolerance for all people. Then the first barb occurred. "Does the condition of occupation and domination fit the Declaration of Independence?" he asked. Minister Livnat immediately had fire in her eyes, and signaled to an

Right: President Polisi addresses alumni at a gathering in Tel Aviv. Below: Polisi shares a laugh with music alumna Nechama Naschitz and dance alumna Rina Schenfeld.



aide to come up on stage. The minister told her aide to advise the master of ceremonies that she wished to respond to Barenboim.

Sure enough, as soon as Barenboim had finished, Livnat was announced, and lit into Barenboim for his political statements at a non-political event. Barenboim then jumped back to the lectern and said that he had not attacked Israel. "You choose to interpret my words differently," he said to the minister. As semi-chaos reigned, the Israel national anthem was sung, with Barenboim periodically gesticulating to Minister Livnat during the last section of the anthem, which, I was told, deals with rights for all people.

There then occurred a quick succession of interviews and camera shots for Barenboim, while President Katsav and Minister Livnat left. I was introduced to a woman who was the former German cultural attaché to Israel. She was aggressively smoking a cigarette, although smoking is prohibited in the Knesset. It seems she was furious with a member of the Wolf board (who was wearing a white cowboy hat, no less) whose name was Menahem Alexenberg. While Barenboim was speaking, he stood up stage right and held up a white sheet of paper that had something written on it in the shape of an arch. I could not make the words out, but it seemed to be in German. I learned soon thereafter that Mr.

Alexenberg had crudely replicated a depiction of the arch that hung over the entrance to Auschwitz, which read *Arbeit macht frei* (Work will make you free), but he had replaced the word "*Arbeit*" with "*Musik*," in a very ill-advised barb at Barenboim. Whatever good will was engendered by honoring the Wolf recipients dissolved in a cacophony of shouts and accusations as the evening concluded.

In sum, I believe Daniel Barenboim missed a great opportunity to extend a hand of friendship to his adversaries

or, at the very least, to talk about the good deeds accomplished in the town of Ramallah on Friday when he performed at a center for Arab youth who are receiving musical instruction. He also played a solo piano recital on Saturday evening as a benefit for his music education program in the West Bank and in Israel. I found the experience to be a compelling and troubling example of the artist's power as citizen. Ultimately, artists must decide whether they wish to be leaders or provocateurs.

This incident reflects the general atmosphere I found in Israel during this trip. There is a high level of anxiety and uncertainty as to what the best course of action is for the country. Many people speak of peace, but few seem willing to forgive the sorrows of the past—perhaps an impossible goal.

As Americans approach a presidential election, the lessons of Israel resonate for me. It is essential that all of the members of the Juilliard community who can vote in this election, do so as informed citizens who take the responsibility of becoming conversant with the issues of the day and of the role of artists in enriching American society in the time ahead. □

Joseph W. Polisi is the president of Juilliard.

Using Folklore to Bridge a Cultural Divide

By RON PRICE

IN August I was invited by the American Center, the U.S. State Department's cultural arm abroad, to conduct a series of seminars on American culture for a group of Jewish and Arab teachers in Jerusalem. I was there as a poet, to talk about literature—"the expert"—but what follows is a vision of hope I encountered that had nothing to do with expertise. It came from an immigrant poet, folklorist, and teacher who taught me a lesson in the primary color of blood.

I first met Simon Lichman years ago in Philadelphia, where he was a graduate student (he holds a Ph.D. in folklore from the University of

Pennsylvania). Lichman, an internationally recognized activist, scholar, and poet, has lectured extensively on the use of folklore in multicultural education and co-existence work. I knew of his work with Jewish and Arab students, and wanted to see more, so he invited me to go with him to Ein Rafa, one of the Arab villages he has worked with for more than a decade.

"When I first came to the Muslim village of Ein Rafa," Lichman explained, "one of the Arab



Arab and Jewish children skipping rope together at the Nisui/Ein Rafa-Nequba School-Communities Program near Jerusalem.

teachers asked: 'You've come here to do co-existence work. You know our

the "situation," as it is often called—is Continued on Next Page

history, and you still think it's going to work?' 'I know your history,' I said, 'and if we work together I can promise we'll make changes.' 'O.K.,' he said, 'let's see.' By the next year he was referring to the project as 'our project.' He had moved in his own thinking about the possibility of change, about what is possible."

The phrase, "our history"—the violence that the teacher alluded to, the "situation," as it is often called—is Continued on Next Page

Visiting Ambassador Shows a Softer Side of Syria

By SHARON BOGAS

THE most startling thing about the event was that it took place at all. For the final event of the Juilliard Current Affairs Society last year, Syrian-born clarinetist Kinan Azmeh suggested that we invite the Syrian ambassador to the United States, Dr. Imad Moustapha, to Juilliard. I have to admit that I was unsure whether such an event would be approved. Syria has been much in the news in the past year here in America. The Bush administration has made no secret about the fact that Syria's government is the next "domino" it would like to see fall in its plan to democratize the Middle East. Additionally, Syria and Israel have a relationship that would curdle milk, and there were sure to be objections to the visit by Israeli members of the Juilliard community.

One faculty member wondered whether the event, though billed as a presentation on the cultural history of Syria, might not become politicized in a negative way. On subjects such as the Middle East, where politics can hardly be separated from daily life, and emotions run high, this was a valid concern. However, I was pleased that, after careful consideration and conversation with concerned members of the community, club faculty advisor President Polisi stood firm behind the principle of free speech, and allowed the invitation to be extended. As a club event, the visit in no way represented the beliefs and viewpoints of the School, political or otherwise.

As it turns out, hosting an ambassador is no simple matter. Everything from hotel arrangements to security questions needed to be addressed. I would like to acknowledge the contributions of Sabrina Tanbara and Clara Jackson in the Office of Student Affairs, whose professionalism and attention to detail helped make the event such a successful one. In the end, there was only one minor slip: I ordered bacon-wrapped scallops for a group that included many Muslims and Jews. Fortunately, none of the guests seemed to be offended by my faux pas, and in the future, I will certainly take cultural dietary preferences into account.

The ambassador began his presentation by reading aloud from the *Epic of Gilgamesh*, the ancient Sumerian tale. Modern Syria is part of the Tigris-Euphrates River

valley, where the legend was written. He then narrated a slide show of Syrian works of art and of Syria itself. This was followed by a live performance of contemporary Syrian music: Kinan Azmeh played his own compositions. Through these diverse means, Dr. Moustapha strove to show us a more balanced vision of his country than one might get from American news sources.

"The West assumes that Syria is all Islamic," Dr. Moustapha explained, as he showed us slides of churches standing side by side with mosques. In fact, Syria has an ancient Christian tradition. There are both Muslim and Christian national holidays, and in some villages, Aramaic, the language of ancient Christianity, is still spoken. Today, fully 20 percent of Syrians are Christian.

In an interesting personal anecdote, Dr. Moustapha told of attending a concert of the Syrian National Symphony Orchestra playing Western classical music, including Mozart and Bach. Dr. Moustapha and the United States ambassador to Syria were present, as were the patriarch of the Greek Orthodox Church and the Grand Mufti (his Muslim counterpart), who were sitting together and chatting amicably. Such East-meets-West camaraderie is not generally thought of in connection with Syria.

Dr. Moustapha has been at the helm of Syria's diplomatic cadre in Washington at a very difficult time. Regularly called in for meetings with senior Bush administration officials during the early stages of the war in Iraq, the ambassador was warned repeatedly that his country was next. However, as our decisive military victory in Iraq metamorphosed into what promises to be a long-term reconstruction commitment, the threatening implications for Syria slackened considerably.

IN a meeting earlier this year with President Bush, Dr. Moustapha arrived with a gift from his country: a replica of an ancient wooden door that is one of Syria's prized artifacts. Dr. Moustapha told us, only half jokingly, that he hoped the door, by reminding the president of Syria's wealth of historical artworks and artifacts, would dissuade him from launching a bombing campaign or an invasion similar to the one that resulted in the destruction and pillaging of countless Iraqi treasures.

The question-and-answer period highlighted some of the more important political questions which were undoubtedly on everyone's mind. Leading off the questioning, President Polisi asked how we could increase understanding between Syria, Islam, and the United States. Appropriately enough for Juilliard students, Dr. Moustapha's reply stressed the idea of cultural exchange, and his belief that cultures can enrich each other through these exchanges. Noting the success of Juilliard in bringing together students and faculty from diverse cultural backgrounds, the ambassador cautioned that the School "is an isolated island," implying that the tolerance found on our campus is noticeably absent from much of the nation.

Some of the thornier questions were those articulated by Avner Dorman, a 26-year-old Israeli doctoral candidate in composition. Mr. Dorman asked the ambassador about Syria's designation of certain groups that Israel and the U.S. have labeled terrorists as "freedom fighters." Dr. Moustapha responded with a condemnation of the tendency of both Israelis and Arabs to focus on each other's inflammatory rhetoric, cleverly dodging the question while making the point that cooperation on areas in which the two sides can agree, and not accusatory debate, is the way forward.

While no pressing problems of state were resolved at the event, the afternoon was a success in two regards. First, far from creating discord and rancor, the ambassador's visit provided the opportunity for thoughtful, measured dialogue between intelligent human beings on vital issues facing the world today. At the reception afterward, Israelis, Syrians, and representatives of countless other nationalities chatted amicably about everything from politics to art to mini-quiche. Second, the ambassador provided a window into a country about which we in America hear much, but know little. Sitting in a board room at Lincoln Center, we were able to see that, in the ambassador's own words, "Syrians look like regular people," and that parts of Syria itself, as one Israeli student commented afterward, look surprisingly like Israel.

I was gratified that the ambassador was so willing to come speak at Juilliard. One of the most important lessons I learned from heading the Current Affairs Society is that our school's reputation makes it relatively easy to attract interesting speakers. Every potential speaker I contacted this year was eager to come to Juilliard, and most refused compensation. I hope that current students will consider inviting guests of the highest caliber to address the School in the coming years. Having interesting outside speakers give presentations can shatter misperceptions and open up startling new horizons. Chosen wisely, they can be a vivid complement to a Juilliard education. □

Sharon Bogas earned her master's degree in cello this past May.



Dr. Imad Moustapha, Syrian ambassador to the United States, spoke to the Juilliard community on April 30.

Photo by Lisa Yelon

Continued From Previous Page
not merely the historical mistrust that Lichman and his wife, Rivanna Miller, encounter when bringing together Jewish and Arab students. The history of that violence is also the daily circumstance of their lives, and the lives of their children. "Last February there were two suicide bus bombings near one of the schools we work with in our project," Lichman said. "The first killed the school's caretaker, Eli Tsira. Three weeks later another killed a student, a boy named Benaya Zuckerman. My two daughters attend that school."

Thirteen years ago Lichman and Miller established the Center for Creativity in Education and Cultural

Heritage. The Center brings Muslim and Christian Arab schools together with Jewish schools, pairing specific grades from each. Classes initially focus on their own culture. Then through a series of joint activities, Arab and Jewish communities share their traditions. Parents, grandparents, and extended family are key educational resources brought into the process as tradition-bearers.

"We are all experts in our own childhood," Lichman said, "but not in the transmission of the details of that



Simon Lichman

Photo by Kate Irving

be the shapers of a living body of material that changes as we change, reflecting the needs of our own time." "That's what folklore can do," Lichman continued. "It helps students to honor cultural aspects of their lives they often try to jettison in the interest

childhood and how it connects to a specific culture. Folklore helps us understand our relationship to the past, but more importantly it helps us understand how living traditions transpire through us into the future. We aren't bound to be victims of tradition, we can

of making themselves modern, being cool. It gives them the excuse they need to honor their home life—not because their parents or grandparents want it to be so, but because outsiders recognize its value. The transmission of this material in a school setting awakens children to a value they might not honor inside their families."

The students learn about traditional games, wedding ceremonies, foodways. They learn about versions of behavior, variations between grandparents, parents, and children—about the things that bind them together, and how those things change through time. By the time Arab and Jewish students meet in paired classes to exchange tra-

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80 years of Juilliard's history. It no longer works to assume that an artist will be an effective communicator simply by getting the notes right, or the steps right, or the words right. That *leitmotif*—the broader view of the artist as citizen, as someone who has to make a difference in American and world society—has remained consistent throughout my 20 years here. The changes have been in small increments. You can't legislate this sort of thing, but you can develop courses, you can talk to people, and you really have to have them embrace the idea. And I think the institution has now moved in this direction, both through set programs and through an environment that generates serious efforts about community outreach. The student-based group ArtReach and what recent drama alumnus Nelsan Ellis has done with his work in prisons have been very gratifying for me. There was virtually no outreach when I arrived—[there were] some school groups that came in, and some collaborations with the Lincoln

Center Institute in the '80s, but not to the extent that we have now. It started with what turned out to be the Gluck program, and then the Morse program. These are very important additions to what I call the environment of the School.

JR: Was this something in which Juilliard was catching up to other institutions, or were you aiming to have Juilliard lead the way in shaping this approach to education for young artists?

JWP: Juilliard was probably one of the leaders in that area. Eastman—under the leadership of Bob Freeman at the time, and later Jim Undercofler—also was addressing those issues, but there wasn't a lot out there. I felt that the environment for the arts in America was changing so drastically as audiences were aging and the arts were disappearing from America's schools. There was also an underestimation of the intellectual abilities of artists, dwelling more on technique and performance—which is absolutely necessary, and we stress it probably more than we did in '84. But I was convinced that the young artists here could easily have the capability and the time to seriously explore intellectual endeavors as well. And that's what is happening today with a significant number of students at Juilliard.

JR: There was some resistance to that at the beginning; there was even one trustee who said that no student would ever be able to participate in a competition again, because they would all be stuck in the library, studying!

JWP: That's right. There was very much a cultural divide when I came. Some people accused me of trying to make Juilliard too academic. The idea that a young artist can't have both intellectual and artistic ability is, of course, non-

sense. But it's very difficult to change habits and perceptions, especially institution-wide.

JR: Would you say that Juilliard students today are more connected with popular culture than students of the past?

JWP: I think Juilliard students have always connected with popular culture. But I think they admit it more readily now, and we encourage that. In fact, we find venues through which they can have that experience of both sides, pop and "classical." When I go on tour with the Juilliard Orchestra, they perform traditional repertoire for an orchestra, but afterwards, when they get on the bus, they are all listening to popular music. So I don't think there's a dividing line, if there ever was.

JR: How are Juilliard students today different from their predecessors?

JWP: Well, I can only speak for the past 20 years. In some ways they're not different, in their focus on excellence in their specific artistic discipline. They seem to be even more focused than

earlier in my tenure. We're asking more and more of them—doing a wider array of repertoire in all three divisions, for example—and they are reaching out and taking it on. In dance, there is a much greater emphasis on supporting future choreographers. With drama, the interest in playwriting and directing is fostered now; it didn't exist in '84. Neither did the whole issue of technology, which now touches every musician at Juilliard. And of course, there's the multidisciplinary work. I think we are asking Juilliard students to be artistically more entrepreneurial than they were in the '80s. ... But also I must say, Juilliard students in 2004 are probably more apolitical than what I saw in the early '80s.

JR: Really? That's interesting.

JWP: I mean, there are students who are very political in 2004—but in '84, there was even more of a political presence. Now, by politics, I don't mean just national politics, but the whole view of authority, of who says what and how things are determined, which I think was more pressing in '84 than it is today.

JR: Does that frustrate you?

JWP: Obviously, I don't want anybody occupying my office as in the good old '60s, when I was a student! But I want our students to be part of the fabric of our society. And if they have no interest in who the next president of the United States is or in what's going on in Iraq, if they're too busy practicing to care about what's happening in the school systems in New York City or in

their own communities, that frustrates me. Because if they don't have the interest now—it's unlikely they'll have an epiphany in their 40s.

JR: You had a 2-year-old and a 7-year-old when you came to Juilliard, and now you've had the whole experience of shepherding three children through their choice of colleges and careers. How has that shaped how you view your work at Juilliard?

JWP: It's been a significant influence—probably the greatest influence in terms of how I look at young people. First of all, after three children, one gets to be a rather experienced parent. My wife is an extraordinary parent and an extraordinary mother, and I've learned everything from her about raising children. I think what comes out of it is that I'm much more patient with the students here. Elizabeth always says, "Don't worry about it; it's a stage." And she's right. It's age-specific for certain things. Earlier in my career, I would see things as being against Juilliard, or against me or against the faculty—and it's not that at all; it's really about growing up. So I've learned a tremendous amount by being a parent to a daughter and two sons, and seeing the difference between how my daughter approaches life as opposed to one son or the other. Each is an individual.



Photo by Henry Grossman

For years, I was a Little League coach, dealing with boys and girls and getting them into a sport I love, and also talking about teamwork and discipline and good behavior, being a good loser as well as a good winner. If you count my umpiring for three years, which was really "combat pay," I must have done that for about 12 years.

JR: Is it true that your father did not want you originally to go into music, that he tried to steer you into a more practical career?

JWP: It's not that he didn't want me to be a musician. He was a very caring, very loving man. And also, in some ways, a very practical one. He really didn't set any agendas for me. He was, of course, one of the great bassoonists of the 20th century, and had played for all the giant conductors of the time—Toscanini, Monteux, Mitropoulos, Bernstein, Bruno Walter, Fritz Reiner, you name it. So he was tremendously experienced. I never had a moment's problem studying with him. I was a good bassoonist, but when I was a senior in high school, I asked my dad, "Well, should I go to Juilliard or Curtis (where he went to school)," and he asked me, "Is being a bassoonist the only thing in the world you want to do right now?" I said, "Gee, I don't know," and he said, "Well, I don't know if Juilliard or Curtis is the right place for

you now." And it was very good advice. So I went off and studied political science at the University of Connecticut, though I always played bassoon. In my early 20s, after graduate school in international relations, I desperately missed being a musician, and that's when I decided to go back and get my graduate degrees at Yale. And the irony of the whole story is that the experience and the learning I had in political science and international relations, involving strategic thinking and analytical writing, I now use heavily as president of Juilliard.

JR: What were some of the other specific challenges that you faced?

JWP: There were many curriculum issues that I felt we had to address. We had to strengthen the Liberal Arts program significantly, and make it an important part of the curriculum—not something that you just occasionally showed up for. We had to address the issue of attendance at classes and orchestral rehearsals—which seems mundane, but classes seemed to be at such a low priority that students were simply not showing up. There were also issues regarding leaves of absence. Prior to my arrival, many students had become used to taking off for three-week tours and gigs on cruises whenever they wanted. That

This page, left: Van Cliburn and Leontyne Price, who chaired Juilliard's first alumni reunion on October 12, 1984, are pictured with President Polisi and his wife, Elizabeth. Right: President Polisi (right) traveled with the Juilliard Orchestra in 1987 on its first Asian tour, for which Stanislaw Skrowaczewski (center) was the conductor. Opposite page, left: An avid runner, President Polisi led a four-lap Juilliard Challenge around Lincoln Center Plaza in May 1989, as part of Juilliard's first "Rite of Spring" celebration, marking the 76th anniversary of the riots that accompanied the premiere of Stravinsky's masterwork. Center: President Polisi reading the citation for Leontyne Price as she received an honorary Doctor of Musical Arts degree at commencement in 1987, the first year that Juilliard awarded honorary doctorates. Right: One of the guest artists joining the New York Woodwind Quintet for the ensemble's recital in March 2003 was bassoonist Joseph Polisi.

had to stop.

I also worked very hard to make the Dance and Drama Divisions feel that they were an integrated and important part of the Juilliard community. It continually annoys me when someone I meet will say that he or she didn't even know that Juilliard has dance and drama students. But we'll continue to fight that battle with increased advertising and more performance and touring opportunities for dance and drama. I was amused, and somewhat gratified, when I received a letter from a Juilliard music graduate complaining that the recent PBS documentary on the School emphasized dance and drama too much. After 20 years, I realize I can't win them all!

Financial aid was very important; we needed to increase scholarship offerings significantly. Another big issue was getting the faculty more involved in the governance of the institution. Also, I felt that Juilliard was too big when I arrived, and so we decreased enrollment over the next 10 or 12 years to our current level. All of these things sound obvious and perhaps simple—but to implement them gracefully was

A Talk With Joseph W. Polisi

very time-consuming. There were quite a few bumps in the road. Then, of course, there was the residence hall—a big decision, and one of which the board was very supportive. But there were people who said we lived without a residence hall for 80 years, why do we need one now?

JR: There hadn't been much touring, either.

JWP: Not as much as we do now. There was also the whole issue of who conducted the Juilliard Orchestra. When I arrived, there were resident conductors, and just a few guests. I thought, let's try to replicate the way these young musicians will experience the profession when they get out. You'll see different conductors fairly often—and that's what we've done. We began bringing in well-known conductors who had not yet come to Juilliard; we compressed the time for the rehearsals, and then we started playing in Fisher Hall on a regu-

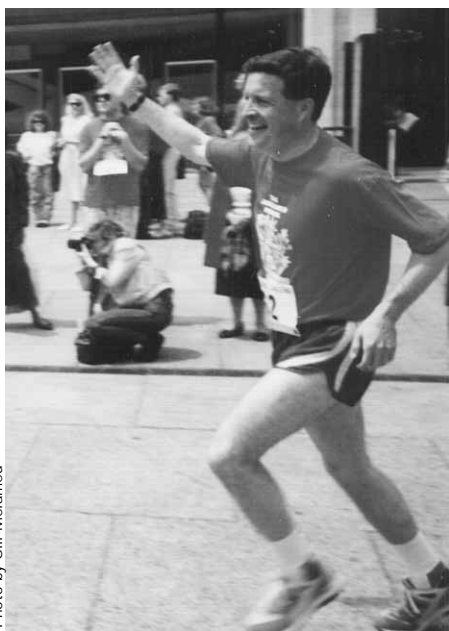


Photo by Gili Melamed

lar basis. Suddenly there was an intensive new quality in the orchestral program, and people who had been very casual about their participation in the orchestra began to take note. International touring also excited the students. 1987 was the first tour to Japan, China, and Hong Kong; we became the first American conservatory orchestra to go to China. And now, of course, we tour quite frequently.

JR: Wasn't there also supposed to be a U.S.-Soviet conservatory exchange?

JWP: Ah, yes—that's right. I traveled to Moscow, St. Petersburg, and Tblisi in the late '80s ... but soon thereafter, communism ended and the whole project fell apart, because the conservatories no longer had the resources to continue the project. They were state-supported and they lost funding, and it was structurally chaotic. We also had a very interesting program with the People's Republic of China. We were going to have an exchange with Chinese singers who were here at Juilliard in the mid '80s—extraordinary talents, including Jian Yi Zhang, who now has a big career. I met with the minister of culture for China, and we planned a *Traviata* that would be done in New York and Beijing and Shanghai with the same cast, including Chinese principal singers. That would have been wonderful—but then, Tiananmen Square happened and cut all that off. That illustrates my earlier point: We no longer live in an isolated

environment, and one has to be cognizant of what's going on in the world.

JR: Years ago, teaching was viewed as something to fall back on for musicians, a method of last resort for making a living. Now students are very eager to incorporate it into their career, right from the start. What do you think accounts for that change?

JWP: I think there are so many well-known artists out there who teach now. Itzhak Perlman is a wonderful example; he's a dedicated, successful teacher. So whatever stigma there was back in the '50s and '60s—that if you admitted you taught, your career would disappear (which was, of course, absurd)—is long gone. I also think that young artists today have a better sense of themselves and of the field, and see how gratifying it is to teach. One sees many people who combine teaching with performance, not only solo but chamber music. That was another big change, you know: if you played chamber music, it was considered slightly *déclassé* for those who aspired to be soloists. Heifetz, Piatigorsky, and Rubinstein changed that. Now chamber music is part and parcel of what it is to be a musical artist.

JR: What are some of the challenges that still loom for you at Juilliard?

JWP: Ah. Well, I've always hoped to be able to increase scholarship assistance, so that we could meet all need. We were going in that direction, and then we had the economic downturn



Photo by Peter Schaaf

of the early 21st century. As long as I'm president, I am going to work very diligently on developing that. Our endowment has grown to over \$530 million, from the \$96 million it was when I started. That's a wonderful jump, but you still need much more to generate substantive scholarship assistance. So that's an ongoing project that I don't know if I'll ever be able to complete. We do have a D.M.A. program that's now full-scholarship, and our master's program is much more heavily funded than before, as well as the bachelor's degree programs. But we've got to do better. And there's an ongoing effort to bring up faculty compensation, which also involves endowment. We've made considerable progress, but it's got to continue. And of course, I'm looking forward to the centennial, which should be a very exciting and busy year, and then to the reconstruction of the building.

JR: Is it true that up until 1945, Juilliard admitted relatively few foreign students?

JWP: Yes, because Juilliard's original mission was to provide conservatory training for American musicians so they didn't have to go to Europe to study. When Bill Schuman became president in 1945, the student profile began to change—and now, of course, we have a very multinational institution.

JR: Schuman had remarked that he considered himself something of a chauvinist, in the sense of pride he felt in Juilliard's role in promoting American musicians—that Juilliard played a major part in turning this country into one that actually exported artists, rather than just importing them from abroad.

JWP: I was very close to Bill. He was really my mentor, and I respected him enormously, not only as a composer but as an administrator and a thinker. I'm writing his biography as we speak. Bill had great pride in America. He saw the energy and the unique qualities of American music that perhaps were not appreciated in Europe. But these days, we are a global community. And in my mind, there's no differ-



Photo by Henry Grossman

ence between a student from France or the Czech Republic or Ohio. Sometimes people say, "Well, you're giving scholarship assistance to students who aren't even American citizens, and the donations that you get are tax deductible. Shouldn't just American citizens benefit from this?" That's not the way Juilliard works, because we base assistance on merit and need. We're not going to get into the business of looking at nationalities for financial aid eligibility.

JR: What were some of the challenges in incorporating international students?

JWP: First of all, language. There was an assumption that you didn't really have to speak English to come to Juilliard, because you "spoke" the international language of music. That doesn't work—because, if you can't understand the instruction in your lesson or in your orchestra rehearsal or other classes, you're not going to get the full experience. So now we have an E.S.L. [English as a Second Language] program and language standards for admission. When we implemented them, everybody said, "Oh, nobody will come"—but, of course, that was not the case.

The second thing was that Juilliard is in New York City, and I think any student, whether they come from Europe or Asia or other parts of America, should take advantage of

being in New York. That means embracing the culture of New York to some degree. We're in one of the great cities of the world, and if you close yourself off into small groups or never leave the residence hall, that doesn't make sense.

One of the funniest things in terms of international students was when the city of New York passed an ordinance prohibiting smoking in public buildings, including schools. It was our Eastern European students, who had just broken away from communism, who were absolutely irate that they couldn't smoke. They said it felt like their liberty had been taken away. So we experienced a cultural clash. We're a community, and we have to be sensitive in all areas. When 9/11 happened, as everybody who experienced it in New York will remember, American flags went up all over the city. I found out, in meeting with colleagues and talking with international students, that international students weren't used to seeing so many American flags. There was so much fear in the air, and they saw the pres-

entation of the flag as threatening to anyone who wasn't American. And I respected that view. So we didn't fly just American flags—we put up flags of every nation, all around the lobby.

JR: Going back to Bill Schuman, how do you see yourself as drawing from his legacy?

JWP: Bill was a great public speaker, and I learned a great deal

from listening to him. Also, Bill was certainly a visionary—I think more than I will ever be. But the idea of always looking forward is extremely important. Mark Schubart, who was dean for most of the Schuman years and later headed the Lincoln Center Institute, made the joke that Bill was so active that one day, he expected him to suggest that Juilliard start a medical school! Sometimes I get accused of that kind of thing, too. But I think any leader of an educational institution has to look to the future. I always feel that I'm not doing my job unless I'm at least three years ahead of the place. Bill was that way, too.

JR: Did you imagine that you'd be here for 20 years?

JWP: No, no—when I was appointed, I was desperate to get through the first month. I was so frightened that I would do something wrong!

JR: Do you think that you'll always be at Juilliard?

JWP: No. I'm at the helm now, but nothing is forever. It's very important to get new leadership, and to move forward with that like everything else. Juilliard is my responsibility right now, and it'll be somebody else's in the future—and that's the way it should be. But Juilliard will always be inside of me. The privilege of helping to lead this place has been life-altering. □

The ‘Voice of Juilliard’ Gets a Surprise Coronation

By NORA KROLL-ROSENBAUM

IN the late 1950s a game show aired across America that gave housewives the chance to broadcast their stories and, in a great sob spectacle, compete to be crowned *Queen for a Day*. Flash forward to the fall of 2004. As usual, awake at my computer sometime in the productive middle of the night, I was sorting through stray e-mails and trying to finish parts on a new piece. A forwarded e-mail caught my attention. It announced: “The remake of an old game show requests nominations for a person who deserves to be ‘Queen for a Day.’” Typically I ignore messages like this, but somehow this message was different, though. It seemed worthy of a response, and immediately my candidate leapt into an e-mail reply.

Margo. Margo Lamb. Margo the telephone operator—the “Voice of Juilliard.” What else does she go by? Everyone with any affiliation with Juilliard knows Margo. There are some people whom

ly-costumed students paraded by Margo (all this caught on camera, of course), another group of us huddled around cell phones, flooding the switchboard and asking for this or that from our unsuspecting queen. Finally, on the phone I revealed to Margo that indeed there was something up our communal sleeve—and momentarily she would discover what it was.

As our giggling swarm of co-conspirers descended on Margo’s turf, surrounded by cameras and lights, I drew Margo out of her booth to reveal that she had been chosen as a finalist for *Queen for a Day*. For the rest of the day, the crew filmed co-workers, numerous students, and faculty, who offered their greatest stories about their friend and colleague. The camera crew interviewed Margo as she described growing up in Detroit, auditioning as a young actor, dancing her way across New York City, singing in cabarets, and becoming “the voice of Juilliard.” It was a terrific moment—especially because, up until this time,

with a sigh of relief that the spotlight was off us, we stepped back. The audience and celebrity judges had yet to cast their votes, but in our minds, we assumed it was over. We watched the rest of it unfold, feeling more like spectators than participants now, when suddenly there was a lot of applause and pointing, accompanied by the announcement: “The new Queen for a Day is...” Margo had won!



Margo Lamb at the Juilliard switchboard.

lars in prizes required thousands of dollars in taxes, which was never the point of this game.) So we were back in the city—Margo, somewhat empty-handed from the illusion of momentary fleeting wealth; me, still looking to see if our feet were back on the ground. But the prizes didn’t really matter. (Who could fit a jumbo, football-field-size fridge in a miniature-golf-size, New York apartment?) All of that glitz was just a metaphor for celebration. Who and how, and the importance of honoring—this is what was essential.

Back in New York after the filming, we were sworn to a month of enforced silence. We couldn’t speak a word of any of this merriment to a soul, until after the show had aired in late May. We just grinned. It seemed like a wonderful little dream we had both imagined.

Finally the show aired and the secret was out. Margo Lamb—our Margo, the telephone operator—Queen for a Day! You may not know it, but within that booth, off to the



Margo Lamb, Juilliard’s telephone operator, was the winner on Lifetime TV’s game show *Queen for a Day*.

you pass, day in and day out, with an occasional smile or nod but very little connection. Margo is different. At a deep level, she is real, and everyone knows it. She exudes love and humanity toward the community around her, an attitude toward life that values people. “This woman in the booth,” I would later describe to the producers of the show, “is authentic and interesting and compassionate and deserves recognition.”

Weeks went by without a word from the network (and without me revealing the secret nomination). One winter afternoon, that all changed, when the phone rang with the announcement that Margo had been chosen as a contestant on the show. The producers devised a plan to surprise Margo with the news. While a group of eccentric-

I really knew very little about Margo, except for her kindness and spunk.

But the real spectacle was still ahead. Whisked away into glossy, sparkly game-show-land, we arrived in Hollywood to film the remake of *Queen for a Day*. Mo’nique (of *The Parkers*), serving as the comedian host, introduced each contestant team. There was David, who nominated his wife, Jihun; Tom, who nominated his friend, Denise; Sarah, who nominated her mother, Chaye; and Margo and me. It seemed absurd to be competing at all; we were all so different. But there we were, with the lights up and the audience applauding.

Margo was so graceful throughout the taping. She answered rounds of questions honestly and strolled across the red carpet with great ease. Then,

Bestowed with a crown, robe, and roses, Margo seemed to be floating. Meanwhile, I was whisked away into one of the prizes—a huge S.U.V.—and seated next to Bernie Kopell from *The Love Boat*. (Just to fill in this story a bit, sometime between the airing of the original *Queen for a Day* and Margo’s coronation, I was a kid who loved to watch the famous cruise ship as it sailed into the high soap-opera seas of the 1980s.) Were we dreaming? Margo was now Queen and I was afloat in an enormous vehicle being wheeled onstage next to the doctor from my childhood ship.

Definitely awake now, we were back at Juilliard. We got a quick education in game-show prizes that week; as with most things, they are not all they appear to be. (All the thousands of dol-

side, is a small, golden crown—a token from this spectacle.

Margo, we honor you—for your charisma and your caretaking, your wisdom, dedication, and laughter. You may be the only one who knows every single three- and four-digit extension that magically connects people near and far with our little community. But much, much more than that, you are a significant person here, someone who keeps us real, together, and connected. The power of connection is what drives the creative spirit, and we are lucky to have you among us. □

Nora Kroll-Rosenbaum is director of the Composers’ Forum at Juilliard, where she received her B.M. (’01) and M.M. (’03) in composition.

DISCOVERIES

by Brian Wise

Rudolf Friml Piano Works

Twenty-two short piano pieces by Rudolf Friml, Sara Davis Buechner, piano. (Koch International Classics KIC-CD-7512)

DOES the name Rudolf Friml mean anything to you? If you’re drawing a blank, a new recording by the pianist Sara Davis Buechner should help to open the composer’s case. The Prague-born composer, a former student of Dvorak and once a potent figure in American theater, has slipped into the shadows. But during the 1910s and ’20s, he was the toast of New York’s theater world, writing a series of acclaimed musical-theater works, songs and other vocal confections. Among them were the operettas *The Firefly*, *The Vagabond King*, and *Rose-Marie*, whose big hit, “Indian Love Call,” was said to be a favorite song of President Dwight D. Eisenhower.



While these works can seem trite and sappy to modern ears—and Friml’s comparative obscurity at the moment can be traced in part to the eclipse of operetta in general—his piano music has held up much better. The 22 pieces in this collection show a remarkable sophistication and sheer eclecticism. The earliest, including *Mignonette* and the *Concert Waltz*, are brisk, whimsical character pieces, which Buechner, who earned a master’s degree from Juilliard in 1981, performs with dexterity and finesse. The jaunty *Staccato Etude*, with its rapid, repeated octaves, is a clever nod to Chopin. Buechner tosses it off with ease.

As Friml’s compositional attention turned away from the recital hall and toward the theater, his piano writing became more attuned to song-like melodies. Among the standouts are the gentle *Humoresque*, *Chant sans Paroles*, and *Chanson* (which he later turned into a hit song, “The Donkey Serenade”). This charming work features some interesting melodic twists and supple chromatic harmonies that keep the listener guessing.

Friml was also a seasoned world traveler, which is reflected in his assimilation of styles from many diverse cultures. Exotic titles suggesting the allure of foreign lands helped to sell sheet music in an age when overseas travel was a novelty. Friml’s

musical travelogues include the Japanese-inspired *Cherry Blossoms*, with its “oriental” passages, and the *Egyptian Dance*, which recalls Saint-Saëns’s Fifth Piano Concerto in its modal inflections. Hints of American ragtime also turn up, particularly in *Iris*, with its gentle syncopations.

Friml lived a fruitful career until his death in 1972, writing musical-theater works until the 1930s, when he moved to Hollywood where he adapted his works and wrote new scores for films. He was also active as a conductor and concert pianist. The liner notes tell a humorous story about when in 1906, as the soloist for the premiere of his own Piano Concerto with the New York Philharmonic, he unnerved conductor Walter Damrosch by improvising a large cadenza differently at each performance. Certainly, there’s a sly, improvisatory spirit in much of Friml’s music, which Buechner captures with great flair. □

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

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



A Wedding Foretells a Revolution in *Figaro*

By DAVID TOWNSEND

WHEN Matthew Broderick and Nathan Lane, the original stars of the stage version of Mel Brooks' movie classic, *The Producers*, returned to Broadway for a brief run, a choice seat at this hot show would set you back about \$500. And when *Rent*, the rock-opera based on Puccini's *La Bohème*, first opened, cheap seats were available the day of the performance if you were willing to wait in a line outside the theater. At first you had to wait about an hour for a chance at the better seats; then it stretched to three hours. Eventually people began arriving as early as 5 a.m. (and sometimes even camped out overnight), just to have a chance to see the show for \$20.

We may consider these examples of a modern sort of madness—but 220 years ago, on the opening night of *The Marriage of Figaro* by Pierre-Augustin Caron de Beaumarchais, aristocrats paid huge sums of money in order to sleep in an actor's dressing room the night before, in order to ensure their chances of getting a seat. The actual opening night

The Marriage of Figaro
Drama Theater
Wednesday-Sunday,
Sept. 29-Oct. 4

For time and ticket information,
see calendar on Page 32.

was so crowded that a man was crushed to death by the crowd at the front of the theater, where he remained propped upright until intermission, as it was too crowded to remove him any sooner.

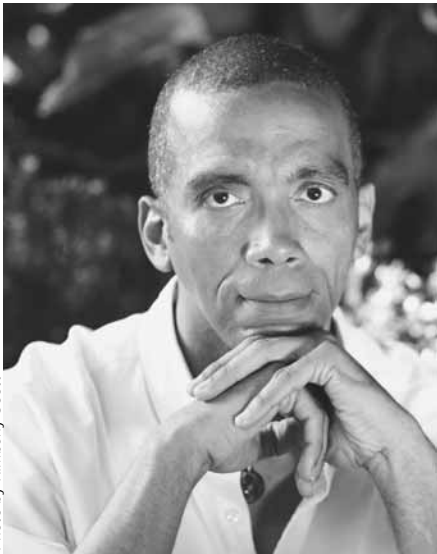
While it is rewarding to know that the passion for theater lives on (and has become less hazardous to your health), it is important to note the major differences between the two centuries. With *The Producers* and *Rent*, audiences were fanatical about the shows' witty or touching stories, played with bravery and perfection by a host of talented performers. In Beaumarchais' day, the hype revolved around the dangerous material. *Figaro* had been banned by the censors, and Beaumarchais thrown in jail for his abusive behavior when trying to defend it. Seeking support for the play's release, Beaumarchais organized

several semi-public readings of it, including one at Versailles starring members of the royal family. As legend has it, "Louis XVI told Beaumarchais he would have to demolish the Bastille before the play could be performed without embarrassing the government." (*The Figaro Plays* by John Wells, xxi). When *Figaro* finally received a public performance at the Comédie Française in Paris, and the public went wild over it, it marked a major milestone in the buildup to the French Revolution (and, indeed, the destruction of the Bastille).

What could be so dangerous about a play? At first look, *Figaro*—which opens this season's offerings by the Drama Division's fourth-year class of actors—is a love story. We follow Figaro, a valet, through a myriad of trials as he attempts to defend his bride-to-be from his master, the lecherous Count Almaviva. The main point of conflict is the Count's wish to revive an ancient custom which grants him his feudal right to "deflower" each new bride married within his jurisdiction. Figaro and his bride-to-be, Suzanna, scheme with the estranged Countess to outwit the dastardly Count, and delicious revenge plays out as the tables are turned.

As charming as the story may be, with its many farcical twists and turns, there is a deep current of revolution within the play. Napoleon once said, "If I had been a king, a man such as he [Beaumarchais] would have been locked up..." *The Marriage of Figaro* is already the revolution in action." *Figaro* takes a strong stance against the longstanding master/servant relationship. In Act 4, during a private moment, Figaro curses the Count: "Because you're a great lord, you think you've got a great mind. Blood; money; rank; the choice appointments ... what did you do to earn those many blessings? Took the trouble to be born: beyond that, you ain't much." In an earlier diatribe against politicians in general, Figaro describes them as having "what it takes to screw friends, disown promises, buy time, sell votes [and] the guts to glad-hand a man you're gonna stab in the back." Strong words for a serf to be using with the Count, and yet Beaumarchais lived his life in much the same way, resulting in his imprisonment. *Figaro* was among the first of the French plays to engage the audi-

ence's sympathies for the serving class, championing ability over nobility. *Figaro's* success was ironic, in that the majority of its viewers were aristocratic. The noblemen attended the play in record numbers, even though it was clearly a foreshadowing of their



Timothy Douglas directs the production of Beaumarchais's *The Marriage of Figaro*.

own demise.

The Marriage of Figaro will be directed by Timothy Douglas, who is making his debut here at Juilliard. Mr. Douglas received his M.F.A. in acting from Yale Drama School, and is no stranger to visiting different conservatory programs around the county to teach and direct. He says he finds "working with students incredibly rewarding, as it is a chance to slow down." (In the professional world, he notes, many directors are under such time constraints that often they develop a shorthand.) He continues: "Directing in conservatories is half teaching, half directing, which allows me to reinvestigate my own process." Mr. Douglas recently stepped down from a three-year stint as associate artistic director at the Actors Theater of Louisville. He has enjoyed an unprecedented string of good fortune as a director, traveling from the West Coast to the East Coast, and to many of the country's major regional theaters, before landing in Louisville. A New York native, Mr. Douglas says that he is excited to work with Juilliard's fourth-year class and spend time in New York again, before heading out to a year's worth of different assignments all across the country. □

David Townsend is a fourth-year drama student.

WORDS without SONGS

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

Stare
By Sookkyung Cho

I noticed him, that's all. He was in front of a Korean restaurant when I passed by it, and he saw me. And that was it. I never knew there was a Korean restaurant in the area. I was alone, walking down the street, looking for somewhere to eat. I had to get back to the library soon and study, it was getting dark. I wanted a sandwich, something quick, but I don't see delis anymore. I should pay more attention, my mind was drifting. It's so different up here. It's so calm. Maybe I was shocked that the ceiling of the library was so high. The numberless books surrounding me might have made me dizzy. I realized that I had been walking for at least 15 minutes and it was already the third or fourth block that I was about to cross. I began to feel restless. I don't have much time. I should go back soon. Then, the image of the Korean restaurant that I just passed by recurred to me. And the man in the front. Now I thought about it, he looked at me as if he knew me. Is it merely that he recognized I was Korean? I turned around and walked back. The idea of eating alone in a Korean restaurant did not please me, but I knew my tongue had been craving for Korean food since I noticed that restaurant. Whatever. I'll just eat there. As I got nearer to the restaurant, I saw the same man in the same place with the same eyes. He stared at me, even from a distance, as if casting a spell. I made a left turn. He must have known that I was going to come back, for he smiled at me with his greeting eyes the split second before I made a turn. "Eo-see-o-se-yo" (Welcome), he opened the door for me, and I stepped in.

Sookkyung Cho is a third-year piano 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 (ron-price@juilliard.edu).

Bridging a Cultural Divide

Continued From Page 11

ditions of jump rope rhymes, marbles, or hopscotch, or pickling vegetables and fruit, or religious practices, they are able to experience differences and similarities, rather than stereotyping, fearing, and demonizing what they don't understand.

Lichman's intent is clear. "This is how students learn to listen to each other when they talk about the situation, and put a human face on the suffering rather than assign blame for the violence," he said. "This ability to listen is an antidote to extremist declarations made by those who have no knowledge of or relationship with people from 'the other side'—those who feel they have no stake in preserving and developing such relationships."

"Our work must be seen in the context of a growing despondency within the country," Lichman explained. "We are trying to achieve a change in

atmosphere, lessening fears and instilling hope, responsibility, and the feeling that each individual matters, be they child or adult. We approach our work with a sense of urgency, believing in the quiet dedication of those people, both within the Green Line [Israel's borders from 1949 until the 1967 Six Day War] and across it, who make a difference in their communities by changing the atmosphere around them. These teachers, parents, and grandparents stand against the intransigence that leads to violence and terror, showing their children that an intelligent peace and a just society, in which we take full responsibility for each other, is the only answer to the situation."

Although the Center is supported by the Israeli Ministry of Education, the U.S. and British Embassies in Israel, foundations, synagogues, and private individuals, that support is small enough that sometimes

it doesn't cover the Center's operating expenses. Lichman is often on the road looking for other sources of funding, and last spring, that search brought him to the United States. Before leaving Israel, he told Benaya's father he would tell people about Benaya. "It seems to me you have a lot of work to do," his father replied. "Then he smiled," Lichman said, "meaning, 'I want to be part of that work.'"

When I told Lichman I would write about his work in Israel, he kind of smiled too, and in the spirit of Benaya's father, said, "We have much to do." □

Ron Price is a member of the Liberal Arts Department, where he is poet-in-residence. He is the author of *Surviving Brothers*, *A Crucible for the Left Hand*, and *A Small Song Called Ash From the Fire*.

Remembering Sarah Fox,

I recall the day in May that I learned about Sarah Fox's disappearance. Word was that she had gone out jogging and never returned home. Like Sarah, I had gone out that morning for a run in the park, something I do regularly. Later, when the announcement came that Sarah's strangled body had been identified in Inwood Hill Park, I remember thinking how easy it is to take the simplest things for granted. You go out for a run, or a walk in the park, or a ride in a car, never expecting that it might be your last ...

I didn't know Sarah personally, but her death affected me profoundly, as it did so many others here at Juilliard, and I wanted to pay tribute to her in some small way. But how? In June, when planning the September issue of The Juilliard Journal, I realized that a tribute to Sarah in these pages would be a way to honor the life of someone so young and full of promise, a life prematurely cut off by a senseless act of violence. At a gathering for Sarah on May 26 in Studio 321, President Joseph Polisi observed, "What can we learn from such an irrational act? To cherish each moment we're here on earth, our friendships ... to try to make a difference." Perhaps when we think of Sarah, it will remind us to do just that.

— Ira Rosenblum



Photo by Nick Menell

Sarah Fox, 1982-2004

MASTER of the sly smile, armed with sparkling, curious eyes, Sarah Fox could turn you into a god or a puddle without raising her heartbeat. Looking into her eyes while recounting the dirty details of your day, you knew she was innately listening for what was not being said. Perhaps you glimpsed her across the room, rooting for you while you worked. Later she would just touch your arm and affirm the bravery it took to make the effort. By being within her orbit, you were pulled and pushed, and left irrevocably changed, whether you wished it or not. She was a sorceress, in the form a pixie, a cherub, a beatific girl from some town in New Jersey that few knew

kept rediscovering her the longer you knew her. You thought you knew her, but because she was so publicly playful and personally private, every few weeks you learned something new about her. She just kept evolving: your perception of her, and her actual being.

Constant evolution is not an easy road, though. As time passed and we began to realize how much we all still had to learn, I would chuckle to hear her angrily bemoan being an inexperienced actor. "I hate being 'a young actor,'" she would groan. She wanted to have all the growing pains behind her, so she could play. I chuckled only because I knew that whatever she was wrestling with would only make her more brilliant.

Being in Sarah's orbit, you were pulled and pushed, and left irrevocably changed, whether you wished for it or not.

about and fewer still could spell. My first memories of Sarah are hanging out with her on the plaza, with that short blond hair that got shorter and shorter over the years, in well-worn men's cardigan sweaters, too big for her. In those precious first days and weeks of the first year, everyone is feeling each other out, searching for the ties that bind. We would talk about acting, about shows we'd been in before Juilliard, about the city pulsing around us, and about Ani DiFranco. No one knew what our journey through these hallowed halls would bring, but we were anxious to begin. In the beginning, she was just "that cool girl, with the tattoo, from New Jersey, I think..." Places of origin are facts that we quickly pick up from ice-breaking games in new environments, but over time it seems that we constantly rediscover people, as we learn more and more about them. Sarah was like that. You

After all, I had seen it time and time again. She attacked problems with every last bit of ingenuity she possessed. She was demonized by the "blessed unrest" that Martha Graham so eloquently describes. It kept her marching on, never satisfied, never settling for the mediocre. Her dissatisfaction cost her, because as she got closer to the meat of the matter, she got closer to her unprotected self, her creative self. From my small personal experience, hanging out in your "unprotected self" is about the most uncomfortable thing one can do. Sarah did it almost every day. Even the most experienced actors have trouble exposing themselves like that. Above all, Sarah was present. She knew how to live moment to moment. In her passing, I celebrate the lessons she taught me, and hope to find, in the present, ways to honor her in my art and in my life.

—David Townsend

Translation
— for Sarah

Sitting in a broken lotus, I listen to Lama Pema
Recite a medicine prayer in Tibetan.

To celebrate Buddha, we release pet store crickets
Beside a pool in the park,

Their sound, the whole world of calm nights in the country,
Water absorbing noise from the surrounding city,

Reflecting buildings, trees, cars & runners
Back to a vast sky.

I think of you, melting into leaves, encircled
By wind-blown tulips,

Flowing into the river of ten thousand things,
Into the river of me,

Your death a violent light cast on everything
I touch. A fever.

My hands gently shake crickets from white tissue into green shrubs,
One by one onto leaves

Like the transit of words from mind to page, the awful
Falling off,

The sheer insufficiency of letters, the life
Lost.

—Jo Sarzotti

WHEN I think of Sarah, I think of sunflowers. Her presence would always brighten my day and make me feel like I was special because I was around her. She was a happy spirit and I still carry that part of Sarah with me. I will never forget running to her and scooping her up in my arms while twirling her around because I was so happy to see her, not knowing that it would be my last time. Yet, whenever I see a sunflower, there she is ... in all her glory; whenever I hear the song "Evolve," there she is ... right beside me; and anytime a thunderstorm approaches, I know it is Sarah, having fun making lots of noise. I miss her ...

—Rutina Wesley

Master of the Sly Smile

SAM and Lorraine Fox are two of the strongest and most courageous people I've ever met. Which doesn't surprise me because those are two words that define my memory of Sarah.

Sarah was a bundle of joy and happiness that lit up the lives of everyone she met. A reflection, to me, of everything that's good about this world.

When I was asked to speak on our group's behalf, it was my desire to somehow share a little something from everyone. But each one of us has so many special memories of her that it became an impossible task to accurately reflect and represent the impression she made on all of our hearts. The following is my best attempt to do so. I will begin with the impression she left on mine.

Sarah was one of 20 people who were accepted into the Juilliard Drama Division's Group 34. We began our journey there in the early fall of 2001. September 11 was our second day at school. Like most of us, my entire existence was changed by the tragic events of that day; I felt lost, confused, and alone. I remember how difficult it was for me to be around people. I often took any opportunity outside of class to be alone.

I was sitting in the cafeteria by myself one day when this little girl comes and sits across from me. I cast my eyes down and shuffled some food into my mouth, hoping that this would be a clear enough signal that I preferred not to have company.

"Hi, Nick Mennell," she said, immediately catching me off-guard. "How are you doing?" I nodded my head and forced a smile, hoping it would end at that.

"O.K., just checkin'," she said. "I'm Sarah Fox."

It wasn't until then that I looked up and really

thought you were nice."

Whether it was outside a classroom or inside, Sarah was always a pleasure to be around. She brought a vibrant, invigorating, fun energy into every room. It was a gift that she gave of generously to all of us. From the secret "booty dance" she shared with Mauricio—to the "silent tribute to flat-chested women" she shared with Jessica—to the inspirational note she snuck in and left in David's locker—to the special tickle-hugs she shared with Oscar—to the night she spun Colby around, telling him how much she loved life because she and Matt D'Amico were going to start dating—Sarah brought a sparkle into all of our lives.

As another of my classmates, Jacob Fishel, told me: "She was always there at just the right moment to give you exactly what you needed. The right words, the perfect hug, or just her smile that let you know you weren't alone and someone cared."

He told me it was Sarah's power of observation that most impressed him. I agreed. She always

about theater is that you can't do it alone."

Sarah always seemed to possess the binding power in our group's endeavors: the final touch. As Rebecca Brooksher said to me: "If, in theory, each of our productions was a gift to our audiences, Sarah was the ribbon."

Last October, we performed a new adaptation of Homer's *Odyssey*. It was an ensemble show in which Sarah, like most of us, was asked to play multiple roles. In one of the most memorable scenes in the play, she played a character named Kalupse, an alluring nymph who was inquisitive, charming, and pure, whose sole desire was to understand the human heart. Sarah was never better cast.

Sarah also played the goddess Athena, who was *my* character's guardian protector. Now, one might doubt that little Sarah Fox could convincingly play the guardian of a 6-foot 5-inch, 200-pound man. But the power that emanated from her 5-foot 2-inch frame was a force to be reckoned with and captivated us all, on stage and off.

One of her lines as Athena will always remain with me and resonates now in my memory: "You will not see me but you will feel me by your side."

One more story: A little over a year ago, we were in rehearsal for Chekhov's *Three Sisters* when I photographed a headshot of Sarah in one of her charming signature moments, with her fingers at her mouth. And I remember looking through the lens thinking, you are so beautiful, so unique. Her

**Sarah was always there to
give you what you needed:
the right words,
the perfect hug,
or just her smile that let you
know you weren't alone.**

expression lit up the camera, as it did my heart.

In fact, that following summer, when I was desperate for some way to earn a buck, that photograph inspired me to try and start shooting headshots to earn money. I called Sarah to see if it was O.K. with her that I use her photograph to advertise. We played phone tag a couple of times and then her phone got temporarily disconnected, so I decided in the meantime that I'd create the flyer, and then that way, I could show it to her for her approval when we finally got in touch.

I went to the School's computer lab to create it and when I finished, I printed it out and then checked my e-mail. As I was checking my e-mail I heard a familiar voice say, "Hey, there's a flyer with my picture on it." I was mortified. I jumped up, and before I could formulate an apology, she said, "That's pretty cool, dude."

I explained to her what I was hoping to do. I swore that I'd only make about 10 to 20 flyers. "I won't put them all over the city," I promised. But sure enough, after she disappeared, with the help of her neighbors, friends, and family, we broke that promise 1,000 times over (almost exactly) and posted that beautiful pixie smile all over the country. Something that I hope Sarah, looking down on us all, might have found to be "pretty cool."

Sarah was a force of goodness, a force of beauty and of light that has been (I believe) temporarily concealed by a force of darkness—only to shine twice as brightly somewhere beyond this world in a place more suited to her design.

To conclude, I would like to quote Sarah's nymph from the *Odyssey*: "I must let you go—I've made myself believe that you are mine but this isn't true—it can't be—you don't belong to me; you belong somewhere else—and the gods know that. I've come to say goodbye and to thank you for allowing me into your heart—for giving me a part of it."

—Nicholas Mennell



Photos by Jessica Katz



Top: Sarah (foreground) played Athena in the third-year production of *The Odyssey* in October 2003. Pictured with her are (left to right) Mandy Steen, Nick Mennell, and Keith Chappelle. **Bottom:** Sarah (right) performed with Rebecca Brooksher and Scott Simmons in a production of Aristophanes' *The Birds* in Studio 301 in December 2003.

took her in. She looked like a pixie: short, blond hair; beautiful, blue eyes, and a magically dimpled smile. In fact, she reminded me of all the pictures and sculptures of angels that adorn my mother's house. Just a lot hipper. She sat there, smiling warmly at me. I immediately regretted having been so cold to this little angel. But before I could apologize, she jumped up and said cheerfully, "See ya later."

Meeting her is my first memory of comfort after the events of 9/11. She had a face and smile that inspired hope and reminded me of a sweeter side of life. A hint that I would be O.K.; that together we would all be O.K.

I asked Sarah a year or so later if she remembered how cold I had been. "No," she said. "I

Nicholas Mennell, a fourth-year drama student, wrote the tribute on this page as a eulogy for Sarah Fox and delivered it at her funeral. Rutina Wesley and David Townsend are also fourth-year drama students. Jo Sarzotti has been on the liberal arts faculty since 1984. Ira Rosenblum is the director of publications at Juilliard.

watched her fellow thespians without judgment, intensely curious. When you were taking risks, she made you feel like you could do no wrong. If you were asked to do a Shakespearean monologue as a giant penguin, she had the power to make you feel like you were Marlon Brando. If you'd never sung, she'd make you feel like Barbra Streisand. Weren't funny? Groucho Marx. She was the ultimate audience member *and* the ultimate actor.

Sarah was one of the most incredible people to watch on stage. Every one of Sarah's performances was memorable. And that is every actor's dream, but she made it a reality. A friend told me once, after seeing her play the lead in Brecht's *Caucasian Chalk Circle*: "She makes me feel like I'm running in a giant grass field on a sunny day with a litter of puppies."

As one of our classmates, David Townsend, helped me to understand: "Like a child, her silent intuition had the ability to make you feel safe and happy, as though there was nothing more important than the present moment."

Richard Feldman, one of our acting teachers, quoted Sarah as having once said: "My favorite part

Trombonist Scott Parkinson Dies at 27

JUILLIARD alumnus Scott Parkinson, who was recently named principal trombonist of the Buffalo Philharmonic Orchestra, died suddenly on July 13 at the age of 27. The cause has not been determined.

A native of Washington, D.C., Parkinson had joined the Buffalo Philharmonic in the fall of 2000 after earning his master's degree at Juilliard that May. He earned his bachelor's

"over many competing students, to his immense credit." Alessi described him as "a gentle soul" who was "quietly determined to succeed. He was not content with some technical aspects of his playing at first, and he pushed himself in a lesson once to the point of tears to 'get it right.' ... Scott was not one to shy away from a challenge and invariably rose to the task."

Parkinson became "like a son" to Alessi, who adds, "Needless to say, I was thrilled when he won the second trombone position in a great orchestra like the Buffalo Philharmonic, and then moved up to the first chair. But a moment I will not forget is this past spring, when Scott sent me a copy of a performance he did of Mahler's Third Symphony with the orchestra. When I listened to the music, I appreciated what an extraordinarily gifted musician Scott was ... I responded as quickly as I could to him to tell him what a moving interpretation he had given, and to thank him for taking the time to send this to me. It was just like Scott to do an outstanding job, quietly and modestly, when this was work of the highest order."

Alessi added: "He has already done so many things that others his age have not yet accomplished, and he is universally admired and loved. Many tangible things will be done in the future to honor him, I am sure ... But beyond this, we will honor him whenever we play, and I will never perform a note of that marvelous Mahler again without thinking of the magnificent rendition he gave such a short time ago."

Parkinson is survived by his parents, Judith and Leonard Parkinson; his sister, Jennifer; and his wife, Robin (Leech) Parkinson, a bassoonist who is also a Juilliard alumna. Those wishing to honor his memory may make a contribution to the Buffalo Philharmonic, attn: Scott Parkinson Memorial. □



Scott Parkinson

degree at the Eastman School of Music in Rochester, becoming the third generation of his family to graduate from that school. At the time of his death, he was one of the nation's most promising young classical trombonists.

Joseph Alessi, principal trombonist of the New York Philharmonic and Scott's teacher at Juilliard, spoke at his memorial service on July 17 in Buffalo. "Our loss of Scott, so unexpected, so premature and so sudden, causes all of us to hold our breath and to bring ourselves to a stop inside, even if we seem to go on with life on the outside," said Alessi. Parkinson was one of Alessi's "prized students" who had won his spot at Juilliard

Female Hip-Hoppers Get Juilliard Students Rappin'

By JALYLAH BURRELL

TWENTY-FIVE years ago, hip-hop music debuted commercially with Sugar Hill Gang's "Rapper's Delight," a chart-topping rap song that triggered the revolutionary aesthetic's shift from counterculture to pop culture. Now deeply entrenched in our vocabularies, our movements, our style, and our music, hip-hop's cultural power cannot be denied.

However, hip-hop's popular ascent has been coupled with increasing concerns over expressions of hypermasculinity and explicit misogyny. Last May, the Office of Student Affairs sought to engage the intellect and creativity of the Juilliard community on this pressing issue through "Fat Beats and Bra Straps," an interactive investigation and celebration of women in hip-hop. Students and other community members converged for two hours in a third-floor dance studio to explore another side of this cutting-edge art form.

Bearing a title borrowed from Rhino Records's limited-edition, three-disc compilation on women in hip-

A living example of women's continued presence in hip-hop, the rap lyricist, vocalist, actress, and writer Toni Blackman sought to introduce rapping as an accessible medium of expression and creativity for all in attendance. Currently serving as the U.S. State Department-appointed hip-hop ambassador to Ghana, Senegal, and South Africa, Blackman is also the executive director and founder of Freestyle Union, an organization of hip-hop artists working to create music that respects individual dignity and difference. A key feature of Freestyle Union is the hosting of freestyle ciphers, performance circles of continuous improvisational rapping.

Blackman prepped students for the seemingly inconceivable task of rapping through a series of short exercises. After cueing a mid-tempo hip-hop instrumental track, Blackman directed participants to write a series of rhyming phrases including their names, hometowns, and future aspirations. In between bursts of nervous laughter and occasional tongue twists, the still-tentative students delivered their clever introductory raps to rau-

Despite hip-hop's association with hypermasculinity and misogyny, women have contributed enormously to the art form's development.

hop, the event featured interactive presentations by two dynamic female scholars and performers. Kyra Gaunt, New York University ethnomusicologist, vocalist, and hip-hop scholar, commenced by identifying hip-hop's unacknowledged debt to girls' games. Drawing on her research from her book, *Learning the Ropes: The Games Black Girls Play From Double-Dutch to Hip-Hop* (forthcoming from N.Y.U. Press), Gaunt cited rapper Nelly's interpolation of the girls' game "Down, Down, Baby" on his 2000 hit single "Country Grammar" as an example of girls' games' expansive contribution to hip-hop music. Not content to merely lecture, the animated professor escorted participants down memory lane, inviting numerous students to participate in the hand-clapping games of their youth. "Miss Mary Mack," "May Susie," and "Slide" are a few of the games whose syncopation and rhyme Gaunt identified as a key contributor to the male-dominated art form.

cous applause. The self-deprecating Rutina Wesley stole the show with a charismatic rapping introduction that belied her lack of rapping experience.

Energized out of their seats and happily stepping out of their comfort zones, the students culminated the evening with forming a cipher, where they beat-boxed and recounted spontaneous raps about whatever came to mind. Armando Braswell held down the beat box, while a number of students, including hip-hop aficionado Jasmin Tavarez and spirited performer Maxwell de Paula, rhymed back and forth on various topics.

By the evening's conclusion, Blackman and Gaunt had not only offered a compelling corrective to the incomplete history of women in hip-hop, but presented hip-hop as an accessible means of self-expression and a valuable tool for Juilliard students' improvisational development. □

Jalylah Burrell served as last year's graduate assistant for multicultural programs.

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IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- E. Virginia Capers ('47, *voice*)
- Helen V.D. de la Fuente ('37, *violin*)
- Andrew J. Galos (MS '52, *violin*)
- Nellis DeLay Harvuot ('44, *violoncello*)
- Jonathan David Hoxie (MM '87, *viola*)
- Sona Alyce Kara ('43, *voice*)
- Melverne Klitenic (*voice*)
- David Joseph Messineo (DMA '90, *organ*)
- Santos Ojeda (MS '51, *piano*)
- Scott Edward Parkinson (MM '00, *trombone*)
- John Allen Pedroja (DIP '67, *percussion*)
- Venustiano L. Reyes ('46, *trombone*)
- Martin Rochlin (BS '49, *oboe*)
- Anthony Sophos ('45, *violoncello*)
- Helen T. Thomas (DIP '30, *piano*)
- Marvin Allen Uller ('53, *clarinet*)
- Jane Bennett Weidensaul (BS '57, *harp*)

Friends

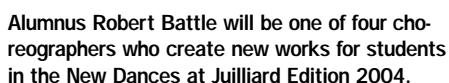
- Jerome I. Aron
- Joseph F. Cullman
- Lilian Hertzberg
- Illinois Jacquet
- Frank Yoakum Larkin
- Shelby E. Schrader
- Sydell Sherman
- Zylpha Spencer
- Etta Wise

Continued From Page 1

Also this month, the winners of the 2004 Gina Bachauer International Piano Competition, Esther Jung-A Park and Xun Wang, will be presented in concert on September 22 at 9 p.m. in Paul Hall (see article on Page 3). This concert will be broadcast live on WQXR's The McGraw-Hill Companies' *Young Artists Showcase* series, hosted by Robert Sherman.

With the 2004-05 season, James DePreist becomes the director of conducting and orchestral studies at the School. He will lead the Juilliard Orchestra on September 30 at the Juilliard Theater in a program that includes a work by faculty member Robert Beaser, and on January 22 at Carnegie Hall with the Juilliard Choral Union in a performance of Brahms's *Ein deutsches Requiem*. On October 29, Maestro DePreist will conduct the Juilliard Symphony in Alice Tully Hall. Distinguished guest conductors visiting Juilliard to lead the orchestra this season include Jahja Ling (November 1, Avery Fisher Hall), who will conduct Mahler's Ninth Symphony; former faculty member Otto-Werner Mueller (November 22, Alice Tully Hall); alumna Marin Alsop (February 14, Alice Tully Hall); and Raymond Leppard (May 19, Alice Tully Hall). The Juilliard Symphony will be heard under the baton of Mark Stringer (October 7, Juilliard Theater), alumna JoAnn Falletta (December 9, Alice Tully Hall), Otto-Werner Mueller (February 21, Alice Tully Hall), and Stefan Sanderling (April 6, Avery Fisher Hall).

The Drama Division's fourth-year presentations in the Drama Theater get underway this month with performances of Beaumarchais's *The Marriage of Figaro*, directed by Timothy Douglas (see article on Page 15). In November, the Drama Division will present the pre-



The fourth-year students will close with Shakespeare's tragedy *Macbeth*, directed by Rebecca Guy, on February 10-14. All four productions will be reprised in the spring repertory season.

New Dances at Juilliard Edition 2004
will include choreography by alumni
Robert Battle and Susan Marshall,



Opera and Vocal Arts

Alumna and mezzo-soprano Brenda Patterson has been awarded the Alice Tully Vocal Arts Debut Recital, which she will present on November 16 with pianist Lydia Brown. The Alice Tully Young Artists Fund underwrites this annual concert advancing an outstanding young vocalist. Ms. Patterson's recital will include songs by Ives, Bach, Bolcom, Crumb, and Juilliard faculty member Edward Bilous.

In addition to its performance with the Juilliard Orchestra on January 22, the Juilliard Choral Union will give its own concert on May 2 in Alice Tully Hall, featuring works by Rossini and his contemporaries.

The Jazz Ensembles will begin their season with a performance in Paul Hall on the theme of the American Songbook—Volume II (October 4). The ensembles will also perform works of Ellington (November 8), music for trumpet (February 7), a concert titled

Focus! Festival

Faculty Recitals

The annual Daniel Saidenberg Faculty Recital Series this season will include appearances by the American Brass Quintet (October 13, Juilliard Theater); pianist and newly appointed artistic director of the Vocal Arts Department, Brian Zeger (October 26, Juilliard

Other Events

ChamberFest is an opportunity for student musicians to work in chamber groups during the last week of winter break. These groups are then heard in concert the first week of the second semester, this year on January 14 and 15 in Alice Tully Hall and the Juilliard Theater.

The Juilliard William Petschek Piano Competition winner will be presented in recital at Alice Tully Hall on April 14.

The Chiara String Quartet, in its second year as the graduate string quartet-in-residence, will present the annual Lisa Arnhold Memorial Concert in Alice Tully Hall on April 26.

These are but a few of the many events taking place throughout the year. You can find complete information about Juilliard concerts on our Web site at juilliard.edu/calendar.

—Compiled by Lisa Yelon

NEW YORK CITY OPERA

2004-2005 Season

Photos by Carol Rosegg

Fall 2004

Daphne Strauss

La Bohème Puccini

La Traviata Verdi

La Rondine Puccini

Platée Rameau

Dialogues of the Carmelites Poulenc

The Marriage of Figaro Mozart

Haroun and the Sea of Stories Wuorinen

Cinderella Rodgers & Hammerstein

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RECENT EVENTS

RICHARD III
May 11-16, Drama Theater

Below: Jacob Fishel in the title role with Rebecca Brooksher in the third-year production of Shakespeare's *Richard III*.

Right: Mauricio Salgado (foreground) and Nick Mennell were also in the cast.



Photos by Jessica Katz



Photo by Nan Melville

JAMES CONLON CONDUCTS THE ORCHESTRA
April 30, Alice Tully Hall

Guest conductor James Conlon led the Juilliard Orchestra in a concert of Erwin Schulhoff's music in April, part of his ongoing concert series titled Recovering a Musical Heritage.



Photo by Peter Schaaf

**ANNUAL FACULTY
AND STAFF
MEETING**
May 12, Paul Hall

Retiring faculty members were honored at the annual meeting in May, including (left to right) John Weaver (organ), Hector Zaraspe (ballet), and Ranier DeIntinis (horn).



Photos by Lisa Yelon



DONOR EVENTS

The spring is time for many events at which donors and student recipients get to meet and celebrate the end of the school year.

The annual scholarship donors' luncheon was held in Morse Hall on May 19. *Top:* Jane Silver (left), president of the Irene Diamond Fund, which provides support for Juilliard undergraduates and graduate students, talks to Nathalie Joachim, a recipient of an Irene Diamond Scholarship in 2003-04. *Bottom right:* Angela Ye Yang meets her scholarship donor, Taeko Kamiya, who endowed the Kamiya Sisters Piano Scholarship. *Bottom left:* Martin Sanders (left), who established the Samuel Sanders Collaborative Pianists' Award in memory of his brother, speaks with Peter Wittenberg, who served as an accompanist in the music program at the lunch.



Top: Doctoral students (left to right) Liran Avni, Yi-Wen Chao, Jennie Jung, Miranda Cuckson, Vice President for Library and Information Resources Jane Gottlieb, Kati Agocs, and Huang Ruo attended the Starr Foundation Tea in April. *Bottom:* Juilliard trustee John Roberts and C.V. Starr Foundation president Florence Davis also attended.



Photos by Carolina Alvarez



Left: Dawn Greene, president of the Jerome L. Greene Foundation, greets (left to right) dancer Jubal Battisti, and drama students Mauricio Salgado and Mahira Kakkar at a luncheon for Greene fellowship recipients on April 21 in the President's Office. *Bottom:* (Left to right) Daniel MacNeill, Ying-Chien Lin, Gregory Brown, Melody Brown, Wendy Law, Mahira Kakkar, Mauricio Salgado, Loni Landon, Jubal Battisti, Sebastian Gehrke, and Ms. Christina McInerney, executive director of the Jerome L. Greene Foundation, at the luncheon.



Photos by Lisa Yelon



Photos by Lisa Yelon

Left: Hearst Scholarship students (left to right) Julia Boudreaux, Monica Gregory, and Armando Braswell share a laugh with Anthony Newman and President Polisi at the Hearst Scholarship lunch on May 3. *Right:* Robert M. Frehse Jr., executive director of the William Randolph Hearst Foundation (left), and Ilene Mack, senior program officer of the foundation (center), talk to President Polisi at the luncheon.





JAZZ PRACTICUM PERFORMANCE
May 11, Morse Hall

The classical musicians in the Jazz Practicum course gave a performance at the end of the semester, with a rhythm section of jazz students. In the back row are (left to right) jazz students Ivan Taylor and Ulysses Owens, and practicum students Gary Gatzke, Ru-Pei Yeh, Sharon Bogas, and Elinor Frey; in the front row are Jung Yeon Kim, Fernando Vela, In Sun Jang, Erik Carlson, and Chiu-Yuan Chen.



SPRING PICNIC
May 7, Milstein Plaza

Top: Dancers (left to right) Devan Rainey, Armando Braswell, Brian McNeil, Shamel Pitts, and Drew Sandbulte performed at the picnic.

Bottom: First-year drama student Kristine Chandler gets an airbrush tattoo from one of the skilled practitioners.



STAFF CELEBRATIONS

Above: Natasha Heflin (left) receives best wishes from Mary Belanger at her goodbye party on April 29 outside the President's Office. Heflin left Juilliard to become a New York City teaching fellow who will work with special education children.

Top right: The Alumni Relations staff gathered on July 29 to wish a fond farewell to Meredith Gordon, who is pursuing a master's degree in journalism at Columbia University. Pictured are Gary Gatzke, a work-study student in that office who just completed his master's degree and will be stepping into Gordon's position; Jamée Ard; Gordon; and Lauren McMinn.

Middle: Simone Wicha (left) talks with Anthony Newman at her goodbye party on June 15. Wicha is now the director of development at the Noguchi Museum in Queens.

Bottom left: Staff, students, and faculty members surprised vocal coach Bertha Melnik with a celebration of her 90th birthday on May 10.

Bottom right: Karen Porter, of the Admissions Office, prepared to cut the cake at her farewell party on June 28; Romel Jarin, from the Evening Division, keeps a safe distance. Porter left to become dean of admissions at Idyllwild Academy in California.



MASTER CLASS WITH LOWELL LIEBERMANN
May 10, Room 305

Composer and alumnus Lowell Liebermann led a master class in May with pianists and flutists. Alumnus Peter Wittenberg (center) and pianist Insun Choi listen as Liebermann discusses his Flute Sonata.



PRESIDENT'S SHERRY HOUR FOR GRADUATING STUDENTS
May 14, Board Room

Above: Non-resident doctoral students Alex Freeman (composition), June Han (harp), and Daniel Ott (composition) enjoy the sherry hour hosted by President Polisi in the board room.

Left: Piano student Greg Anderson poses with dance faculty member Stephen Pier at the annual event.



New Faculty Members at Juilliard

MUSIC



Photo by Nan Melville

James DePreist, Juilliard's new director of conducting and orchestral studies, has been music director of L'Orchestre Symphonique de Québec, Sweden's Malmo Symphony, L'Orchestre Philharmonique de Monte Carlo, and the Oregon Symphony. (He is currently laureate music director of the last and principal artistic advisor of the Phoenix Symphony.) Mr. DePreist has been a guest conductor with virtually every major orchestra in North America and numerous orchestras in Europe and Asia. He first led the Juilliard Orchestra in 1987 in Avery Fisher Hall, in a concert that featured Gil Shaham as soloist in the Mendelssohn Violin Concerto. He has returned to conduct at the School nearly every season since then. Mr. DePreist's 50-album discography includes 15 recordings with the Oregon Symphony. A native of Philadelphia, Mr. DePreist studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and earned bachelor's and master's degrees from the University of Pennsylvania. He was selected by Leonard Bernstein as an assistant conductor of the New York Philharmonic for the 1965-66 season, and made his European debut with the Rotterdam Philharmonic in 1969. Among his numerous awards are 13 honorary doctorates (including one from Juilliard in 1993). He is an elected fellow of the American Academy of Arts and Sciences and the Royal Swedish Academy of Music; a recipient of the Insignia of Commander of the Order of the Lion of Finland and the Medal of the City of Québec; and is an Officer of the Order of Cultural Merit of Monaco.

Baltimore native **Cyrus Chestnut**, who will teach jazz piano, earned a degree from Berklee College of Music before working as a sideman with leading players including Donald Harrison and Terence Blanchard, Wynton Marsalis, Freddie Hubbard, Branford Marsalis, Chick Corea, Dizzy Gillespie, George Adams, and James Moody, as well as vocalists Jon Hendricks, Joe Williams, and Betty Carter. Two of his four albums for Alfa/Evidence received the Gold Disk award from Japan's *Swing Journal*. Since 1993, he has recorded with Atlantic Records. Chestnut is featured on the 2000 *A Charlie Brown Christmas* and the 2001 *Soul Food* (on *Down Beat's* list of the best records of 2002). He has also performed and/or recorded with Kathleen Battle, Freddy Cole, Bette Midler, Jimmy Scott, Isaac Hayes, and Kevin Mahogany, and has been featured as a soloist with the Lincoln Center Jazz Orchestra, Dizzy Gillespie Big Band, and Carnegie Hall Jazz Orchestra. He made his screen debut as a Count Basie-inspired pianist in Robert Altman's film *Kansas City*. Chestnut's trio, which includes bassist Michael Hawkins and drummer Neal Smith, tours festivals, clubs, and concert halls around the world.

Richard DeRosa, who will teach jazz composition and arranging, received his education at Jersey City State College and the Manhattan School of Music. He

has performed and recorded with Gerry Mulligan, Bob Brookmeyer, Susannah McCorkle, Jackie Cain and Roy Kra, and Chuck Wayne. His arrangements have been recorded by the Mel Lewis Jazz Orchestra (Vanguard Jazz Orchestra), Gerry Mulligan, Glenn Miller, and Susannah McCorkle and he also has served as arranger/conductor for the recording project *Brassworks*, with Garry Dial and Dick Oatts. Other writing credits include music for TV shows *The Guiding Light* and *Another World*, audio-book productions for Scholastic, Bantam Doubleday, and Random House; and scores for the national touring theater company Artspower. In addition to composing and arranging, Mr. DeRosa has written *Concepts for Improvisation: A Comprehensive Guide for Teaching and Performing* that is distributed worldwide by Hal Leonard. He has been on the faculty of William Paterson University since 1998 and served on the faculty at the Manhattan School of Music.



Photo by Jerome Lukowicz

Jeffrey Khaner has been principal flute of the Philadelphia Orchestra since 1990, a post he previously held with the Cleveland Orchestra. As a soloist, he has performed concerti ranging from Bach and Mozart to Nielsen, Ibert, and Corigliano, as well as premieres of works by Hans Werner Henze and Ned Rorem. He has collaborated with conductors including Riccardo Chailly, Charles Dutoit, Christoph Eschenbach, Claus-Peter Flor, Erich Leinsdorf, Kurt Masur, Wolfgang Sawalisch, Franz Welser-Möst, and David Zinman. He has three solo CDs on the Avie label: *American Flute Music*, *British Flute Music*, and *French Flute Music*. Mr. Khaner is on the faculty of the Curtis Institute of Music, and has been a teacher and clinician at the Solti Orchestral Project at Carnegie Hall, the New World Symphony, the Hamamatsu Festival, the Grand Teton Festival, the Sarasota Music Festival, and the Pacific Music Festival. He is a graduate of Juilliard, where he studied with Julius Baker.



Photo by Terry McCarthy

Eugene Izotov is principal oboist of the Metropolitan Opera Orchestra. He has served as associate principal oboist of the San Francisco Symphony and principal oboist of the Kansas City Symphony Orchestra. Mr. Izotov has performed as guest principal oboe with the Boston Symphony, Los Angeles Philharmonic, and the New World Symphony Orchestra. He won first prize in the 2001 Fernand Gillet International Solo Oboe Competition, and is a laureate of the 1995 New York International Competition for solo oboists, among other honors. Mr. Izotov has appeared as soloist with orchestras such as the Boston Pops and the Kansas City and San Francisco Symphonies. He began his musical studies at the age of 6 at the Gnessin School of Music and continued with Ralph Gomberg at the Boston University School of Music, where he received the 2001 Alumni Award.



Photo by Sharon Gail Levy

Sharon Gail Levy, who will teach piano literature, has been professor of music theory at the Peabody Conservatory of the Johns Hopkins University since 1996. She also has taught in the humanities division of Johns Hopkins, the humanities and music history departments at Peabody, and both piano and theory divisions of the Peabody Preparatory. She holds a B.A. in music from the University of Pennsylvania with a minor in English literature, an M.M. in piano from the Rubin Academy in Tel Aviv, a Ph.D. in music history and theory from the University of Chicago (with advisor Philip Gossett), and a D.M.A. in piano performance from the Peabody Conservatory, where she studied with Yoheved Kaplinsky.



Photo by Dan Demetriad

Michael Musgrave, who will teach graduate studies, was born in London and was educated at the Royal College of Music and University of London. A specialist in German music of the 19th and early 20th centuries, and the social history of British music in the same period, he is the author or editor of six books on Brahms. He also is a contributor to *The New Grove Dictionary of Music and Musicians* (second edition, 2001) and *The Dictionary of National Biography* (forthcoming). He has been on the faculty of Goldsmiths College; a visiting lecturer at King's College, London; Royal Holloway College, London; and guest lecturer at the Universidad de Alcalá and Centre Cultural in Barcelona. He was reviews editor for *Music Analysis* from 1982-1987 and still serves as a member of its advisory board; he also is a member, Trägerverein, *Johannes Brahms Gesamtausgabe*, since 2000.



Photo by Stephen Dunn

Cellist **David Soyer** was raised in Philadelphia and studied with Diran Alexanian, Emanuel Feuermann, and Pablo Casals. As a winner of the Youth Competition of the Philadelphia Orchestra, he appeared as soloist with Eugene Ormandy conducting. After four years in the U.S. Navy Band, Mr. Soyer came to New York and began performing with the Bach Aria Group, the Guilet String Quartet, and the New Music Quartet. His participation in the Marlboro Festival led to his becoming a founding member of both the Marlboro Trio and the Guarneri Quartet. Mr. Soyer has performed duo concerts with Rudolf Serkin, Mieczyslaw Horszowski, Rudolf Firkusny, and Peter Serkin. He has recorded on labels including RCA, CBS Masterworks, Vanguard, and Monitor, performing the works of Bach, Couperin, Fauré, Mendelssohn, and Beethoven, among many others. His many international music festival appearances include performances at Marlboro, the Casals Festival, and Spoleto, among others. He is on the faculties of the Curtis Institute of Music, the Manhattan School of Music, and Boston University.

DANCE



Photo by Johan Elbers

New York City native **Risa Steinberg** was trained at the High School of Performing Arts and at Juilliard. She was invited by José Limón to join his company, where she danced for 11 years. Ms. Steinberg is internationally known as a solo artist, teacher, and director of the works of José Limón, which she has reconstructed for companies around the world. She performs frequently as a guest artist and has appeared with the companies of Bill Cratty, Daniel Lewis, Annabelle Gamson, Anna Sokolow, Danzahoy of Caracas, American Repertory Dance Company of Los Angeles, Colin Connor, Wally Cardona, and Sean Curran. She performs *A Celebration of Dance*, a solo concert featuring choreography spanning 100 years of modern dance, and was presented by the Holland Dance Festival in the fall of 1999. Ms. Steinberg has taught extensively throughout Europe, North America, South America, the Middle East, and the Far East. A guest teacher last year at Juilliard, she joins the faculty this year to teach modern dance.



The daughter of a Dutch diplomat, **Martine van Hamel** studied ballet in Denmark, Holland, and Venezuela before settling down at the National Ballet School of Canada. She earned widespread public acclaim in 1966, capturing both the gold medal and the seldom-awarded Prix de Varna at the International Ballet Competition in Varna, Bulgaria. After dancing most of the major classic roles as a principal dancer with the National Ballet of Canada, she performed with the City Center Joffrey Ballet before joining American Ballet Theater in 1970, where she spent two illustrious decades. Since her first work for A.B.T., *Amnon V'Tamar*, was premiered in 1984, Ms. van Hamel has created works for Milwaukee Ballet, Washington Ballet, the Royal Winnipeg Ballet, and New Amsterdam Ballet, a company she formed in 1986. She is a co-founder of Kaatsbaan International Dance Center in Tivoli, N.Y., where she directs the Extreme Ballet pre-professional summer course. Ms. van Hamel teaches at the Jacqueline Kennedy Onassis School at American Ballet Theater, and has also worked with choreographers Martha Clarke and Anne Marie de Angelo.

DRAMA



Comedy teacher **Jane Nichols** is an actress, director, and teacher of physical theater, clowning, and Shakespeare. She studied with Philippe Gaulier, Bolek Polivka, and Antonio Fava, and has been associated for more than 20 years with Shakespeare & Company in Lenox, Mass. She was founder and artistic director of Crosswalk Theater in Boston. Ms. Nichols taught at the Institute for Continued on Page 25

JUILLIARD

PORTTRAITS

Matt Schicker

Program Coordinator, Office of Communications

A native of Fort Knox, Ky., Matt grew up in Michigan and went to high school at Interlochen Arts Academy (where he won the Young Artist award). He attended the University of Michigan and served as a vocal coach at the university's School of Music before coming to New York, where he worked as a classical clerk at Borders Books & Music before joining Juilliard originally as an acquisitions assistant in the library.

What do you remember about your first day at Juilliard?
It was August 1999, and the renovation of the library hadn't been completed, so we still were working out of what is now the faculty lounge. Things were a little frantic, but it was nice to move eventually into the newly renovated work room.



Matt Schicker (left) as Oberon in a production of *A Midsummer Night's Dream*.

What job at Juilliard would you like to try out for a day and why?
I'd like to be a student. When I was in school, I had a hard time concentrating on my classes; I was too busy performing outside of school and preferred practical experience. Now I'd like to go back and take the classes over again, because I finally want to learn those things, not just party and have fun.

What is the most memorable job you've ever had?
I loved being a dishwasher at a restaurant in Ann Arbor. It was nice to be totally anonymous and low-man-on-the-totem-pole, as I was performing all the time and always under pressure to be full of energy and constantly "on."

If out of the blue your boss said to take the day off, what would you do with your free time?
I would go to Robert Moses State Park and then come home in the evening and play X-Box.

Are you still involved in the arts, and if so, how do you balance that with your job?
I'm a theater director and also an actor, singer, and pianist. One of the best things about my Juilliard job is that it allows me the flexibility to work at the theater as well. I've directed 11 shows and produced two musicals and two play festivals in the past two years. I'm also trying to find more time to perform.

What kind of performances do you prefer to attend and why?
My partner and I try to see the Broadway and Off-Broadway shows that interest us or that we have friends in, but that kind of theater has become incredibly expensive. I also go to a lot of jazz and classical performances and some operas.

What other pursuits are you passionate about?
I have a big CD collection, mostly jazz and classical, but a lot of shows, pop vocals, R&B, and classic rock as well. My partner and I love roller-coasters. I have an online discography for the jazz singer-pianist Shirley Horn and am a Keith Jarrett Trio fanatic.

What was your favorite vacation?
We traveled through Denmark, Germany, and Austria four years ago, which was really amazing. I would love to go back to Denmark again; the people were so friendly and relaxed. In Germany we stayed for a while in Garmisch-Partenkirchen, where Richard Strauss lived up in the Alps, which was so beautiful, and toured Ludwig's castles.

What is your proudest accomplishment in life?
My work with the Gallery Players, an Off-Off Broadway theater in Park Slope, where I live, has been really rewarding. I'm a member of the board, and I produce a new play festival there each June. Last season I also produced an award-winning production of *The Mystery of Edwin Drood* and directed *You're a Good Man, Charlie Brown*. This fall I'll be producing a production of *Hair*, and next May we'll be giving the first New York revival of *The Full Monty*.

What might people be surprised to know about you?
I used to play the carillon in downtown Ann Arbor everyday, which was fun because the carillon is one instrument where *everyone* has to listen to you practice, whether they like it or not!

Anita Mercier

Liberal Arts Faculty

A Liberal Arts faculty member since 1995, Anita Mercier specializes in political theory and gender studies. She is currently writing a book on the Portuguese cellist Guilhermina Suggia and is the recipient of this year's Erskine Prize for faculty. She lives in Williamsburg, Brooklyn with her husband and two daughters.

How did you make the decision to become a teacher?
When I was doing my Ph.D. at Columbia, I got a fellowship to teach Contemporary Civilization, one of the courses in the college's core curriculum. I hadn't given it much thought and I had no idea what to expect—but on the first day of class I had so much fun, I knew I had found my vocation.

What's the most satisfying aspect of teaching for you?
I love the exchange of ideas in and outside of the classroom. I've never taught large lecture classes; I like to work with small, discussion-oriented groups like we have here at Juilliard. Every class is different and unpredictable, and I like that.

What's the most frustrating aspect?
It takes an enormous amount of energy and focus. It's draining. Summers help me recharge. We go to our house in Nova Scotia. It's extraordinarily beautiful there. When we go in June, I leave my New York life behind and move into a totally different reality. It's great.

Who was the teacher or mentor who most inspired you when you were growing up?
My father. He taught me how to read.

If you could have your students visit any place in the world, where would it be and why?
Anywhere in Manhattan south of Lincoln Center—because there is so much going on in this amazing city, and students should be out there exploring.

Do you have a background in music, dance, or drama—and if so, do you still pursue it?
I majored in music in college before

switching to political science. I play the piano. I'm not very good, but I love it! Taking lessons keeps me in touch with what it feels like to be a student and I find that very useful in my role as a teacher. It reminds me, for example, of how cutting the most minor criticism can be.

What other pursuits are you passionate about?
Gardening and windsurfing. We spend the summers in Nova Scotia and that's basically what I do, tend to my flowers and wait for the wind to come up.

Who are your favorite authors?
That's an extremely difficult question. Let's just stick to non-fiction. Here are some of my favorites: Aristotle, St. Augustine, Rousseau, Marx, Freud, Isaiah Berlin. Luminous thinkers.

If you suddenly had an hour of free time, how would you spend it?
Catch up on some reading, clean the Venetian blinds, get a manicure.

What is your proudest accomplishment in life?
I don't think of my children as my accomplishment, exactly, but they're definitely the best part of me.

What book are you reading right now? Or what CD are you listening to?
Can I talk about what I've been watching? Because, like lots of people, lately I've been tuned in to the Olympics. I have enormous respect for those athletes. In many ways they remind me of Juilliard students: extremely talented, skilled, disciplined, and determined. Able to deliver under pressures that make most people crumble. It's common to refer to an athletic competition as a "performance." There are a lot of similarities. On the other hand, artists give something to the world that can't be measured, timed, or objectively judged. It's an important difference.

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.



Anita Mercier in her garden in Nova Scotia.

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Playwrights Program Co-Directors Win Prestigious Margo Jones Award

By BATHSHEBA DORAN

AFTER theater producer Margo Jones died of accidental poisoning in 1955, a medal in her name was established by playwrights Jerome Lawrence and Robert E. Lee in 1961 to honor this pioneer of the American professional theater. It is awarded annually to citizens of the American theater who have made an outstanding contribution. This year, it will be awarded to Marsha Norman and Christopher Durang. They are receiving the medal for their exceptional achievement as playwrights, and for their commitment to teaching others the craft.

Both were surprised when they heard the news. “I had heard of the award, but didn’t know much about it,” said Durang. “I knew that mostly artistic directors of theaters seemed to win it.” He’s right. Typically, it is a producing award; Durang and Norman are the first playwrights ever to receive it.

Jones herself was a visionary producer who championed the work of new writers at her Dallas theater and elsewhere, including a young Tennessee Williams, William Inge, and Horton Foote. Awarding the medal to playwrights themselves is logical. Awarding it to playwrights who nurture young writing talent is perfect. “It used to be said that playwriting can’t be taught,” wrote the selection committee. “Miss Norman and Mr. Durang have made it clear that it can and shown us precisely how.”

Durang and Norman, who co-direct Juilliard’s playwriting program, started teaching at the School 10 years ago, replacing John Guare and Terrence McNally. The School approached Norman initially. “They asked me who I wanted to teach with,” she explains. “So I thought about it. I asked myself: ‘On those days when you don’t want to go teach, who would you be willing to go up to Juilliard in order to see?’ And the answer was Christopher.” She called him to ask if he’d be interested.

“I said yes,” says Durang. “Then I called back and said no. I was afraid of teaching. I didn’t want to spend the time. She said, ‘Why don’t you say yes, and if you hate it you can quit.’ I thought that made sense.”

Durang had worried that teaching would tire him. Instead, he discovered that not only did being in class energize him, it influenced his work. “I’ve learned a lot from listening to Marsha,” he says. “In my youth I loved quirky experiments that ignored the well-made play model. But as I’ve watched plays that felt stagnant or circular or stuck, and listened to Marsha’s thoughts on the need for strong action, I much more consciously think about that now.”

For Norman, teaching at Juilliard has changed how she talks about writing. “We’ve got some real doctrine now—or I do, anyway. I hope people will put it aside and not treat it as gospel, except when it seems right, of course.”

Norman’s flexibility about how seriously to treat her playwriting “doc-

trine” reflects how both playwrights perceive their roles as teachers. “I’m not sure we do any educating in the old sense of the word,” says Norman. “We share our way of looking at plays and invite people to develop theirs.”



Marsha Norman and Christopher Durang teaching.

They both agree that there are some aspects of playwriting that can’t be taught. As Durang puts it, “A tone-deaf person can’t be taught to sing.” Instead, he believes, writing can be mentored. The difference between teaching and mentoring, he explains, is subjectivity. “There aren’t set rules for writing. It’s subjective. And so, to me, mentoring is more subjective than teaching. When Marsha and I mentor, you’re getting our sensibilities.”

That said, Norman explains, “there are discussions that it is useful for writers to hear: what constitutes a good subject, how long to work on a play, what kinds of things shouldn’t be

plays at all, what to look for in a director, how to tell when it’s your fault, how to learn when you are being lied to. Without having a curriculum, we arrange in our clever way to make sure we have these discussions every year, so everybody hears them.”

Above all, though, Norman observes, what she and Durang offer is simply their presence, as two successful professionals in such an uncertain and unconventional field. “You know the Buddhists have this thing called the ‘secret oral transmission.’ Which means some of what you get from the teacher is just the presence of the teacher, not anything he or she says. The idea of Chris and me in a room, on the other side

of the table from you, is what really works on people; that we would do it, that we will be back again next week—that’s the thing that is truly instructive.”

Over their years at Juilliard, Durang and Norman have waded through applications and script after script to find the talent that will make up each class. They have found and nurtured playwrights who have gone on to be Pulitzer Prize-winners and internationally produced. But in addition, as Norman points out, “I believe we’re also training a group of astounding teachers.” □

Bathsheba Doran is a playwright fellow at Juilliard.

CAREER BEAT

by Derek Mithaug

Meet the Millennials

IN my last column [“The Great Divide,” May 2004], I wrote about the differences between the public’s and artists’ perception of classical music, and asked whether readers believe that the divide between the two is increasing, static, or diminishing. Over the summer, I heard from a number of you who shared your thoughts on the subject.

Most agree that, to some extent, there is a divide. Some of you believe strongly that we, the artists, should not concern ourselves with it, insisting that there will always be some type of support for the arts. In essence, the arts will continue to survive regardless of culture, politics, or economics.

Others shared more passionate feelings about the subject by drawing attention to the new generation of musicians, ensembles, and programs that are consciously or unconsciously bridging the divide. Along this line of thought, I would like to introduce to you ... the Millennials.

On a recent trip to central Europe, I served as faculty advisor to a group of 45 undergraduate music majors from selected schools across the U.S. On one of the bus rides, I happened to catch a glimpse into the CD case of my seatmate. It was an interesting assortment: there was some Clapton, techno-trance, a few heavy metal bands, and a Schubert symphony. I decided to engage my seatmate in a conversation about her musical tastes.

What I learned from her—and from all the students on the trip—surprised and inspired me, and renewed my faith that this next great generation of torchbearers has an appealing agenda. Demographers are calling them the Millennials, defining them as those who were born after 1982. The first senior class of Millennials graduated from high school in 2000.

This new generation has a depth of acceptance, tolerance, and a cultural appetite that is considerably greater than Gen-Xers and Baby Boomers. The demographers Neil Howe and William Strauss

wrote in their book *Millennials Rising: The Next Great Generation*, “... the Millennial Generation will entirely recast the image of youth from downbeat and alienated to upbeat and engaged—with potentially seismic consequences for America.”

The Millennials are community-builders, leaders, and team players. They are 76 million strong and the most ethnically diverse generation in our history. The early signs indicate that this generation is on track to become what the G.I. generation was for the 20th century: the next great generation.

One of the significant advantages that Millennials have over other generations is their language; they communicate and cooperate with each other far more effectively than previous generations. They

**A new generation that can
jam one evening to a punk
band and be totally riveted by
a Rossini opera the next.**

are more interested in each other’s passions, ideals, beliefs, and values. They also have compassion and respect for diversity. How do these characteristics manifest themselves in the arts?

Well, for one thing, Millennials pursuing the arts have broader interests. Their literacy in contemporary culture is considerably greater than previous generations. They can speak the language of their times without sounding pompous, awkward, or just plain nerdy. Yet they don’t lack the discipline to realize their innate potential. It isn’t too difficult to see that this natural facility with contemporary culture will enable them to reach their peers in ways undreamed of before. They will draw relationships between passions, identities, and experiences. They will find connections beyond what their individual musical genres imply. What’s more is that this new generation can jam one evening to an up-and-coming punk band, and the very next evening be totally riveted by a Rossini opera. They are versatile, dynamic, tolerant, curious—and most of all, passionate.

I often meet seasoned performers who have little

tolerance for popular culture. They may frown at rock, grimace at musical theater, and flat-out gag if they have to listen to rap. I also encounter discussion groups at various conferences that bemoan the deterioration of our culture and the lack of appreciation for the classical arts. They blame the government, schools, and the media for the disparate tastes that determine popular culture. To a degree, their outrage has created a culture of intolerance. Most of these groups are a blend of the G.I. generation, Baby Boomers, and Gen-Xers.

But when I watch this new generation of musicians speak to each other, there is a contemporary literacy that was largely discouraged during my time. Back then, the prevailing wisdom was that if it wasn’t high art, it wasn’t worth exploring. Today, this new generation is speaking, playing, sharing, and debating the merits of different musical genres. Their explorations and discussions are forging a new pluralistic language that transcends musical and cultural boundaries. It’s a language that will undoubtedly diminish the divide—if not erase it.

While looking into that CD case of Clapton, trance, heavy metal, and Schubert, I realized that the Millennials may actually have something to teach us—not just about musical tastes, but about the world we live in. Finding what is significant and meaningful in people, culture, religion, art, and everything else has long-range implications on our march to a peaceful co-existence.

So the next time you find yourself tuning out music that is not your own, try tuning in for a change. You don’t have to like it, and you don’t have to run out and buy the latest CD. But you might find that learning to understand the significance that other music holds for people is a way to bridge the cultural divide. Who knows—someday you might find yourself talking to someone about their passion for Shania Twain or Dave Matthews. You might also find that the interest you show in their passion is easily and enthusiastically reciprocated. □

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



Juilliard Transports Two Opera Productions to Spoleto

Continued From Page 1

John Kassarda, the set designer for *Kaiser*, chose to utilize the visual impact of the synagogue; a raked platform, a projection screen, and a few simple props were all that he employed in his minimalist approach. Both productions had been enhanced by the powerful and highly atmospheric lighting designed by Mathew McCarthy. It would be a formidable challenge for the directors, designers, and production teams to transpose these two works to the stage of the Teatro Caio Melisso for the 2004 Spoleto Festival—a task made doubly difficult by the constraints of time and language.

Since neither of the directors was available to remount the productions, the opera department's previous resident assistant director, Andrea Dorf, was engaged for the project. As she had worked on *Kaiser* but not *Oreste*, Andrea met with Lillian and studied the production notes and the video to prepare for the latter. Both the original stage managers for *Oreste*, Sharon Bennett and Maria (Dobi) Veloso, were thrilled to be part of the team. Jeanne Hime, the original choreographer, also agreed to give up part of her honeymoon to come to Spoleto and recreate the dance and movement.

The next issue to address was casting, as several singers from both productions had either graduated or were singing or auditioning for other summer productions. While some of the roles could be filled by the singers who had covered them at Juilliard, others required starting from scratch. The title role of *Oreste*—originally sung by Michael Maniaci, whose male soprano voice was a rarity—was taken on by Alison Tupay. New cast members, of course, created the need for new costumes, which were created for *Oreste* by Tracy Dorman (who designed the originals) and for *Kaiser* by Traci DiGesù, the talented head of Juilliard's costume shop.

A word at this point about the Caio Melisso: The theater was built in 1735, with some renovations done during the 1840s. It seats a little over 200, with five rings of small boxes created for the purpose of being seen, not of seeing. The stage itself is roughly a third the size of Juilliard's. The task for the designers was to adapt the productions to such a radically different space. In the case of *Oreste*, Raul Abrego reduced the size of his scenery but with some slight adjustments, the most interesting of which was to follow the natural curve of theater in placing the pillars. This gave a sense of the set

being a natural extension of the theater itself, heightening the effect of oppression called for by the opera. Matt was faced with the theater's lack of good lighting positions coupled with enormous budgetary constraints, but his ingenuity resulted in lighting that was brilliant in concept and execution.

Raul was also charged with creating a new set design for *Kaiser*, coming up with a different production concept to utilize the space. He created a chilling evocation of a concentration camp by placing poles and barbed wire around three-quarters of the perform-

ing area. Many had experience in past Spoleto productions, and all were excited and anxious to be chosen. Given the size of the stage, I could only fit a small number of them onto the set. I sent an e-mail back to Juilliard to tell them of our good fortune.

During the weeks prior to our arrival, the Spoleto scene shop had been busy building scenery and props, with guidance coming primarily via e-mail from the designers to the shop supervisor.

Once Andrea arrived, she had three days to put *Oreste* together with two new cast members and new supers, working in very cramped quarters. We were assigned an extraordinary stage

manager and assistant stage manager from Spoleto for the rehearsal period. They spoke English and the Juilliard crew had taken crash courses in Italian, so rehearsals went back and forth between the two languages, with much laughter.

The rehearsal schedule was the tightest I have ever worked with. In the case of *Oreste* we had a *sitzprobe* (seated orchestra rehearsal), an hour tech rehearsal, and a dress rehearsal with invited audience prior to opening night. The schedule for *Kaiser* was slightly more liberal, but not by much. The enormous task for director and cast was to adapt stage movement to a much smaller space while keeping as much as possible of the original blocking intentions. There was also the additional challenge of working with supers and a crew who spoke limited English, and we were fortunate to have an interpreter at all of our rehearsals.

The opening night of *Oreste* went brilliantly (despite the fact that the front of the house insisted on waiting for sev-

eral members of the diplomatic corps to arrive from Rome, delaying the curtain for some 25 hair-raising minutes).

Four days later, *Kaiser* began rehearsals—with a new lead. The day before we began rehearsals, we had lost our lead singer to a burst eardrum. Fortunately Brian Leerhuber, a recent Juilliard graduate who had sung the role a few weeks prior to Spoleto, was available to step in. Once again, Andrea and the staff succeeded in creating a powerful production that was received with a standing ovation.

The final performance of *Oreste* proved to be the most challenging part of the festival. One of our principal singers developed a case of bronchitis and was unable to perform. Since there were no covers for any of the singers, some major adjustments were called



Photos by Jumaane Smith

Also representing Juilliard at Spoleto were jazz students (rehearsing, left) and the Juilliard Orchestra (in performance, right).



Photo by Jared Slater

Christianne Rushton was Filotea (left) and Amy Shoremount was Ifigenia in *Oreste* at Spoleto.

ing area. Matt's lighting made the barbed wire look almost electrified.

The festival administration requested that I come to Spoleto three weeks prior to the arrival of our design and production teams—three weeks that were the hardest part for me. Suddenly I was in the midst of a maelstrom of activity, only part of which was Juilliard-related. My biggest concern was finding supers for the operas. I wasn't sure that notices in the local paper and flyers posted throughout Spoleto would result in more than three or four people showing up for the audition. Imagine my glee when I arrived at the theater to find close to 50 applicants waiting in

a *sitzprobe* (seated orchestra rehearsal), an hour tech rehearsal, and a dress rehearsal with invited audience prior to opening night. The schedule for *Kaiser* was slightly more liberal, but not by much. The enormous task for director and cast was to adapt stage movement to a much smaller space while keeping as much as possible of the original blocking intentions. There was also the additional challenge of working with supers and a crew who spoke limited English, and we were fortunate to have an interpreter at all of our rehearsals.

The opening night of *Oreste* went brilliantly (despite the fact that the front of the house insisted on waiting for sev-

for. Andrea and the cast came through with a brilliantly devised concert version. An announcement was made to the audience explaining the situation. Not one person asked for a refund—and indeed, the performance received a standing ovation at the final curtain call.

During production week, the Spoleto Festival staff and crew were engaged in numerous other activities beyond our two operas. It was an amazing logistical triumph that all of the events opened without mishap. In a way, it is not unlike a school year at Juilliard, with multiple productions rehearsing and performing simultaneously. Production folks are the great, unsung heroes of it all.

We presented a total of five performances of *Kaiser* and six of *Oreste*. Both productions were received by audience and press with great enthusiasm. As I look back on the entire experience, I have to admit that I had a glorious time. The memories will stay with me long after I have hung up my clipboard and headset. I hope that the singers enjoyed their time in Spoleto, and most importantly, that they found it to be a richly rewarding learning experience as well. □

Scott Holderer is production coordinator for the Vocal Arts Department.

New Faculty Members at Juilliard

Continued From Page 22

Advanced Theater Training at American Repertory Theater, and at Harvard University, where she directed *Les Liaisons Dangereuses*, *Feed the Monkey*, *Noises Off*, and *A Midsummer Night's Dream*. Her acting credits include appearances in Off-Broadway productions at En Garde Arts, New Georges and SoHo Rep, as well as at regional theaters including Dallas Theater Center, Portland Stage Company, Gloucester Stage, Shakespeare & Co, Lyric Stage, Nora Theater, and Berkshire Public. Film and television credits include *School*

Ties, *Heights*, *Law & Order SVU*, *Ed*, *America's Most Wanted*, and *Rachel's Dinner* with Olympia Dukakis. She is currently on the faculties of Shakespeare & Co, the Actors' Center, and Yale School of Drama.

LIBERAL ARTS

Renée Marie Baron earned her bachelor's degree *cum laude* in English and French from Amherst College and her master's degree in Afro-American Studies from Yale University in 1989. Awarded a Presidential Merit Fellowship from George Washington University and



Dartmouth College's Thurgood Marshall Dissertation Fellowship, she completed her doctorate from George Washington University's American Studies Program in 1999 with concentrations in African-American literature, Caribbean literature and culture (with distinction), folklore, and United States cultural history. She has taught at Howard University and Hofstra University, and is a frequent presenter at

scholarly conferences. She was the keynote speaker at New York University's first annual Caribbean Students Association Conference. Dr. Baron has published in *American Studies International* and has developed curriculum for ProQuest Information and Learning. She currently is working on a manuscript that investigates the relationship between African-Americans and Caribbean immigrants in 1920s Harlem (specifically, the manner in which each of these groups represented the other in the literature and popular culture of the period). □

FOCUS

by Greta Berman

ON ART

Beyond the Myth: Reconsidering Modigliani

THE first thing you need to know about the current show at the Jewish Museum is that it ends on September 19. You have to run and see it *before* it closes. There can be no putting this one off. The second is to note the special hours. The museum closes at 5 p.m. on Fridays and is closed on Saturdays, but because of the popularity of this exhibition, it is open late (till 9 p.m.) on Thursdays, when it is also pay-what-you-wish (plus a \$4 surcharge for the Modigliani) from 5-9 p.m. And on Sundays, it is open from 11 a.m. to 8 p.m. The third is that because of its popularity, there may be crowds. This said, I cannot overemphasize that it *is* worth the wait!

Amadeo Modigliani (1884-1920), an Italian Jew who arrived in Paris from his native Livorno in 1906, had the nickname “Modi,” a homophone for the French word “maudit” (damned). The circle of painters of Montparnasse included a number of Jewish artists, and this sobriquet unfortunately stuck not only to him, but also to others, including Maurice Utrillo and Chaim Soutine (and sometimes Chagall and Pascin). Amazingly, this derogatory, non-art historical term was used to refer to these painters throughout the entire 20th century. The styles of these artists varied far too widely for them to constitute a “school” in any sense of the word. Nonetheless, although they desired above all to be “Parisian,” their Jewish identity was not necessarily lost. Indeed, some writers have used the term “Diasporist” art to describe Jewish art in exile. The Jewish Museum show and its informative accompanying catalog shed new light on this subject.

In addition to his role as “other,” Modigliani’s reputation as a Bohemian, a womanizer, and a troubled and tubercular drinker and drug-abuser has all but overshadowed his significance as an innovative, powerful artist. The title of the current show, “Modigliani: Beyond the Myth,” highlights its goal to remedy this overemphasis on his life’s drama at the expense of his artistic achievement. In this regard, among others, it succeeds, not by ignoring such issues, but by demonstrating their relationship to his unique contribution to 20th-century art.

Above all, the exhibition is visually spectacular. The first museum retrospective of Modigliani’s work in over 50 years, it includes more than 100 paintings, drawings, and sculpture,

borrowed from collections from many countries.

Modigliani’s world is idiosyncratic and unmistakable in the best sense. Entering the show at the Jewish Museum, one sets foot in a special milieu, one that reflects Parisian modernism during the spread of Fauvism, Cubism, Futurism, and many other “isms” that signal the birth of “modern art” as we know it. But it remains



Clockwise from top: Amedeo Modigliani, *Jeanne Hébuterne*, 1919, oil on canvas, courtesy the Metropolitan Museum of Art, Gift of Mr. and Mrs. Nate B. Spingold, 1956; Amedeo Modigliani, *Seated Man With Orange Background*, 1918, oil on canvas, from a private collection; photograph of Amedeo Modigliani, c. 1918, courtesy CNAC/MNAM/Dist. Réunion des Musées Nationaux; Amedeo Modigliani, *Jean Cocteau*, 1916–17, oil on canvas, courtesy the Henry and Rose Pearlman Foundation, Inc.

distinctly Modigliani’s own view. He limited himself almost entirely to portraiture. The disjunctions and pieced-together qualities of his portraits, with their frequently mismatched eyes, reflect the strong influence of

Cézanne on the young painter. But instead of moving in the direction of Cubism, as did so many of his colleagues, he demonstrated in his art another way of seeing. And, in contrast to his fellow Italians, the Futurists, he believed in preserving the past. His favorite themes—female



nudes, non-European art, and ancient art—were anathemas to the Futurists. In seeking to restore their own (Italian) culture, they expressed disdain for what they termed “exoticism.” The almost Nazi-like rhetoric of the Futurists was as far as one could get from the inclusive art of Modigliani. On the other hand, his friendship with the renowned Romanian sculptor, Constantine Brancusi, from 1909 to 1915 strengthened his veneration for African, Cambodian (Khmer), and archaic Greek statues. Modigliani remained always an individual, never part of a movement. In fact, his individuality comes through to such a degree that sometimes one feels as if everything the man made was a self-portrait.

The show is divided into six sections: Caryatids, Sculpture, Return to Painting, Portraiture, Montparnasse, and Nudes. This presentation gives us a complete overview of the artist’s work, from his very earliest pencil studies, made while still in his early teens, through a kind of Symbolism infused with mysticism, to a mature

vision, unique to Modigliani. He seemed equally at home making ancient-looking statues (caryatids) and shockingly direct contemporary nudes.

His portraits include artists and writers like Picasso, Diego Rivera, Jacques Lipchitz, Chaim Soutine, Moise Kisling, and Jean Cocteau. Modigliani somehow succeeded in portraying the universality of humankind, preserving a kind of mask-like anonymity while at the same time producing recognizable likenesses. Perhaps there is an underlying parallel with the very different results of the Dutch artist Piet Mondrian. Both underwent intense influences from Theosophy, but the latter instead expressed his concepts in his signature “pure,” non-objective form.

Jean Cocteau (1916-17), a portrait of the writer—skinny, angular, and effete—is characterized by sharp, angular lines; a lot of black; and a face with pursed lips, one eyebrow arched slightly higher than the other. One eye squints, while the other is wide open. In a few gestures, Modigliani has captured the writer’s trenchant wit. The contrast between *Cocteau* and *Seated Man With Orange Background* (1918) is telling. The latter’s round face, sadly tilted head, limp necktie, sloping shoulders, thin lips, and blank, light-blue eye sockets evoke a very different individual and mood. At the same time, however, both resemble ventriloquist’s dummies, or heads on poles; both wear the Modigliani mask.

Between 1916 and 1919, Modigliani painted more than two dozen nudes. These had a shock value so powerful that they were the targets of the censor during—and even long after—the artist’s lifetime. It was not the subject per se that caused scandals. Certainly, nudes by many other artists gained acceptance, but something about Modigliani’s paradoxical combination of honesty, directness, eroticism, and, at the same time, objectification provoked outrage. Like the artist’s portraits, the nudes maintain a kind of anonymity, while clearly representing specific, recognizable women who stare directly at the viewer or stretch languorously. Whether at ease or posing, these women exude power and eroticism. On the other hand, they are susceptible to formal analysis, and can be perceived as an integral part of the modernist aesthetic.

Definitely a “blockbuster,” the show has been mounted as the centerpiece exhibition of the centenary of the Jewish Museum. Expect to encounter crowds. Go on a weekday, if you can. But know that, if you miss it, you will miss the chance of a lifetime.

The Jewish Museum is located at 1109 Fifth Avenue at 92nd Street. □



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

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ALUMNI NEWS

DANCE

2000s

2004 graduates have taken the following jobs: **Jubal Battisti** and **Kristen Weiser**, Cedar Lake Ensemble in New York; **Caroline Finn**, Ballet Theater Munich; **Sebastian Gehrke**, Ballet Nürnberg; **Yin-Ling Lin** and **Marie Zvosec**, Buglisi/Foreman Dance Company; **Amina Royster**, the At Marah Dance Theater in Philadelphia; **Isaac Spencer**, Hubbard Street Dance Company in Chicago; and **Tiffany Vann**, Ballet Memphis.

Andrea Miller (BFA '04) has moved to Tel Aviv, Israel, to join the Bat Sheva Ensemble, where she will perform the works of **Ohad Naharin** ('77).

Grasan Kingsberry (BFA '03) has joined the cast of a new musical, *Dirty Rotten Scoundrels*, to open in early 2005.

Catherine Livengood ('03) has been teaching and choreographing in Dallas for the Conservatory of Classical Ballet and the Hockaday School.

Milena Twiehaus ('03) joined Europa Danse to dance Hans van Manen's *Stool Game*. **Ohad Naharin's** ('77) *Minus 7*, and Nacho Duato's *Jardi Tancat*. She has an offer to join Saarländisches Staatstheater/Ballettdirektion in Saarbrücken, Germany, a small group of 16 dancers, whose artistic director is Marguerite Donlon.

Elisa Clark (BFA '01), in addition to her work with **Robert Battle's** (BFA '94) company, has been a guest teacher for Ballet Divertimento in Montreal and Georgetown University in Washington.

Nicholas Villeneuve ('00) has been dance captain and swing with *The Lion King* in Toronto since 2001. In February 2003 he opened D'Neuve Contemporary Dance Theater with 22 dancers and funding from the Canadian government.

1990s

Christina May (BFA '98) performed at the Metropolitan Opera during the 2002-03 season in contemporary versions of *Les Troyens* and *The Rite of Spring*, both choreographed by Doug Varone. In April, she presented her own solo work, *Outside of the Bud*, as part of Dancespace Project's Out of Space Series at the BRIC Studio in Brooklyn. She also performed with the **Errol Grimes** ('84) Dance Company in a full-length piece called *Red* at the Abrams Art Center. She danced with the Susan Marshall Dance Company at Dance Theater Workshop's benefit performance in June.

Erin Wilson (BFA '98) continues to dance with dancer and choreographer David Neumann. She also makes quilts and exhibited them in the Brooklyn Designs show in April and May.

New works by **Jessica Lang** (BFA '97) were performed in May at City Center in New York. Dancers included Erin Ackert, Jennifer Golonka, Jae Mon Joo, Amanda Miller, and Kanji Segawa. Guitarist Pete M. Wyer was a special guest. These works were also performed in Buffalo, under the Jessica Lang Project this summer; among the dancers there was current student Anthony Smith.

Les Grands Ballets Canadiens de Montréal performed in July at Jacob's Pillow in Massachusetts. Among the performers were **Jeremy Raia** (BFA '96), soloist; **Robin Mathes** (BFA '01) and

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Anthony Bougiouris (BFA '02), demi-soloists; and **Stephan Laks** (BFA '03) and **Rachel Tess** (BFA '04), corps de ballet.

Christina Paolucci (BFA '95) performed in the Tallahassee Ballet's production of Sergei Prokofiev's *Cinderella*. She has been appointed artistic associate of that ensemble.

Robert Battle's (BFA '94) Battleworks Dance Company was featured in the opening celebration for the Daniel Arts Center at Simon's Rock College of Bard in Great Barrington, Mass., in May. Also that month, the company, which includes **Elisa Clark** (BFA '01), **Erika Pujic** (BFA '95), and **Samuel Roberts** ('98), gave its New York City debut at Dance Theater Workshop. The program featured the premiere of *Spoken* and the New York premiere of *Alleluia*. The company has toured to St. Louis, Saratoga Springs, N.Y., and Northampton, Mass. Battle, Clark, and Pujic taught for three weeks this summer at the American Dance Festival in Durham, N.C. Battleworks was in residence at the New York State Summer School for the Arts for the third consecutive summer. In August, the ensemble performed at Lincoln Center Out of Doors.

Henning Rübsam's (BFA '91) company Sensedance presented an open rehearsal of two new works, *Django* and *Chorale*, in May at City Center Studios in New York. Among the performers were **Raymell Jamison** (BFA '97), **Zulema Quintáns** (BFA '04), and **Kathryn Sydel** (BFA '04).

1970s

The **Hannah Kahn** (BFA '72) Dance Company performed a series of concerts at the Cleo Parker Robinson Theater in Denver.

Kathy Harty Gray (BS '71) Dance Theater, a 10-member troupe, performed in the Piccolo Spoleto Festival in Charleston, S.C., in May. The company received a grant from the Virginia Commission for the Arts for its diversity programs and an \$8,000 grant from the Alexandria Commission for Arts.

1960s

Lar Lubovitch's ('64) work *Pentimento* received its premiere in May at Washington Square United Methodist Church in New York. These performances, which celebrated the 35th anniversary season of the Lar Lubovitch Dance Company, featured dancers **Adam Houglund** (BFA '99), **Jennifer Howard** (BFA '95), **Roger C. Jeffrey** (BFA '96), Ryan Lawrence, **Jason McDole** (BFA '97), **Scott Rink** ('88), **Banning Roberts** (BFA '02), and **Rachel Tess** (BFA '04).

Carla Maxwell (BS '67) was awarded a 2002-03 Izzy (Isadora Duncan Dance Award) for "Outstanding Achievement in Restaging a Revival or Reconstruction," in her work on *Psalms* by José Limón with the Limón Dance Company at the Cowell Theater. This season she has also received two medals from the Mayor of Medellín, Colombia, and the Governor of the state of Antioquia for "keeping Limón's vision and work alive." In Mexico City in April, Maxwell was presented with a specially made gold medal and citation from Difocur (the cultural organization of the western states of Mexico), the governor of the state of Sinaloa, and the Instituto Nacional de Bellas Artes for her "great work in keeping alive the philosophical and artistic essence of the Mexican dancer and choreographer José Limón."

Jennifer Muller's (BFA '67) company presented two premieres, *Flowers* and *Ecstatic Poems*, in June at the Joyce Theater. Jennifer Muller/The Works celebrated its 25th anniversary season at the Joyce in May and June. Muller's choreography has been commissioned by 14 companies during the last 12 years.

DRAMA

2000s

Michael Arden (Group 34) appeared Off-Broadway in May at the American Theater of Actors in *Bare*, a new pop opera directed by Kristin Hanggi.

David Folwell (Playwrights '04) is a staff writer on the new television drama *Medium*, produced by **Kelsey Grammer** (Group 6). The series premieres this month on NBC.

Daphne Greaves's (Playwrights '04) play *Day of the Kings*, which she developed at Juilliard, will be produced by the Alliance Theater in Atlanta in January. The premiere will be directed by the theater's artistic director, Susan V. Booth.

Noah Haidle's (Playwrights '04) play *Mr. Marmalade* was produced in May by South Coast Repertory in Costa Mesa, Calif., and directed by Ethan McSweeney. In June, his play *Kitty Kitty* appeared in the Summer Play Festival in New York City in a production directed by Carolyn Cantor that featured **Michael Goldstrom** (Group 30). Haidle developed both plays as a playwright-in-residence at Juilliard.

Mahira Kakkar (Group 33) can be seen this month in a new production of Oscar Wilde's *Lady Windermere's Fan*, directed by Irene Lewis, at Baltimore Center Stage.

Kevin O'Donnell (Group 33) appeared in Massachusetts last month at Barrington Stage Company in Lee Blessing's *Thief River*, directed by Andrew Volkoff.

Kirsten Kelly (Directing '03) directed Theater Alliance's production of Rebecca Gilman's play *Boy Gets Girl* in its Washington premiere last spring. Kelly's film *Asparagus! Stalking the American Life* will be showcased at the Independent Film Marketplace in New York City this month.

Ryan Bittle (Group 31) appeared in June in a revival of Edmond Rostand's *Cyrano de Bergerac*, directed by Mark Rucker, at South Coast Repertory in Costa Mesa, Calif. Bittle was also seen recently as a guest lead in the CBS series *CSI: Miami* and appeared with Edward James Olmos and Raquel Welch this spring on the PBS series *American Family*.

Jeffrey Carlson (Group 30) received a Drama Desk Award nomination in May for Outstanding Featured Actor in a Musical for his role in *Taboo*.

In May, **Bryan Cogman** (Group 30) and **Craig Baldwin** (Group 31) appeared in the Acting Company's production of Shakespeare's *Richard III*, directed by faculty member Eve Shapiro, which was performed on Theater Row in New York after its American tour. Cogman also appeared in Jeffrey Hatcher's play *Murder by Poe*, directed by John Miller-Stephany, which ran in repertory with *Richard III*.

Cusi Cram (Playwrights '01) recently won the Herrick Theater Foundation's playwrighting competition. Cram's play *Fuente* will receive a \$20,000 prize from Barrington Stage Company in Sheffield, Mass., as well as a workshop production.

In May, **Nicole Lowrance** (Group 30) appeared Off-Broadway in Theater for a New Audience's production of W.S. Gilbert's farce *Engaged*, directed by Doug Hughes.

Anthony Mackie (Group 30) stars in the new Spike Lee film *She Hate Me*, a Sony Pictures Film written by Michael Genet and Spike Lee and directed by Lee.

Julian Shepard (Playwrights '01) accepted a one-year teaching assignment at his alma mater, Kenyon College, in Gambier, Ohio, beginning this month.

Caroline Bootle (Group 29) and **Kelly Ellin Miller** (Group 32) appeared this summer at the Shakespeare Festival of St. Louis

in *As You Like It*, directed by Risa Brainin.

In May, **Deborah Zoe Laufer's** (Playwrights '00) new play, *The Gulf of Westchester*, had its premiere at Florida Stage in Manalapan, directed by Louis Tyrell.

Adam Rapp's (Playwrights '00) *Finer Noble Gases*, a play he developed at Juilliard, will premiere this month at Rattlestick Theater in New York City. The production will feature Group 28 classmates **Robert Beitzel** and **Michael Chernus**, who were part of the Juilliard workshop.

1990s

Brooke Berman's (Playwrights '99) new play *The Triple Happiness* opened Off-Broadway at Second Stage in August starring Ally Sheedy and Group 29 alumnus **Jesse J. Perez**. Berman's play *Smashing* premiered at the Summer Play Festival on Theater Row in July in a production directed by Trip Cullman.

Lynn Collins (Group 28) can be seen in the Columbia Pictures film *13 Going on 30*, starring Jennifer Garner and directed by Gary Winick. Collins can also be seen opposite Al Pacino and Jeremy Irons in a new film version of Shakespeare's *The Merchant of Venice*, adapted and directed by Michael Radford, premiering this month at the Venice Film Festival.

Valerie Geffner (Group 28) stars with Karen Allen in the Stanley Buchtal independent film *Poster Boy*, directed by Zak Tucker and screened at the TriBeCa Film Festival in May.

Kevin Daniels (Group 27) appeared at the Gloucester (Mass.) Stage over the summer in the play *Compromise*, directed by Michael Morris.

Andrew McGinn (Group 27) can be seen at the Chicago Shakespeare Festival in *The Merry Wives of Windsor*, directed by Barbara Gaines.

In May, **Ian Belton** (Directing '97) directed the LAByrnth Theater Company's first collaboration with the Public Theater, *Guinea Pig Solo*, written by Brett C. Leonard. Also that month, Belton was awarded an N.E.A./T.C.G. Grant.

Jimonn Cole (Group 26) appeared in New York last spring in the Keen Company's new production of Thornton Wilder's *Pullman Car Hiawatha*, directed by Carl Forsman.

Julia Dion (Group 26) recently appeared in Arizona and California in Steve Martin's play *The Underpants*, a co-production between Arizona State Theater and San José Repertory Theater.

Steve Kunken (Group 26) and **Daniel Breaker** (Group 31) appeared Off-Broadway during the summer in Lynn Nottage's new play *Fabulation*, directed by Kate Whoriskey, at Playwrights Horizons.

Alan Tudyk (Group 26) can be seen in the 20th Century Fox film *I, Robot*, starring Will Smith and directed by Alex Proyas.

In June, **Opal Alladin** (Group 25) appeared in August Strindberg's *Miss Julie*, translated by Truda Stockenstrom and directed by Scott Schwartz, at the Cherry Lane Theater in New York.

David Conrad (Group 25) and **Matthew D'Amico** (Group 31) appeared together in August in a production of Shakespeare's *Richard II*, directed by Paul Mullins, at the New Jersey Shakespeare Festival.

In August, **Kate Jennings Grant** (Group 25) and **Tom Story** (Group 27) appeared together in Molière's *The Misanthrope*, directed by Anders Cato, at the Berkshire Theater Festival in Stockbridge, Mass.

Matthew Greer (Group 24) and **Adam Greer** (Group 27) are appearing at the Guthrie Theater in Minneapolis in a new production of Arthur Miller's *Death of a Salesman*, directed by Joe Dowling. Following its run at the Guthrie, the production will be presented at the Dublin Theatre Festival.

Julia Jordan's (Playwrights '96) new play *Boy* opened Off-Broadway at Primary



ALUMNI NEWS

Stages in May, directed by Joe Calarco.

Greg McFadden (Group 24) appeared last spring in *Mr. Roberts*, a co-production directed by Ed Stern at Repertory Theater of St. Louis and Cincinnati Playhouse in the Park. McFadden, whose short play *Between the Books* was part of the Don Quixote Project in New York in June, was seen last month with **Aidan Sullivan** (Group 29) in *Wildlife*, a new play by Victor Lodato at TheaterFest in Montclair, N.J.

Leah Ryan's (Playwrights '96) new short play *Fixed*, directed by Tara Karsian, was performed in a festival of new work at the Echo Theater Company in Los Angeles in June. The festival also featured new short plays by **Cusi Cram** and **Napoleon Ellsworth** (Playwrights '01) and **Ron Fitzgerald** and **David Lindsay-Abaire** (Playwrights '98).

Pilar Witherspoon (Group 24) and **Yvonne Woods** (Group 28) have been appearing together with Mikhail Baryshnikov in *Forbidden Christmas*, written and directed by the Georgian designer and puppeteer Rezo Gabriadze. The production premiered at the Guthrie Theater in Minneapolis, and was performed at the Spoleto Festival in Charleston, N.C., and at the Lincoln Center Festival in July.

Danny Mastrogiorgio (Group 23) appeared this summer in **Adam Rapp's** (Playwrights '00) new play *Gompers*, directed by Tracey Brigden, at City Theater in Pittsburgh.

Chris McKinney (Group 23) and **Robert Beitzel** (Group 28) appeared last spring at New York Theater Workshop in Kia Corthron's new play *Light Raise the Roof*, directed by Michael John Garces.

Kevin Orton (Group 23) is appearing now as Feste in a joint production of Shakespeare's *Twelfth Night*, directed by Edward Stern, at the Cincinnati Playhouse in the Park and St. Louis Repertory. Orton also composed music for the production.

Dallas Roberts (Group 23) stars with Colin Farrell and Robin Wright Penn in the Warner Brothers film *A Home at the End of the World*, directed by Michael Meyer and based on the novel by Michael Cunningham.

Viola Davis (Group 22) received the Drama Desk Award for Outstanding Actress in a Play for her performance in the play *Intimate Apparel*. Davis also won an Obie Award for this performance.

Laura Linney (Group 19), who appeared on Broadway over the summer in the revival of Donald Margulies' play *Sight Unseen*, directed by Daniel Sullivan, was nominated for an Emmy for Best Actress in a Comedy Series for NBC's *Frasier*.

Kurt Naebig (Group 19) recently directed the Buffalo Theater Ensemble's production of A.R. Gurney's play *Sylvia* in Chicago.

Marla Schaffel (Group 19) performed in the popular Broadway by the Year concert series, spotlighting the musicals of 1949, at Town Hall in New York last spring.

Jeanne Tripplehorn (Group 19) appears with Chloe Sevigny and Melora Walters in HBO's new drama pilot *Big Love*, produced by Tom Hanks and Gary Goetzman.

Jeff Weatherford (Group 19) directed writer-performer Lauren Weedman in her new solo theater piece *Wreckage* currently running at Theater Babylon in Seattle. *Wreckage* will be performed next at the Roy and Edna Disney/CalArts Theater's NOW Festival in Los Angeles.

1980s

In May, **Bill Camp** (Group 18) appeared in Tony Kushner's *Homebody/Kabul*, directed by Frank Galati, at the Brooklyn Academy of Music.

LisaGay Hamilton (Group 18) will appear on Broadway opposite Delroy Lindo and Phylicia Rashad in August Wilson's new play *Gem of the Ocean* next month, directed by Marion McCClinton.

Matt Servitto (Group 18) can be seen in the Madstone Films independent film

Rhinoceros Eyes, written and directed by Aaron Woodley.

In June, **Andre Braugher** (Group 17) appeared with Rob Lowe and Donald Sutherland in the TNT television drama *Salem's Lot*, directed by Mikael Salomon, based on the novel by Stephen King.

Geoffrey Lower (Group 16), **Matthew Sullivan** (Group 15), **Bryan Cogman** (Group 30), and **Will Beinbrink** (Group 32) appeared in Shakespeare's *Twelfth Night* this summer, directed by Jason Jones, at the Shakespeare Festival in Los Angeles.

David Rainey (Group 16) appeared last spring in a production of Suzan-Lori Parks's play *Topdog/Underdog*, directed by Amy Morton, at Hartford (Conn.) Stage.

Stephanie Roth-Haberle (Group 16) appeared last May at American Repertory Theater in Cambridge, Mass., in a new production of Sophocles' *Oedipus*, directed by Robert Woodruff.

Michael Wincott (Group 15) can be seen in *The Assassination of Richard Nixon*, an independent film starring Sean Penn and directed by Niels Mueller, which premiered at the Cannes Film Festival in May.

Wendell Pierce (Group 14) can be seen in the Chapeau Films independent movie *A Hole in One*, written and directed by Richard Ledes and screened at the TriBeCa Film Festival last spring.

Marcia Cross (Group 13) stars with Felicity Huffman and Teri Hatcher in the new ABC television series this fall called *Desperate Housewives*, co-produced by **Alexandra Cunningham** (Playwrights '00).

Michael Elich (Group 13) completed the U.K. tour of David Edgar's two-play political drama *Continental Divide: Mothers Against* and *Daughters of the Revolution* directed by Tony Taccone at the Barbican Theatre and Birmingham Rep. Elich continued the two-production run at La Jolla Playhouse over the summer.

Kevin Spacey (Group 12) will direct the Dutch playwright Maria Gross's *Cloaca*, which opens the season this month, and act in two other productions in his first season as artistic director of the Old Vic Theatre Company in London.

Val Kilmer (Group 10) is in *Blind Horizon*, a Lions Gate Film directed by Michael Haussman and screened last spring in Austin, Tex., at the South by Southwest Film Festival. Kilmer can be seen playing Moses this month at the Kodak Theater in Hollywood in a limited engagement of a stage musical production of *The Ten Commandments*.

Richard Ziman (Group 10) appeared with **Charles Borland** (Group 30) in Shakespeare's *Hamlet*, directed by Mladen Kiselov, at the Long Wharf Theater in New Haven, Conn., last spring.

Nancy Opel (Group 9) continues her role as Yente in the Broadway revival of *Fiddler on the Roof*, starring Alfred Molina.

1970s

Michael Butler (Group 8) recently directed the American premiere of *Mary's Wedding* at San José Repertory Theater, featuring **Julie Jesneck** (Group 32). Butler also appeared in a TheaterWorks production of Willa Cather's *My Ántonia* in May, adapted and directed by Scott Schwartz, in Mountain View, Calif.

Keith David (Group 8) can be heard with Nathan Lane, Bernadette Peters, and Carol Burnett on the new two-CD album of the 1967 musical *Sherry!* based on Kaufman and Hart's play *The Man Who Came to Dinner*.

Boyd Gaines (Group 8) and **Darren Pettie** (Group 30) appeared in the premiere of Terrence McNally's play *Dedication or the Stuff of Dreams*, directed by Scott Ellis, at the Williamstown (Mass.) Theater Festival last month.

Laura Hicks (Group 7) appeared last spring in Manhattan Ensemble Theater's production of *Hannah and Martin*, a

new play written by Kate Fodor and directed by Ron Russell.

Frances Conroy (Group 6), who returned to the HBO series *Six Feet Under* in June, can be seen in the Warner Brothers film *Catwoman*, starring Halle Berry and directed by Pitof.

Kelsey Grammer (Group 6) was nominated for an Emmy for Outstanding Actor in a Comedy for NBC's *Frasier* this summer.

Robin Williams (Group 6) stars in the Lions Gate film *House of D*, written and directed by David Duchovny, which premiered at the TriBeCa Film Festival in May.

Lyn Greene (Group 5) and **Richard Levine** (Group 6) are writers and co-executive producers on the second season of the FX television series *Nip/Tuck*.

William Hurt (Group 5) can be seen in the Touchstone Pictures film *The Village*, written and directed by M. Night Shyamalan.

Mandy Patinkin (Group 5) returns to the Showtime series *Dead Like Me* on Sunday evenings this fall.

Gregory Mosher (Group 4) directed a revival of Tennessee Williams's *The Glass Menagerie*, starring Sally Field, at the Kennedy Center in Washington in July.

Stephen Henderson (Group 1) appeared in June in the HBO film *Everyday People*.

Kevin Kline (Group 1) was nominated for an Outer Critics Circle Award and a Tony Award for his role of Falstaff in *Henry IV*. Kline won the Drama Desk Award for his performance.

Patti LuPone (Group 1) played opposite Kristin Chenoweth in a semi-staged production of Leonard Bernstein's *Candide*, directed by Lonny Price, with the New York Philharmonic at Avery Fisher Hall in May.

MUSIC

2000s

The Fader Quartet won the Saunderson Award at the 58th annual Coleman Chamber Ensemble Competition in Pasadena, Calif., in April. The members of the quartet are current students Jonathan Chu, Youming Chen, and Caitlin Sullivan, as well as **Melody Fader** (MM '04, *collaborative piano*). Fader also performed with violinist Lynn Bechtold at Greenwich House Music School in May.

Demetrios J. Karamintzas (MM '04, *oboe*) has been appointed principal oboist of the Jerusalem Symphony Orchestra. He has recorded an obbligato part on the *American Idol* season three cast album, *Greatest Soul Classics*, released by RCA Records.

Adam Birnbaum (AD '03, *jazz studies*) was the winner of the triennial 2004 American Jazz Piano Competition. He received \$15,000 and the opportunity to perform at the Indianapolis Jazz Festival.

Morgan (née Grunerud) James (BM '03, *voice*) is currently performing in a touring production of *Camelot* starring Robert Goulet. James has written for *The Sondheim Review*. She recently performed in a new musical at the Eugene O'Neill Theater Center. This fall and winter she will play Mabel in *Pirates of Penzance* at Missouri Repertory Theater and will reprise the role at the Arizona Theater Company.

Ihn-Kyu Lee ('02, *voice*), as one of the finalists of the Altamura/Caruso International Voice Competition, performed in a recital at the Italian Cultural Institute in New York in April.

BMG Classics signed the Brown family—**Deondra Brown** (BM '01, *piano*; MM '03, *collaborative piano*), **Desirae Brown** (BM '01, *piano*; MM '03, *collaborative piano*), current students Gregory and Melody Brown, and **Ryan Brown** (MM '85, *violin*)—to a recording contract. An album is planned for release in early 2005.

Melissa Shippen (BM '01, MM '03, *voice*) has been named a Filene Young

Artist. As a result of the award, she performed the role of Mimi in the Wolf Trap Opera Company's production of *La Bohème* this summer as well as singing in a recital of French music.

The Park Avenue Chamber Symphony gave a benefit concert in June that featured winners of the Concert Artists Guild competition as soloists with the orchestra at Merkin Hall. **Asmira Woodward-Page** (MM '01, *violin*) performed the Mendelssohn Violin Concerto, and **Christina Jennings** (BM '94, MM '96, *flute*) performed the Mozart Flute Concerto in D, K. 314.

Richard Todd Adams (MM '00, *voice*) won the 2004 Lotte Lenya Competition for Singers, established by the Kurt Weill Foundation.

The **David Glukh** (CRT '00, *trumpet*) Klezmer Ensemble (**Ronn Yedidia** [BM '86, MM '88, DMA '91, *composition*], Glukh, **Dan Auerbach** [BM '95, MM '97, *violin*], percussionist Yuval Edoot, and bassist Eddy Khaimovich) performed with violinist Lara St. John at Satalla in New York in June. The ensemble's new CD is now available from its Web site, www.glukh.com, and other retail sites.

Brian McWhorter (MM '00, *trumpet*) and Aaron Trant, as the ensemble Endy Emby, performed at Greenwich House Music School in May. The concert included premieres by Curtis Hughes, Trant, and McWhorter.

1990s

Erik Nielsen (BM '99 *oboe, harp*) completed his second season as a coach and assistant to the music director at the Oper Frankfurt in Germany. In June he orchestrated and conducted a cycle of six short Offenbach operas, and in February 2005 he plans to conduct a new production of Britten's *Curlew River*.

I-Chen Chen's (BM '98, MM '00, *piano*) performances were broadcast on Manhattan Classical Opera and Concert Series by Manhattan Neighborhood Network on channels 56/34 (Time Warner) or 108/107 (RCN) in May and June. Her performances were also shown on www.mnn.org.

Asako Hirabayashi's (DMA '98, *harpsichord*) Sonatina No. 2 for solo harpsichord won first prize in the 2004 Alienor Harpsichord Composition Competition in Durham, N.C. She gave solo concerts at the Rome Musical Festival of the Nations and the 2004 International Bach Festival "organum" in Ukraine. She recently formed a duo with Yuko Heberlein, a former St. Paul Chamber Orchestra violinist, concertizing in St. Paul and Minneapolis.

Inbal Segev-Sarid (BM '98, '99, *cello*) toured this season with the American Chamber Players, performing in North Carolina, Georgia, Tennessee, Kentucky, Indiana, and Florida. She also performed a chamber music program at the Guggenheim Museum with the cellists of the New York Philharmonic. Segev-Sarid has appeared with the Chamber Orchestra of Albuquerque and at Alice Tully Hall with the New York Symphonic Ensemble. She recently completed her annual tour to Israel, which included a live radio broadcast of a recital in Jerusalem. Her third CD, *Nigun*, was released in April on the Vox label.

The Solstice Music Festival held its inaugural season in TriBeCa this June. Performers included **Hai-Ye Ni** (MM '95, *cello*), **Alexander Fiterstein** (BM '00, MM '02, *clarinet*), **Alpin Hong** (MM '01, *piano*), and the Avalon String Quartet (**Blaise Magniere** [AD '03, *resident quartet*], **Sumire Kudo** [AD '03, *resident quartet*], **Marie Wang** [AD '03, *resident quartet*], and **Tony Devroye** ['96, *viola*]). Ni also performed at the 35th Anniversary Gala Concert of the Children's Orchestra Society at Alice Tully Hall in May.

Mattia Zappa (ACT '95, *cello*) and

SPOTLIGHT ON CAROLE JOHNSON

Dance Pioneer Down Under

Carole Johnson's "unconscious quest" ever since her Juilliard days was to do something different, to make a significant contribution to dance. When she watched the Aboriginal dancers who participated in the opening ceremony of the Sydney 2000 Olympics—many of whom had studied or taught at the school she helped establish—she knew she had done just that.

SERVING as a liaison between modern dance and the traditional dances of the Aboriginal and Indigenous peoples of Australia, Carole Johnson (B.S. '63, *dance*) has always stood her ground as a woman of persistence. Growing up in New Jersey and Philadelphia, she was supported by her family in her endeavors to dance from the very beginning. "I was always athletic. As a baby I was always doing tricks in the crib. My mother tells the story that she went to the ballet when she was carrying me and maybe that's where I got the desire to dance."

As a young African-American growing up in the 1950s, Johnson was faced with racial bias. She found her escape from social oppression in dance. The Philadelphia Ballet Guild was one of the few non-segregated institutions at the time. Johnson had the great opportunity to flourish as a young dancer under the tutelage of Antony Tudor, Madeleine Gavers, and Alfredo Corvino. She felt the fire within to learn. "I persisted ... I wanted more than anything else in the world to be a dancer."

Johnson's determination led her to Juilliard. "My earliest memory of Juilliard is actually the first audition ... it is memorable because I did not pass." Her parents suggested she apply at other schools, and she began her college studies at Adelphi College on Long Island in the fall of 1958. Johnson did not give up too easily: "I knew I would get into Juilliard. After the first year at Adelphi, I auditioned again, and the second time I was accepted."

At Juilliard, she could achieve exactly what she wanted. "I was so happy to be dancing all day," she recalls. She studied Martha Graham technique with Helen McGehee, Ethel Winter, Bertram Ross, Mary Hinkson, and Donald McKayle. Ballet teacher Margaret Black was "the best and greatest teacher that I ever had in relation to helping me to understand placement. I have patterned my teaching after her." Johnson flourished in her years at Juilliard, yet had to deal

with the racial biases of the time once she graduated.

In the mid 1960s Johnson joined Eleo Pomare's newly formed dance company and became part of the vibrant Harlem dance scene. She ran the Harlem Cultural Council's Dancemobile for two years, and formed the organization that presented the first National Congress of Blacks in Dance, with some 400 participants.

Through touring with Pomare, she came to Australia—the first place she realized she could be "totally free from racial thoughts. I could just work in the dance classes. Somehow there were no racial barbs directed at African-Americans. In many ways they were admired." She had found an environment in which she could grow even more as a dancer, and stayed.

In the early '70s, Johnson introduced modern dance and the concept of performing as a career

to the Indigenous people, who were also struggling to maintain their own dance traditions as they lost their land and moved into the cities. "People saw that through dance they could express themselves in relation to social and political issues; the contemporary dance had a purpose," she says. "What I was doing was just an extension of what I had been doing in the U.S., working with other black people who had been oppressed and repressed." But it wasn't quite the same—at home, she had been working with professionals; in Australia, she was starting from the very beginning.

Johnson played a vital role in establishing Naisda, the National Aboriginal Islander Skills Development Association, a school that integrates mainland Aboriginal and Torres Strait Islander dance skills with higher education accreditation. Her 13 years of persistent hard work saw their culmination in the founding of the Bangarra Dance Theatre Australia, a professional company. In 1999 Johnson was inducted into Australia's Dance Hall of Fame, and in 2003 she received the Australian Government Centenary Medal for her work with the Indigenous community through dance.

In her early 30s, Johnson faced the decision of whether to return to the U.S. and become a ballet dancer or remain in Australia and shift toward becoming an administrator, teacher, writer, and mother. She stayed—"and I am glad I made that decision. I eventually had a wonderful son."

—Gary Gatzke



Carole Johnson and Bree-an Munns, a dance student, in 1993.

Massimiliano Mainolfi (ACT '96, *piano*) performed in Bologna, Zurich, Lucerne, and Amsterdam this spring. In the summer, they gave concerts at the Hague. They plan to tour South Africa in the fall.

Peter Sang-Wook Jo's (BM '94, MM '96, *composition*) latest work for orchestra, *Once Upon a Time*, Op. 104, was performed throughout the U.S., including concerts at Carnegie Hall and in Philadelphia, Baltimore, and Seattle in June. The work was also performed in three cities in Korea that month.

Audra McDonald (BM '93, *voice*) won a Tony Award, a Drama Desk Award, and an Outer Critics Circle Award for her role in *A Raisin in the Sun*.

Franco Pomponi ('93, *voice*) made his Canadian Opera debut as Ford in Verdi's *Falstaff*, conducted by Richard Bradshaw and directed by Colin Graham.

Sarah Watkins (MM '92, DMA '98, *accompanying*) performed with violinist Natalia Lomeiko at the Ilott Theater in New Zealand in June as part of the Livewire concert series.

In August composers Justine F. Chen (a current doctoral student), Joshua Fried, **Beata Moon** (BM '90, *piano*), and Randall Woolf collaborated with poets Latasha N. Nevada Diggs, R. Erica Doyle, Elena Georgiou, and Sanjana Nair in a performance at the Flea Theater in Manhattan. Musicians Christian Hebel, Marija Ilic, Rubin Kodheli, and Kamala Sankaram also performed.

1980s

Lisa Ponton Massey (MM '89, *viola*) performed a Telemann viola concerto in August with "The President's Own" Marine Chamber Orchestra in Washington. Other recent solo performances with this ensemble include Hindemith's *Kammermusik* No. 5 for Viola and Orchestra and Bruch's Concerto for Clarinet, Viola, and Orchestra with clarinetist Jeffrey Strouf.

Jennifer Scriggins (BM '88, *horn*) performed Mozart's Horn Concerto No. 2 in May with the Spokane Symphony, where she is principal horn, under the direction of Morihiko Nakahara, at Eastern Washington University's Showalter Auditorium.

Frederic Chiu (MM '87, *piano*) performed Prokofiev's Left Hand Concerto with the Riverside Symphony, George Rothman conducting, at Alice Tully Hall in June.

Anatole Wieck (DMA '87, *viola*) conducted the Blumenau Chamber Orchestra and at Villa Lobos Hall of the Teatro Nacional Claudio Santoro in Brazil this June. The program included works by Brazilian composers Aquino and Vasconcelos as well as Andriasov, Bach, Handel, Janacek, and Copland.

Perpetua, a chamber opera by **Victor Kioulaphides** (MM '86, *double bass*) was given its premiere by Nexus Arts at the University Settlement in New York in June.

Amy Porter (BM '86, MM '87, *flute*) is soloist on the newly released premiere recording of William Bolcom's *Lyrical Concerto* for Flute and Orchestra. The piece consists of four movements; *Leprechaun*, *Waltz-Clog*, *Memory*, and *A Bespoke Rondo*. She was the featured recitalist and guest for the Seattle Flute Society's annual 2004 Horsfall Competition, performed for the Portland Flute Society in recital, and was the guest artist at the Dana Flute Festival held at Youngstown State University. She served on the faculty of the Marrowstone Music Festival in Bellingham, Wash., in August. This season Porter will perform the Foss Concerto and Mozart D-Major Concerto with the Tupelo (Miss.) Symphony with husband Steven Byess and Louis Lane conducting.

Chief Master Sergeant **Edward J. Teleky** (BM '86, MM '87, *percussion*), who serves as drum major and musical director for the Ceremonial Brass, the United States Air Force Band in Washington, led the

Raritan Valley Symphonic Band in a concert of American works in June in Hillsborough, NJ. The program included *MetaMarch* by **Steven Bryant** (PS '97, *composition*), which was commissioned by the band in celebration of its 20th anniversary, and *Marche Comique* by **Mark Zuckerman** ('66, *composition*), who is a recipient of a New Jersey State Council on the Arts Fellowship for 2004.

Ron Wasserman (MM '85, *double bass*) had the first recording of his compositions released this summer on Red Bandanna records. Included are the *Suite of Historical Dances* for Strings and Harpsichord and *Lament and Restoration*, a 9/11 memorial violin concerto performed by the mother of a World Trade Center disaster victim, Welles Crowther. Andrea Quinn conducted the orchestra of Lincoln Center professionals and Juilliard students. All proceeds from the sale of the recording will be donated to a youth-initiative charity in Crowther's name and to musical nonprofit organizations.

Maria Radicheva (BM '84, MM '85, *violin*) gave master classes to the members of Bangkok Symphony Orchestra and students of the B.S.O. Music School, presented by the B.S.O. Foundation, in February.

The Holy Apostles Community Chorus gave a concert titled *By the Rivers of Babylon—Music of the African and Jewish Diasporas* in June at the Church of the Holy Apostles. The chorus was accompanied by **J. David Williams** (MM '84, *organ*) and directed by Jack Eppler.

Jeffrey Biegel (BM '83, MM '84, *piano*) gave a recital at Pringle-Ward in New York in May. The repertoire included his own transcription of Vivaldi's *The Four Seasons* and two New York premieres: *Gira Con Me* by Afanasieff/Foster/Quarantotto and *Prelude in B-flat Major* by Lubbock.

JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*) has been appointed artistic adviser by the Honolulu Symphony. She will provide overall artistic guidance and planning expertise for the symphony's 2005-06 and 2006-07 seasons. She will conduct the orchestra in December in Beethoven's Symphony No. 9. The Buffalo Philharmonic Orchestra, where Falletta is music director, received ASCAP's second place award for programming of contemporary music at the American Symphony Orchestra League's national conference in Pittsburgh in June. Falletta conducted the Virginia Symphony Orchestra for a recording with **Paul Tobias** (BM '67, *cello*) titled *The American Cello*. It includes cello concertos by Samuel Barber, Chen Yi, and faculty member **Behzad Ranjbaran** (MM '88, DMA '92, *composition*).

Nadja Salerno-Sonnenberg (PS '82, *violin*) appeared at the Ravinia, Aspen, and Cabrillo music festivals this summer. This season she is to perform with the Chattanooga, Columbus, Seattle, San Diego, Colorado, Napa Valley, St. Louis, Madison, Houston, Utah, and Dallas Symphonies, as well as the Philadelphia Orchestra and Royal Liverpool Philharmonic.

Sara Davis Buechner (BM '80, MM '81, *piano*) released a recording of the music of Rudolf Friml for Koch International records. (*See Discoveries on Page 7.*) This month, Buechner's CD featuring the piano music of Joaquin Turina will be released by that label. Buechner was the featured guest artist at the Hornby Music Festival in British Columbia, Canada, during the summer. Her fall schedule includes performances of the Gershwin Concerto in F with the Illinois Symphony in Bloomington and Springfield. She will perform Turina's *Rhapsodica Sinfonica*, Mozart's K. 449, and Hindemith's *Four Temperaments* with Boris Brott and the McGill Chamber Orchestra and will also appear with Kirk Muspratt and the New Philharmonic. Other fall performances include the *Spellbound Concerto* with the

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Federal Way Symphony in Washington and the Grand Forks (ND) Orchestra. She will give solo recitals throughout the U.S., Japan, Philippines, and Australia.

Patrick Neher (BM '80, MM '81, *double bass*) recently celebrated his 20th year as a professor at the University of Arizona. His sixth solo album, *Soliloquy*, which includes music of composers who were students of the late David Walter, was released this spring. Neher's article in *Double Bassist* magazine (Spring 2004) commemorates Walter's 91st birthday.

William Ransom (BM '80, MM '81, *piano*) gave a solo recital at the Eglise Saint-Merry in Paris and was on the jury for the seventh Jean Françaix International Competition in April.

1970s

Susan Fisher (MM '79, *composition*) had selections of her work *The Madrigals of Mary Magdalen* performed by the Cathedral Choral Society in Bethlehem, Penn., in April. The a cappella hymn *We Pray for Peace* was given its premiere by the Concord Chamber Singers in Allentown in June.

Laurine Celeste Fox (MM '79, *trumpet*) and the orchestra Celebrate performed in a presentation of *Musique de France* in June. The concert at the Blessed Sacrament Church in New York featured Debussy's *L'Enfant Prodigue* and some of Canteloube's *Chants d'Auvergne*.

Dauri Podenski Shippey (BM '78, MM '80, *voice*) sang the title role in Puccini's *Turandot* with Little Opera of New Jersey in April. Several of her Passaggio Chorale students sang in the children's chorus of this production, conducted by Robert W. Butts. She directed the chorale in six concerts in this spring, in which 35 children, ages 6 to 17, performed classical and folk songs in 10 languages in New Jersey, including concerts sponsored by Princeton Presbyterian Church and Princeton Fine Arts Council. Guest artists included cellist Jeffrey Shah, flutist Kevin Willois, and the debut of Passaggio's 12-member bell choir. In the spring, Shippey performed works of Puccini, Bernstein, Brahms, and Mendelssohn with **Sybille Johner** (DMA '99, *cello*) and pianist Kyu-Jung Rhee in Princeton, N.J.

Laurel Zucker ('78, *flute*) performed at Carnegie Hall in April and at the Mondavi Center in California in March. Zucker has three 2004 CD releases available on Cantilena Records: *The Claude Bolling Suites for Flute and Jazz Piano Trio* (two-CD set); *Caliente!* (Laurel Zucker and Christopher Caliendo perform world music for flute and guitar); and *The Kuhlau Flute Duos and Divertissements* (with Renee Siebert, a two-CD set).

The Colorado Symphony, where **Marin Alsop** (BM '77, MM '78, *violin*) is music director, received an ASCAP Adventurous Programming Award in June for orchestras with annual budgets of \$5.2-\$13.6 million. The Cabrillo Music Festival, where Alsop is music director and principal conductor, also received an award for festival orchestras.

Joel Feigin's (MM '77, DMA '82, *composition*) work *Echoes From the Holocaust* was performed by the Ensemble for Contemporary Music in its 2004 Primavera Festival at the University of California-Santa Barbara in April.

Faith Esham (BM '76, MM '78, *voice*), who is on the faculty at Westminster Choir College and Rutgers University, has taken on a third appointment in September at New Jersey City University in Jersey City. She also continues her private studio in Manhattan.

Jeffrey Kahane ('76, *piano*) will succeed **Marin Alsop** (BM '77, MM '78, *violin*) as music director of the Colorado Symphony Orchestra.

David Smeyers (BM '76, MM '77, *clarinet*) has recently been appointed Professor of Ensemble Direction for New Music at the Musikhochschule in Cologne, Germany. As artistic director of the

Hochschule's ensemble for new music, he conducted performances in May and June of Giacinto Scelsi's *Anahit* and the Schoenberg arrangement of Mahler's *Songs of a Wayfarer*.

A More Perfect Union, a dance-opera about the U.S. Constitution, with music by **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), libretto by Isaiah Sheffer, and choreography and design by Ruth Priscilla Kirstein, was presented by the Center for Contemporary Music in May at Symphony Space.

Juliana Osinchuk (BM '75, MM '75, DMA '81, *piano*) performed the premiere of Alaskan composer Philip Munger's Piano Concerto No. 1 with the Anchorage Symphony, Randall Fleischer conducting. The concerto was inspired by the Alaskan marine adventure of the "Ruby XIV" World War II tugboat. Osinchuk also performed Liszt's Piano Concerto No. 1.

In June, **James Richman** (MM '75, *harpsichord*) performed the solo harpsichord works of Jean-Philippe Rameau at Florence Gould Hall of the French Institute/Alliance Française in New York. This concert was part of a French Baroque series presented by Concert Royal. In May, another concert in this series included performers Sandra Miller, **Judson Griffin** (MM '75, DMA '77, *viola*), Lisa Terry, Christine Gummere, Ava Pine, and Scot Cameron.

Andrew Violette (BM, MM '75, *composition*) released a new CD, *The Death of the Hired Man*, on the Innova label, part of the American Composers Forum. His previous CD, *Piano Sonatas 1 and 7*, was selected as one of three best of 2003 in the new music category by *The Boston Globe*.

Andreas Klein (PGD '74, *piano*) performed Schumann's Concerto in A Minor with the Evansville Symphony Orchestra; Mozart's Piano Concerto No. 12 in A Major, with the Adrian

Symphony; and Saint-Saëns's Concerto No. 2 with the Manistee Symphony. He recently gave recitals in Missouri, Ohio, and Kentucky. In July, he was recording producer and engineer for the American Festival for the Arts in Houston.

Naxos released Vol. 7 of the complete piano works by Enrique Granados performed by **Douglas Riva** (BM '74, MM '75, *piano*) in June. Vol. 8 will be released in January 2005.

Jack W. Jones (DMA '73, *organ*) is the organist and director of music for the Royal Poinciana Chapel in Palm Beach, Fla., where he directs a professional choir and plays a 90-rank Austin Pipe organ. Jones is also founder and director of the Masterworks Chorus of the Palm Beaches, a community chorus. The chorus celebrated its 25th anniversary this year with a patriotic concert, an annual performance of Handel's *Messiah*, and a production of Mendelssohn's *Elijah*.

The Emerson String Quartet, which includes alums **Philip Setzer** (BM '73, MM '74, *violin*), **Lawrence Dutton** (BM '77, MM '78, *viola*), and **Eugene Drucker** (DIP '72, PS '73, *violin*), received the 2004 Avery Fisher Prize, becoming the first chamber ensemble to receive the award. The quartet has recently played a three-concert series focusing on the spiritual dimensions of music, featuring works of Haydn, Bach, and Beethoven, for the Great Performers series at Lincoln Center. This season at Carnegie's Zankel Hall, the group will perform all the Mendelssohn quartets. The two most recent Emerson Quartet releases on Deutsche Grammophon are Bach's *Art of the Fugue* and Haydn's *Seven Last Words of Our Savior on the Cross*.

Jeffrey Swann (BM, MM '73, MDA '80, *piano*) performed the complete Beethoven sonatas in eight recitals at Bargemusic in Brooklyn this summer. Swann and **Dmitry**

Rachmanov (BM '81, MM '82, *piano*), and faculty member David Dubal performed at Mannes College's International Keyboard Institute and Festival in July.

Richard Henrickson (BS '72, MM '73, *violin*) performed Mozart's Divertimento No. 3 and Double Viola and Horn Quintet, Brahms's Clarinet Quintet, and Schubert's "Trout" Quintet at the Finger Lakes (N.Y.) Chamber Music Festival with members of the Manhattan Chamber Orchestra in June and July.

Wilfredo Deglans (BM '71, MM '72, *violin*) performed Vivaldi's *Four Seasons* ("Spring" and "Summer") with the Rochester Philharmonic Orchestra, conducted by Christopher Seaman, at the Finger Lakes Performing Arts Center in Canandaigua, N.Y., in July.

Allen and **Madeleine Hsu Forte** (BM '70, MS '71, *piano*) were invited to give lectures and master classes at the Toho Gakuen School of Music, the Musashino Music Academy, Tokyo University, and Tokyo University of Fine Arts and Music in June. In October they will participate as lecturers and pianists in the Petrarch Celebration (1304-2004) at Johns Hopkins University. Madeleine Forte performed a recital at the Summer Festival of the International Piano Institute of Santa Fe in August.

Max Lifchitz (BM '70, MS '71, *composition*) was the pianist for a Cinco de Mayo concert at Christ and St. Stephen's Church, and in June he conducted a chamber orchestra concert at Riverside Church.

Ronald Romm (BM '70, MS '71, *trumpet*) and **Avis Fedge Romm** (BM '69, MS '70, *piano*) perform together as a duo. Ronald Romm is on the faculty of the University of Illinois at Urbana-Champaign as professor of trumpet and B.A. Nugent Professor of Chamber Music. Both of the Romms have active teaching careers in addition to their concert performance schedule.

1960s

Rita Chen Kuo (DIP '67, PGD '68, *piano*) gave a concert in March for her alma mater, the National Taiwan University School of Pharmacy, to celebrate its 50th anniversary. She played works by Bach, Clementi, Gottschalk, Chopin, Debussy, four contemporary Taiwanese composers, and her own transcriptions of Taiwanese songs.

Dan Farber (BS '66, *percussion*) has taught English at the Buckingham Browne and Nichols School in Cambridge, Mass., for 34 years. In June 2003, he received the Teacher Excellence Award from the graduating class. He credits former percussion faculty member Saul Goodman with passing on his passion for teaching.

Martha Tibbetts (BS '66, *voice*) retired as director of the William Floyd High School Concert Choir after 33 years of teaching vocal and choral music on Long Island. At her last performance, she premiered a work written for her and her choir, commissioned from Norman Dello Joio, titled *Passing Strangers*. An article written by Tibbetts and her students, called "An Interview with Norman Dello Joio," appeared in the April issue of the *American Choral Directors Association Journal*. She has a vocal studio in her home and is an adjunct professor at the Aaron Copland School of Music, Queens College.

Thomas Pasatieri's (BM '65, MM '67, DMA '69, *composition*) song cycle *Letter to Warsaw* received its premiere with the Seattle Symphony, conducted by **Gerard Schwarz** (BS '72, MM '90, *trumpet*).

John McCauley (MS '64, *piano*), music director of the Chamber Orchestra of Science and Medicine, conducted programs of Bach, Poulenc, Mozart, Bolcom, and Stravinsky at Columbia University's Music at St. Paul's series in October and March last season. McCauley also conducted the orchestra's Beethoven Birthday Celebration concert at New York's Advent

Lutheran Church in December.

Arabesque Recordings has released a CD featuring **Paula Robison** (BS '63, *flute*), the Charleston Symphony Orchestra, and conductor Bundit Ungrangsee titled *Mozart in Love*.

Barbara Speer (MS '63, *piano*) and faculty member Charles Neidich performed in April at the Herbert Sucoff Memorial Award Benefit Concert at Queens College. The award will be presented to an outstanding graduate student in composition.

Diana Mittler (BS '62, MS '63, *piano*) celebrated her 25th season as pianist and director of the Con Brio ensemble. The season's 14 concerts included performances by faculty member **André Emelianoff** (BS '65, *cello*), **Anton Miller** (MM '89, *violin*), and **Barbara Ann Martin** (BM '70, MS '72, *voice*). During the 2003-04 school year, Mittler conducted the Lehman College and Community Chorus and Orchestra in two semi-annual concerts in the Lehman Concert Hall.

Dianne Goolkasian Rahbee's ('60, *piano*) works were performed by students of Judith Olson and guest artists at the Bloomingdale Music School in New York in April. The Concertino No. 2 for Piano and Orchestra, which was commissioned by the school, received its U.S. premiere in March at Christ and St. Stephen's Church with pianist Diane Wu. Goolkasian Rahbee's Piano Sonata No. 4 received its European premiere in Liege, Belgium, in January and was also performed in Kristiansund, Norway, in February with pianist Diane Andersen, for whom it was written. The premiere of Fanfare, Op. 137 (Brass Ensemble), was performed at the Annual Seminar on Contemporary Music for the Young at the Rivers Music School in Weston, Mass., as well as her Preludes, Op. 115, for piano solo.

Peter Schickele (MS '60, *composition*) hosted the fifth annual ASCAP Concert Music Awards presentation at the Walter Reade Theater in May.

1950s

The premiere of **Lita Grier's** (BS '57, *composition*) *Songs From Spoon River* was given in July at the Ravinia Festival. Faculty member Margo Garrett, soprano Malia Bendi Merad, mezzo-soprano **Brenda Patterson** (MM '02, *voice*), tenor Benjamin Sosland (who is a current doctoral candidate), and baritone Matthew Shaw were the performers. Also in July, WFMT broadcast a retrospective of Grier's music, originally performed in February at Music in the Loft in Chicago.

Sylvia Glickman (Foodim) (BS '54, MS '55, *piano*) has had a book, *Women Composers: Music Through the Ages*, Vol. 7, published by G.K. Hall/the Gale Group. This is part of a multi-volume anthology she coedits. She also coedited the single volume *From Convent to Concert Hall: A Guide to Women Composers*, published by Greenwood Press. She has been commissioned, along with 30 other women composers, by the Laurel's Project to write a solo flute work. Her *Dances and Entertainments* for piano was performed in Lincroft, NJ, in March; her string quartet *The Walls Are Quiet Now* was performed at the Delaware Chamber Music Festival in June.

Kenneth Lane ('51, *voice*) sang a program called Love and Heroes at the New York Yoga Expo in June at the New Yorker Hotel in Manhattan.

Maurice Hinson ('50, *piano*) has added another book to his oeuvre with Indiana University Press, titled *The Pianist's Dictionary*.

1940s

Elaine Murray Stone ('41, *piano*) was the recipient of the first Martha Rivers Ingram Award for excellence in the arts in April. Stone is the author of 20 books and is a composer of piano, choral, instrumental, and symphonic works. □

FACULTY AND STUDENT NEWS

FACULTY

Dance faculty member **Carolyn Adams** directed the 2004 School of Dance program of the New York State Summer School for the Arts at Saratoga Performing Arts Center, Skidmore College.

Collaborative piano faculty member **Audrey Axinn** (DMA '98, *accompanying*) performed at Baruch Performing Arts Center in New York in April for a benefit concert that raised money for Doctors Without Borders. The concert included works by Grieg, Liszt, Debussy, and Chopin.

The Martha Graham Dance Company performed at City Center Theater in New York in April. Artistic directors and principal dancers **Terese Capucilli** and **Christine Dakin** are on the dance faculty. **Gelan Lambert** (BFA '99) and **Heidi Stoeckley** (BFA '01), both Martha Hill Prize recipients, danced with the company. Works by Stoeckley and **Andrea Miller** (BFA '04) were presented in the Student Choreography Showing, which took place at the Martha Graham School of Contemporary Dance in May.

Viola faculty member **Heidi Castleman** was awarded the Maurice W. Riley Viola Award at the American Viola Society Congress in June. The Maurice W. Riley Viola Award for Distinguished Contributions to the Viola in Teaching, Scholarship, Composition, Philanthropy, or Service to the A.V.S. History is named for the second A.V.S. president and author of History of the Viola, Dr. Maurice W. Riley.

Andra Corvino, of the dance faculty, replaced her sister Ernesta in June and part of July, teaching ballet classes at Gina Gibney's Studio 5-2 in New York.

Faculty member **Vivian Fung**'s (BM '96, MM '97, DMA '02, *composition*) and Howard Quilling's new song cycles received their New York premieres by **Max Lifchitz** (BM '70, MS '71, *composition*) and Gayla Bauer Blaisdell in May at Christ and St. Stephen's Church. Also at this concert **Lisa Hansen** (BM '81, *flute*) gave the New York premiere of Harry Bulow's *Syntax* and Helena Michelson's *Enchanted Flutist*.

Dance faculty member **Laura Glenn** (BS '67, *dance*) was the artistic director of White Mountain Summer Dance Festival at Springfield (Mass.) College.

Drama Division Director **Michael Kahn**'s production of *Cyrano de Bergerac* opened at the Shakespeare Theater in June. The production featured Group 25 alumni **Ryan Artzberger** and **Claire Lautier** and Group 27 alumnus **Gregory Wooddell**.

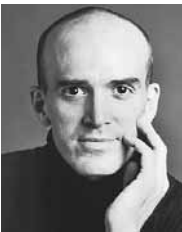
Linda Kent (BS '68, *dance*), a member of Juilliard's dance faculty, was dance department head at the Perry-Mansfield Performing Arts School in Steamboat Springs, Colo. **Elizabeth Keen** was a faculty member and **Stephen Pier** ('77) was guest artist. **Christina Paolucci Duncan** (BFA '95) was a faculty member and **Jessica Lang** (BFA '97) and **Elisa Clark** (BFA '01) were guest artists.

Graduate studies and music technology faculty member **Mari Kimura** (DMA '93, *violin*) performed at the Music at the Anthology Festival in May at the Paula Cooper Gallery in New York. She played *Shatter Cone*, commissioned for her by the festival from Panayiotis Kokoras, and performed alongside GuitarBot, a mechanical guitar developed by the League of Musical Urban Robots.

Drama faculty member **Kate Mare** was the voice coach on a revival of Shakespeare's *Much Ado About Nothing*, directed by David Esbjornson, at the Delacorte Theater in Central Park during the summer.

Playwriting faculty members **Marsha Norman** and **Christopher Durang** have received the Margo Jones Award, established by Jerome Lawrence and Robert E. Lee, given yearly in memory of one of the pioneers of the American professional theater. (See article on Page 24.) Norman's Pulitzer Prize-winning play *night, Mother*

will be revived on Broadway this fall in a production to be directed by Michael Mayer and starring Brenda Blethyn and Edie Falco. A new musical based on Alice Walker's novel *The Color Purple*, for which Norman is writing the book, will receive its premiere in a production by Gary Griffin at the Alliance Theater in Atlanta this month.



Stephen Pier ('77), of the dance faculty, worked on a suite of dances from Stravinsky's *Petroushka* at the Atlanta Ballet and taught at its summer professional program with his wife, Miki Orihara, in July.

In May and June, dance faculty member **Alphonse Poulin** was guest teacher for the Ballet Gulbenkian in Lisbon, where he had the pleasure of seeing **Jermaine Spivey** (BFA '02) featured in many of the works the company performed on its tour of Portugal. In August he was guest teacher for the Ballet da Cidade in São Paolo, Brazil, the company with whom he danced in the 1970s when it was called Corpo de Baile do Teatro Municipal.

Vocal Arts faculty member **Paul Sperry** performed with the chamber ensemble American Voices in a concert at St. Peter's Lutheran Church in Manhattan in May. Sperry performed a selection of songs by Richard Hundley. The concert also included the premieres of works by Stephen Coxe, Shirish Korde, and Tony Steve, as well as a performance of composition faculty member **Milton Babbitt**'s *Beaten Path*.

Graduate studies faculty member **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) will conduct six concerts in the Sacred Music in a Sacred Space series this season. Organ faculty member **Paul Jacobs** will give a preconcert recital on this series in April. Tritle will also give a solo organ recital on September 26. The concerts are held in the Church of St. Ignatius Loyola in New York. Jacobs was a featured artist for the National Convention of the American Guild of Organists, which was held in July in Los Angeles. He also offered lectures, master classes, and performances for the 35th annual Toronto Summer Institute of Church Music.

Graduate studies faculty member **David Wallace** (ACT '95, DMA '99, *viola*) and **Paola Balsamo Prestini** (BM '98, MM '00, *composition*) were the "scribes" for New York City elementary school students who wrote compositions for New York Philharmonic musicians. The pieces were given their premieres at Barnes and Noble in June. This collaboration was part of the Very Young Composers Program at the Philharmonic. Also in June the Doc Wallace Trio performed outside on the Columbia University campus and in July the ensemble performed at the Church of the Holy Trinity. In May, Wallace played fiddle and sang back-up vocals for *The Rock and the Rabbi*, an acoustic rock oratorio. The performances were at Calvary Baptist Church in Manhattan.

Evening Division faculty member **Dalit Warshaw** ('95, MM '97, DMA '03, *composition*) was composer-in-residence at the Bowdoin International Music Festival this summer. She just completed a year as visiting professor at Middlebury College.

Dance faculty member **Alexandra Wells** served a third summer as artistic director of the Professional Project in Montreal, a program she created. This summer 50 dance students, 24 of them from Juilliard, worked with 11 professional companies. She also visited Tokyo as ballet mistress for Les Ballets Trocadero de Monte Carlo for a seventh summer.

STUDENTS

Piano student **Greg Anderson** (BM '04, *piano*) has received a Jack Kent Cooke Foundation Scholarship. He was selected from a pool of 1,226 applicants to be one of 39 individuals to receive graduate scholarships beginning in fall 2004. The Graduate Scholarship Program provides funding for tuition, room and board, required fees, and books. The Foundation awards recipients as much as \$50,000 annually for up to six years, depending on the student's choice of graduate program and institution.

Organ student **Chelsea Chen** won \$6,000 from a competition in San Diego sponsored by the Musical Merit Foundation. Chen took top prize in the keyboard division with a program of the Bach, Duruflé, and Messiaen.

Violin student **Keats Dieffenbach** was one of 12 semi-finalists in the 19th Annual

Irving M. Klein International String Competition, held in San Francisco in June.

A number of Juilliard composition students were recipients of the 2004 Morton Gould Young Composer Awards. Winners included students **Avner Dorman**, **Jonathan Keren**, **Norbert Palej** (MM '04, *composition*), **Huang Ruo**, and alum **Daniel Ott** (MM '99, DMA '04, *composition*). **Matthew Fuerst** received an honorable mention. Pre-College students **Jay Greenberg**, **Conrad Tao**, and **Christopher Lim** also received awards, as well as recent Pre-College graduate **Athena Adamopoulos**.

Doctoral candidate **Martin Kennedy** and Pre-College alum **Timothy Hall Andres** were both recipients of the 2004 BMI Student Composer Awards. Winners receive scholarship grants to be applied toward their musical education. □





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CALENDAR

OF EVENTS

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

SEPTEMBER

18/SAT
NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
MERKELYS *Compass**
SHCHTENYNSKY *Face to Star**
TOMASSON *Ahringur**
ZUR *Threads of the Heart* (premiere)
NASVELD *Music for the Billions* (New York premiere)
*U.S. Premiere
Juilliard Theater, 8 PM
Free tickets required; available Sept. 7 in the Juilliard Box Office.
See article on Page 6.

21/TUES
CONCERTO COMPETITION FINALS
MOZART Sinfonia Concertante for Violin and Viola in E-flat Major, K. 364
Paul Hall, 4:30 PM

22/WED
GINA BACHAUER INTERNATIONAL PIANO COMPETITION 2004 WINNERS CONCERT
Esther Jung-A Park and Xun Wang, Pianos
FAURÉ Nocturne No. 6 in D-flat Major, Op. 63
BARTOK *Szabadban (Out of Doors)*
MOZART/LISZT *Réminiscences de Don Giovanni*
Paul Hall, 9 PM
Live opening broadcast of WQXR's The McGraw-Hill Companies' *Young Artists Showcase*, Robert Sherman, host
See article on Page 3.

23/THURS
SONATENABEND
Paul Hall, 6 PM

29/WED
CONCERTO COMPETITION FINALS
MENDELSSOHN Violin Concerto
Paul Hall, 4:30 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
BEAUMARCHAIS *The Marriage of Figaro*
Translated and adapted by Joan Holden
Directed by Timothy Douglas
Drama Theater, 8 PM
Free tickets required; available starting at 5 p.m. Sept. 15 at the Juilliard Box Office.
Extremely limited ticket availability.
See article on Page 15.

30/THURS
JUILLIARD SONGBOOK
Morse 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.

JUILLIARD ORCHESTRA
James DePreist, Conductor
BEASER *Manhattan Roll*
MOZART *Sinfonia concertante*, K. 364
PROKOFIEV *Cinderella Suites* Nos. 1 & 2, Opp. 107 & 108
Juilliard Theater, 8 PM
Free tickets required; available starting Sept. 15 at the Juilliard Box Office.
Limited ticket availability.

DRAMA DIVISION FOURTH-YEAR PRODUCTION
BEAUMARCHAIS *The Marriage of Figaro*
Drama Theater, 8 PM; see Sept. 29.

OCTOBER

1/FRI
CONCERTO COMPETITION FINALS
WEBER Bassoon Concerto
Paul Hall, 4:30 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
BEAUMARCHAIS *The Marriage of Figaro*
Drama Theater, 8 PM; see Sept. 29.

2/SAT
DRAMA DIVISION FOURTH-YEAR PRODUCTION
BEAUMARCHAIS *The Marriage of Figaro*
Drama Theater, 2 & 8 PM; see Sept. 29.

4/MON
JUILLIARD JAZZ ENSEMBLES
The American Songbook—Vol. II
Paul Hall, 8 PM
Free tickets required; available starting Sept. 20 at the Juilliard Box Office.

DRAMA DIVISION FOURTH-YEAR PRODUCTION
BEAUMARCHAIS *The Marriage of Figaro*
Drama Theater, 8 PM; see Sept. 29.

7/THURS
SONATENABEND
Paul Hall, 6 PM

JUILLIARD SYMPHONY
Mark Stringer, Conductor
DEBUSSY *Prélude à l'après-midi d'un faune*
MENDELSSOHN Violin Concerto in E Minor, Op. 64
STRAUSS *Ein Heldenleben*, Op. 40
Juilliard Theater, 8 PM
Free tickets required; available starting Sept. 23 at the Juilliard Box Office.
Limited ticket availability.

8/FRI
NICHOLAS ONG, PIANO
Paul Hall, 6 PM

9/SAT
ANDREW THOMAS 10th ANNIVERSARY RECITAL
Pre-College Division Director Andrew Thomas celebrates his 10th year as director and 35th as a faculty member in the division, as well as his 65th birthday, with a special piano recital.
POULENC Nocturnes
THOMAS *Morning Twilight*
BOLCOM *Three Ghost Rags*
Paul Hall, 6 PM

CHRISTOPHER GAUDI, OBOE
Paul Hall, 8:30 PM



The Juilliard Jazz Ensembles will perform works from the American Songbook on Monday, October 4, in Paul Hall.

11/MON
JUILLIARD COMPOSERS CONCERT
Paul Hall, 8 PM

JUILLIARD JAZZ ORCHESTRA
New Notations—Juilliard Jazz Originals and Arrangements
Victor L. Goines, Conductor
Juilliard Theater, 8 PM
Free tickets required; available starting Sept. 27 at the Juilliard Box Office.

13/WED
PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

AMERICAN BRASS QUINTET
Daniel Saidenberg Faculty Recital Series
Raymond Mase and Kevin Cobb, Trumpets and Flugelhorns
David Wakefield, Horn
Michael Powell, Trombone
John D. Rojak, Bass Trombone
SACCO Quintet (N.Y. premiere)
KUPFERMAN Brass Quintet
PLOG Music for Brass Octet
GABRIELI (ed. Mase) *Venetian Canzoni*
Juilliard Theater, 8 PM
Free tickets required; available starting Sept. 22 at the Juilliard Box Office.

14/THURS
LIEDERABEND
Paul Hall, 6 PM

18/MON
BONNIE HAMPTON, CELLO
Morse Hall Faculty Recital
Works for solo cello by J.S. Bach, Andrew Imbrie, Mario Davidovsky, Roger Sessions, and Robert Mann.
Morse Hall, 6 PM

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

21/THURS
CONCERTO COMPETITION FINALS
MOZART Piano Concerto in E-flat Major, K. 271
Paul Hall, 4:30 PM

22/FRI
NEW JUILLIARD ENSEMBLE/MANSON ENSEMBLE
Joel Sachs and Simon Bainbridge, Conductors
ANTON WEBERN Concerto, Op. 24
World premiere responses to Webern by Royal Academy of Music composers Robert Bradley, Adam Melbin, and Yuka Takechi, and Juilliard composers Justin Messina, Nico Muhly, and Sean Shepherd.
Paul Hall, 8 PM

26/TUES
BRIAN ZEGER AND FRIENDS
Daniel Saidenberg Faculty Recital Series
From Pent-Up Aching Rivers
Music: Rachmaninoff Cello Sonata (slow movement)
Choreography: Donlin Foreman
Brian Zeger, Piano
Darrett Adkins, Cello
Stephen Pier, Dancer
ROBIN HOLLOWAY *Moments of Vision*
Ralph Zito and Rebecca Guy, Narrators
Brian Zeger, Piano
Stephen Clapp, Violin
Darrett Adkins, Cello
NED ROREM *Three Women*
Marian Seldes, Narrator
Brian Zeger, Piano
Juilliard Theater, 8 PM
Free tickets required; available starting Oct. 5 at the Juilliard Box Office.

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

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

29/FRI
JUILLIARD SYMPHONY
James DePreist, Conductor
ROUSE Symphony No. 1
WEBER Bassoon Concerto in F Major
WAGNER *Ride of the Valkyries* from *Die Walküre*; Prelude and *Liebestod* from *Tristan und Isolde*; Immolation Scene from *Götterdämmerung*
Alice Tully Hall, 8 PM
Free tickets required; available starting Oct. 15 at the Juilliard Box Office.

2004-05 RECITAL PROCEDURES AND REQUIREMENTS

Recital Qualifications:

Required Recitals	May 11, 2004
Required DMA & Artist Diploma Recitals	June 15, 2004
Required Masters & Graduate Diploma Recitals	July 13, 2004
Spring Semester Req. Bachelors & Diploma Recitals	August 17, 2004
Non-Required Recitals: September & October	August 3, 2004
Non-Required Recitals: November	September 8, 2004
Non-Required Recitals: December	October 5, 2004
Non-Required Recitals: January	November 9, 2004
Non-Required Recitals: February	November 30, 2004
Non-Required Recitals: March	January 18, 2005
Non-Required Recitals: April	February 1, 2005
Non-Required Recitals: May	March 16, 2005

ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 1, 2004

All recitals and public performances must be approved by the Concert Office. Application forms, available dates, and detailed instructions are available there.

Sign-Up Begins:

All recitals must take place in either Paul Hall or Morse Hall. (Percussion recitals should take place in Room 309, and organists may make arrangements to perform in a church, but an application form must still be completed.)

There is a \$100 fee for changes or cancellations made within two months of your recital date. (If changes are made for medical reasons, a doctor's note must be received.)

Program information and stage set-up diagrams are due two weeks prior to your recital. Programs must be typed and have your teacher's signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the recital hall may be booked when all of the above information has been received.

Recital receptions are no longer allowed in the building, due to increased schedule demands. Please make outside arrangements with the cafeteria or with other local establishments.

All audio/video taping must be pre-arranged with the Concert Office and the Recording Department.