

Juilliard Centennial Season Begins *100th Commencement Ceremony Kicks Off Yearlong Celebration*

THE JUILLIARD SCHOOL'S 100th commencement—which will take place on Friday, May 20, in Alice Tully Hall—marks the official launch of the School's centennial celebrations. On this momentous occasion, the format for the graduation ceremony will differ from previous years in that no new honorary doctorates will be awarded. Instead, the School will welcome back 17 previous honorees (most of whom are alumni, former faculty, or trustees) to be the first recipients of the Juilliard Medal. (Details of the commencement activities, including photos of the medal recipients and brief excerpts from citations read when they first received their honorary degrees, can be found on Pages 14-15.)

As Juilliard was anticipating its centennial last fall, President Joseph W. Polisi commissioned the renowned artist Milton Glaser to design a commemorative medal that the School could bestow upon individuals who have made indelible impacts on the arts and have served as important role models for the profession and for Juilliard. Glaser, a longtime friend of Juilliard, had designed his first series of posters for the School in the late 1980s. He was "thrilled" to be given this opportunity, and, in his own words, "to share what music and the arts mean to [him], and to show the accomplishment and aspiration that The Juilliard School represents." Like President Polisi, Glaser was interested in developing an image that would be in keeping with tradition while looking ahead at the same time. The resulting design is a unique and powerful image that will surely become iconic in Juilliard's next century.



The Juilliard Medal, designed by Milton Glaser.

The Juilliard Medal represents many of the values and attributes of the School itself: creativity, collaboration, vision, and artistry, with a touch of whimsy

along with "the unknown." After its inauguration at Juilliard's 100th commencement, the Juilliard Medal will usually be granted to one individual at a time, in gratitude for significant service and contributions to the School and to the arts profession.

The reach of Juilliard's centennial celebrations will begin to extend beyond the boundaries of the School this summer, when the Juilliard Orchestra heads to Europe in August and September for a series of debut performances at several respected festivals. The tour begins at the Lucerne Festival in Switzerland on August 21 and ends in London's Royal Albert Hall on September 3, with stops in Berlin and Helsinki along the way. (An article about the tour appears on Page 6.) While the Juilliard Orchestra is in Europe, the Juilliard Jazz Orchestra, under the direction of Victor Goines, returns to Costa Rica to play in San José at the Eugene O'Neill Theater/Cultural Center.

Throughout the 2005-06 season, *The Juilliard Journal* will provide extensive coverage of centennial performances and activities. Beginning later this month, a special centennial area on the Juilliard Web site (www.juilliard.edu/centennial) will be launched and will feature event highlights, news articles, and slide shows. We look forward to celebrating our anniversary with you! □

A Fresh Touch for a Shakespearean Classic

By KEITH McDONALD

THE third-year actors shuffle into the familiar rehearsal studio—some chatting, some eating, some with coffee in hand—all anxious to start their final show, which will bring them onto the stage of the Drama Theater for the first time. The play is William Shakespeare's comedy *As You Like It*, and the year is ... 1983? That's right: the Drama Division's Group 14 (which included current faculty member Ralph Zito) performed *As You Like It* for their final production that year. And this month, Zito—who is head of voice and speech for the Drama Division—will be making his Juilliard directing debut with his favorite Shakespearean play and the current crop of third-year drama students, Group 35. It is an understatement to say that Zito has an extensive knowledge of the play. In addition to his own 1983 performance of *As You Like It*, Zito has assisted in coaching voice and text for the play at the Shakespeare Theater in Washington, D.C., and has been the vocal coach for the play at the New Jersey Shakespeare Festival and at Juilliard. He also directed it with the Chautauqua Conservatory Theater Company.

For this month's production of *As You Like It*, the play has been cut and reordered by Zito, who focuses his revision on answering the questions,

"Why do Rosalind and Orlando fall in love? And how does that love endure and grow?" He explains that he didn't want to take the answers for granted. The work is now structured and intercut so that the audience clearly sees why and how they fall in love—experiencing Orlando's and Rosalind's stories at the same time, with half the stage being used to show Rosalind's story and the other half devoted to Orlando's. "Plus, I thought it would be fun to have a fresh approach to a great old tale," adds Zito.

The play centers around a young girl, Rosalind, who is banished by her uncle as he usurps power over the dukedom from her father. Donning men's clothing as a disguise, Rosalind leaves for the Forest of Arden, accompanied by her cousin Celia and Touchstone, the court fool. In the forest she finds her true love, Orlando, who is also running away from his tyrant brother. Shakespeare, true to form, places true love right under the noses of his characters. Interestingly, Rosalind, disguised as the masculine Ganymede, fools not only Orlando, but also all in the forest.

"It's less about gender and more about an event that allows someone to break out of a narrowly defined role, gender or otherwise," explains Zito. "Rosalind, in her disguise, is essentially neither a boy nor a girl,

Continued on Page 20



A set model for the third-year drama production of *As You Like It* by designer Troy Hourie.

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The Juilliard
Journal

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LETTERS TO THE EDITOR

NEW VENUES, NEW MUSIC

DEREK MITHAUG brings up an interesting idea in his April Career Beat column (“Classical Music, the New Underground?”). It is an idea I used to fantasize about myself until I realized its inherent limitations. Classical music cannot be the “new underground” because it already is “underground” and has probably always been there.

The fact that music has split into so many stratified classifications—rock, hip-hop, jazz, classical, new age, etc.—points to one crucial factor: the amazing and complex diversity of choices that modern audiences are faced with. Coupled with an economic system where greed, competition, and profit predominate at every level at the expense of truth, spirituality, and often the simplest of everyday human interactions, as well as with a consumerist philosophy that demands short attention spans, action-oriented behavior, and instant gratification, it is not difficult to assess the damage. So-called classical music requires long attention spans, some knowledge of philosophy and history, at least a working idea of musical language, and an openness to experience. Most of these elements are being methodically erased by the everyday experiences in our capitalistic technological communities.

While I agree with Mithaug that the paradigm needs to shift, that “classical” music need not be dominated by a fanatical core that holds tenaciously to tradition at all costs, I don’t know if a new paradigm—the epochal shift Mithaug refers to—will necessarily result in large numbers. The underlying assumption here is that “under-

ground” means “hip,” and it will catch on in a few years. The truth is that such trends are manipulated by large corporate conglomerates and advertising firms with a financial payoff in mind. Such cannot be the case with the kind of music Mithaug is referring to, which I hesitate to label. (After all, is Philip Glass comparable to Monteverdi? Are Bartok, Schoenberg, and Stravinsky all aboard the same vessel as Mozart?)

Music that requires patient consideration and frequent listening is not about to draw the energies of the boys in the board rooms who are interested in paying their country club dues and the lease on that new Jaguar. The truth is that this kind of music has always been grasped and loved by a minority of the population and despite all our efforts to the contrary, as long as we routinely fail to educate the masses and bring them to any higher recognition of truly human values, it will continue to be so. Our hope lies not in changing the cosmetics but in changing the dynamics behind it. Art reflects the society that produces it, despite all attempts to force it to do otherwise. Maybe our complex, money-driven expression of music is expressing exactly who we are these days—underground as well as on the surface.

FERNANDO RIVAS
Charleston, S.C.

(B.M. ’77, composition)

DEREK MITHAUG’S Career Beat column last month about young artists performing in “underground” venues could not have been more timely. However, what to play is just as important as where. Many young artists are hooked on the 19th-century

repertoire—and who could blame them? Yet the present generation of listeners hardly connect to this repertoire. They have had no exposure to it—no classical music at home, no school music education. Radio? Who listens to WQXR? (And WNYC plays classical music at night only.)

Young listeners are much more amenable to listening to 20th- and 21st-century “classical” music. Much of movie music is “modern.” The ever-present dissonance in our world (street noise, machines, and the like) is an integral part of their lives. The musical mentality of the 19th century is light-years away from them. They can be educated, brought closer to it, and learn to enjoy it gradually—with patience and persistence, and through new music. It’s high time to wake up to the reality.

BARUCH ARNON

Juilliard faculty, piano literature
and chamber music

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

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VOICE
by William Harvey
BOX

Should Only Christians
Play for Christians?

RECENTLY I had arranged to present a recital at a local Christian church that forced me to address the question “Should only Christians play music for Christians?” The program included the premiere of one of my compositions and the Messiaen *Quartet for the End of Time*. Everything seemed fine until the church’s music director e-mailed me that the deacons of the church needed



William Harvey

me to answer two questions:

“Given that ours is a Christian church, would you please tell me where you are in your faith journey? Do you consider your performance to enhance the purpose of the church, namely to spread the Gospel of Jesus Christ?”

Clearly, the recital met the second criterion: the Messiaen is explicitly Christian. But as the five performers would include a Unitarian of Jewish ancestry (me), three Jews, and one Hindu, the first question seemed ominous. After much effort, I came up with the following response:

“It would be easy for the deacons to review the

faiths of the performers and conclude that, since we are not Christian, we should not play in a Christian church. How sad that would be.

“I would not want to live in a world in which the faiths segregated themselves, unwilling to bridge the barriers dividing them. The size of such bridges can seem overwhelming, yet they must be built if we are to live in a world guided by the lights of mutual understanding and respect, rather than shrouded in the darkness of enmity and mistrust. I can think of no better tool to build such bridges than music.

“Throughout history, music has effortlessly transcended these barriers. For many, the great event celebrating the end of Communism was Bernstein conducting Beethoven’s Ninth when the Berlin Wall fell. The West-East Divan Orchestra (comprised of Israeli and Palestinian youth) remains one of the few harbingers of cooperation and friendship in a region that craves such signs. A friend of mine performed in Baghdad two weeks before the Iraq war began in March 2003. Smiles and dancing greeted her performance.

“We live in a world where interfaith dialogue is of paramount importance. Terrorism and war strain the relations between Christians and Muslims to the breaking point. The late pope reached out to members of other faiths, yet it is hard to see his nobility as anything other than a shining exception in a world darkened by mistrust. I see a world in which people associate only with members of their own faith and disparage the faiths of others, and I am driven to despair as I contemplate a 21st century in which the conflict between religions may be even bloodier than the conflict between political

ideologies which disfigured the face of the 20th century.

“Yet in the jangled discord of so much tension, I believe that music sounds a note of hope. At my concert at your church, a Hindu will play a work by a Unitarian based on a Jewish folksong, and three Jews and that same Unitarian will play an explicitly Catholic masterpiece. It would be arrogant to claim that out of this alchemy would arise the same sort of newfound cultural understanding that the late pope unfailingly left in his wake. And yet, understanding will only arise through each of us becoming a John Paul II. It is in the dialogue between individuals, and in music, the highest expression of humanity, that the hope for peace, friendship, and respect lies.

“I respectfully request to be allowed to present this recital.”

My letter failed: Our concert was cancelled.

I would like to conclude that there is a possibility for optimism—that someday, the dialogue between faiths and cultures embodied by the late pope will become a value cherished by all. But until that day, one can only hold out the possibility of the arts and their connective power as a beacon of hope. □

William Harvey is a master’s student in violin. His Web site is www.musicforthepeople.org.

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.

On Commencement Eve, Leppard Returns to Juilliard

By PAUL KWAK

THE sly irony in that culturally venerated event called commencement manifests itself at every educational institution in a bevy of celebratory events, from dinners and cocktail parties to performances, roasts, send-ups, and send-downs, all of which serve to remind students that these hearty congratulations are but fleeting moments that herald not the end, but what turns out to be the beginning of something greater (or, at least, something else)—namely, the rest of one's life. For Juilliard students, this reality can be even more daunting than it might be for their peers not graduating from conservatories, who face more stable (if less exciting) career trajectories on better-paid and more heavily trod paths. Inevitably, the prototypical Juilliard graduate will at some point (roughly around May 20) most likely ask himself probing questions about the utility of the education from which (and the field into which) he is graduating ... will ask herself about what it means to contribute as an artist ... or, at the very least, will try to figure out how to get a job in this business.

If it all seems a bit hopeless at times, one important commencement event provides a beacon of optimism and reassurance, in the personage of its guest leader, conductor Raymond Leppard, who arrives in New York to lead the Juilliard Orchestra in its final concert of the season on May 19 in

Alice Tully Hall. The 77-year-old conductor laureate of the Indianapolis Symphony Orchestra (where he served as music director from 1987 to 2001) and artistic adviser to the Louisville Orchestra has proven himself a voracious omnivore in the music he has chosen to pursue over the course of his estimable career. He has

Garden, and in Paris, Hamburg, Santa Fe, Stockholm, and Geneva. He has five Grammy Awards to his credit, and in the late 1950s, merged his academic affinities with his performing career when he was named a university lecturer in music at Cambridge University, having studied there himself at Trinity College. An accomplished harpsichordist, before moving to the United States Leppard was immersed in London's lively musical world, and for many years was identified with the English Chamber Orchestra.

This is not Maestro Leppard's first acquaintance with Juilliard students. In January 1991 he conducted the New York Philharmonic and members of the Juilliard

Programming new music like the *Musica Celestis* is important to Leppard because, as he puts it, "One hears an awful lot of first performances, and very few second performances." Leppard's commitment to contemporary music is tempered by a practical recognition that audiences must enjoy the music they are hearing, or they will not keep returning to the concert hall. In an article that appeared last year in the *Louisville Courier-Journal*, he told an interviewer that heavy doses of contemporary music may be fine in some contexts, but much of it constitutes "a repertoire that is almost lethal in bringing the public in. ... There are a lot of very gifted composers whose purpose it is to communicate," he said at the time, "which for me is the only justification for music."

Leppard also explains that rehearsal schedules and administrative demands can be restrictive and even directive in the creation of new music—particularly in the American context—and that allowing works that have been premiered to be propagated continually in performance is just as essential to their longevity as their initial creation.

Indeed, Leppard's ideas about his own musical longevity resonate with his attitude and approach to music, for he has made a career of branching out, evincing a certain refusal to be categorized or to confine himself to a particular niche of music. An expert in the work of Monteverdi and Cavalli, he now proclaims that he has moved on and is "done with that work." The same kind of intuition, Leppard says, led him to his exploration of the operatic repertoire, and through all of the major career junctures in his life. Even his trans-Atlantic move from his native England to America, he recalls, "simply seemed the right thing to do. I've never made a major decision of that sort in my life. I find that the way becomes clear."

On the eve of a momentous occasion in every young person's life, it is difficult to imagine a more prescient and worthwhile message from a seasoned veteran of the arts, someone who has eschewed categorization for a truer pursuit of the music closest to his interests. While many graduates will consume themselves with the logistics of forging a career, Leppard's reminder is that one's path grows not fundamentally out of practical detail, but out of a loyalty to oneself and the art that most enchants and inspires; when and if that particular enchantment should expire, there is more music, more dance, more drama in which to find renewal. "I find that my interest in music has grown and grown and grown," Leppard reflects. As the Juilliard community convenes to celebrate the graduation of a new class of young artists, it may find inspiration in Maestro Leppard for the kind of artists that merge true and loyal sensibilities to their craft with an awareness of the global citizenry that is emerging as fundamental to the identity of a 21st-century artist. □

Paul Kwak is a master's student in collaborative piano and the recipient of the 2004-05 Juilliard Journal Prize.



Right: Raymond Leppard will conduct the Juilliard Orchestra in the Commencement Concert on May 19 in Alice Tully Hall. Above: The conductor leading an orchestra reading at Juilliard in October 1992.



Orchestra in the opening concert of Lincoln Center's Mozart bicentennial festivities. The following year he led the Juilliard Orchestra in a reading, and in April 1994 conducted the ensemble at Avery Fisher Hall.

Leppard brings his vast appetite for music of all kinds to the concert he will conduct on May 19 at Juilliard. The orchestra will traverse vast stretches of musical history, from Mozart's Symphony No. 33 in B-flat Major and Schumann's well-loved Cello Concerto to Stravinsky's *Dances Concertantes* and the *Musica Celestis* of contemporary composer Aaron Jay Kernis. Having programmed the Mozart for its youthful vitality, and underscoring his enthusiasm for the Schumann (which will feature artist diploma candidate Dmitry Kouzov), Leppard found programmatic innova-

Commencement Concert
Juilliard Orchestra
Raymond Leppard, Conductor
Dmitry Kouzov, Cello
Alice Tully Hall
Thursday, May 19, 8 p.m.

Please see the calendar on
Page 28 for ticket information.

tion and balance in the work of Kernis. "I remember hearing the work in its first arrangement as a string quartet," he said in a recent telephone interview. "He rearranged it for strings, and it expanded itself in the process. It is a most interesting work."



Drawing by Cynthia Lee Wong

CAREER
by Derek Mithaug

BEAT

Opportunities for Greatness

Dear Graduating Class of 2005,

One hundred years have passed since the first class to contribute to this institution's great legacy processed across the commencement stage. The pomp and circumstance of Juilliard's centennial celebration gives all of us a moment to stop and ponder the meaning of this auspicious occasion. How did this all begin? How far have we traveled? What is our future?

I've spent months thinking about these questions and how they relate to you—Juilliard's future. Considering how many things could be said in this column, I quickly realized that maybe the best of what I could say should *not* be said. (Are you with me?) Maybe some of the words should not be mine, but *yours*.

So I've decided to start this column with a self-reflection exercise. Please take a moment to think about each of these questions and write your answers down. If you do, the rest of the column will be more meaningful.

When you arrived here at Juilliard, what expectations did you have for yourself and of the School? Now that you are graduating, were these expectations fulfilled? What expectations do you have for your career?

O.K., that's the easy part—now for the tougher challenge. During your time here, what expectation do you believe Juilliard had of you? Now that you are graduating, what expectations do you believe Juilliard has for your future?

The reason I've asked you to consider these questions relates to something at the core of every great institution—its mission statement. Did you know that Juilliard has one? Don't feel bad if you

didn't; it's not something in the normal purview of most students. Here it is:

Juilliard's central mission is to educate talented performing musicians, dancers and actors that they may achieve the highest artistic standards, as well as become leaders in their professions. Through this process Juilliard will also help them to become thoughtful, confident and responsible adults.

Juilliard will make every effort to provide students with the educational, professional, social and emotional foundation necessary for them to embark on successful careers and productive lives as artists, leaders and citizens.

In our individual quest for excellence, we are often in danger of losing sight of this great mission of "us."

Juilliard will continue to elevate its educational and artistic standards, while inculcating in students a sense of their own professional responsibilities for enhancing the classical arts and for enabling those arts to serve society more effectively.

Juilliard will uphold its commitment to the geographic, economic and ethnic diversity of its community of artists, by fostering an environment that is inclusive, supportive and welcoming to all.

Juilliard will take an active role in shaping the future of the classical arts, by intensifying its internal commitment to excellence in artistic education and by reaching beyond its doors to help the classical arts to thrive anew.

Juilliard will continue to attract and retain

renowned faculty members in all disciplines, by providing a supportive and open work environment and involving them fully in the artistic and educational life of the community.

The words you chose to describe the expectations for yourself may be a little different from the words in this mission statement. That's because the words you used to describe yourself and your career expectations reflect your perception of yourself and the world you live in every day. We all have inner worlds—but these perspectives often challenge the broader perspective of "us." When you read Juilliard's mission statement, specifically the words "... while inculcating in students a sense of their own professional responsibilities for enhancing the classical arts and for enabling those arts to serve society more effectively ... to embark on successful careers and productive lives as artists, leaders and citizens," a greater purpose is revealed—one that speaks to a broader sense of community and service. In our quest for excellence, we are often in danger of losing sight of this great mission.

Your life—the people you will impact, and the communities you affect in whatever work you decide to do—has the potential for greatness each and every day. The child you help with her very first ballet step, or that person you sit next to on that long plane flight, are all opportunities for greatness. It's not just what you do onstage that counts. If you are to truly live up to the legacy of other Juilliard graduates, you will first need to begin thinking about "us."

As of May 20, things will be very different. You will no longer be a student. You will be an artist, leader, and citizen. Juilliard has invested everything it has in your future. Its expectation is that you will soon rise to the occasion of fulfilling this great mission. Congratulations, Class of 2005—and may each and every one of your lives be truly great. □



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



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Two Juilliard Composers Receive Premieres at New York City Ballet

By DANIEL OTT

IN the fall of 2002, I had the good fortune to be present at a near-weekly ritual on Wednesday afternoons: Just prior to her first-semester course on the Second Viennese School, graduate music faculty member Pia Gilbert usually receives an informal visit from President Polisi (who is likewise just about to begin teaching his class, American Society and the Arts, down the hall). As her assistant, I am usually present for this brief exchange of pleasantries and in prime position for a little subtle eavesdropping. This particular afternoon, their talk centered on a new collaboration between Juilliard and the New York Choreographic Institute (N.Y.C.I.), a program run by the New York City Ballet.

Founded in 2000 by Irene Diamond and Peter Martins, N.Y.C.I. is a twice-yearly workshop where aspiring choreographers can create new works, with ample rehearsal time and space, with some of the country's most talented young dancers from either City Ballet or the School of American Ballet. These workshops are then presented privately to an audience of donors and other members of the City Ballet "family." (Most importantly, these showings are free of critical scrutiny!)

Having been impressed with Juilliard's Composers and Choreographers Workshop (co-taught by Ms. Gilbert and Elizabeth Keen of the Dance Division), the powers-that-be at City Ballet decided that they might like to try something similar at the New York Choreographic Institute—namely, to invite Juilliard composers to work in collaboration with choreographers who have been selected to participate in the institute, and then have Juilliard musicians perform the new works live. For help in this task, they sought the advice of Ms. Gilbert, who not only recommended the composers for the program, but also stayed involved in the process from beginning to end, lending her guidance and expertise along the way.

I was very honored to be among the first composers asked to be involved with N.Y.C.I. during the spring 2003 session. My good fortune continued to play out in my pairing with City Ballet principal dancer Benjamin Millepied, an esteemed member of the company. Mr. Millepied and I worked closely together over the winter before heading into the spring session (which takes place during the first several weeks of March, not only coinciding with the break between the company's winter and spring repertory seasons, but with Juilliard's spring break as well). I found in Mr. Millepied an ideal collaborator, a dancer imbued with both an innate musical sense as well as a creative and searching mind. (My only regret is that I have not the same knowledge of ballet that he has of music—but I'm learning!)

Composers often work in isolation—indeed, we tend to seek it in order for our ideas to be able to grow and take shape free of outside influence. So, when faced with the prospect of collaboration with a choreographer, I was at first concerned that my music would be treated as a backdrop, mere wallpaper upon which the movements would be hung. Therefore, I was delighted when Mr. Millepied expressed to me that, in his mind, the dance should always express the music, that music is the impetus for movement.

We then began a process of organizing our separate ideas about form: how many dancers, how many musicians, of how many parts would this work consist? We sketched a rough draft of the

deux set to Fuerst's Clarinet Quartet, about which he said that "it was a dream come true, a vision that had a life from beginning to end. I am one lucky choreographer to have worked with such a talented composer!"

Further fruit of both these collaborations can be witnessed this month during New York City Ballet's spring repertory season, when the company

evening of new choreography that will also include the premieres of Peter Martins's *Tala Gaisma* and Christopher Wheeldon's *An American in Paris*. Mr. Fuerst's quartet will be performed by company pianist Cameron Grant and members of the City Ballet orchestra. *Double Aria*, which is scored for unaccompanied violin, will be played by Juilliard alumnus Timothy Fain. The works will receive further performances during the regular subscription season (*Double Aria* on May 13 and 21, and the new Fuerst/Evans work on May 13 and 14).

I think I can speak for Mr. Fuerst when I say that working with these highly talented dancers has been a thrilling experience for us composers. We have both found the ballet world (and N.Y.C.B. in particular) to be quite open to the idea of the new—in choreography and music alike. And we can thank the New York Choreographic Institute (especially Peter Martins, Richard Tanner, and Ellen Sorrin) and Juilliard for allowing these relationships to grow. Other Juilliard composers selected to participate in the New York Choreographic Institute have been John Mackey (2003), Justine Chen (2004), and Kati Agocs and Manuel Sosa (both 2005). As for Ms. Gilbert, who has watched over these collaborations with a knowing eye, she says she is "very pleased and very proud of the process as well as the product." □

Daniel Ott, who earned his D.M.A. in composition from Juilliard in 2004, has been an adjunct faculty member in ear training since 2001 and also teaches theory in the Pre-College Division.



Photo by Paul Kolnik, courtesy of the New York Choreographic Institute



Photo by Ellen Crane, courtesy of the New York Choreographic Institute

Above: Max van der Sterre and Tiler Peck rehearse a dance with choreography by Albert Evans and music by Mathew Fuerst at the New York Choreographic Institute in 2004. **Left:** A rehearsal at the N.Y.C.I. of the New York City Ballet in March 2003 of a piece by Benjamin Millepied set to music by Daniel Ott.

will present the premieres of the Fuerst/Evans pas de deux (which as of this writing had yet to receive a title) and the Ott/Millepied creation *Double Aria*, also a pas de deux (our second ballet together). The works will both receive their N.Y.C.B. debuts on May 4 at the annual Spring Gala, an entire

Summergarden Is Back at MoMA

FOR nine summers until the Museum of Modern Art closed in May 2002 for an \$858 million renovation, it had been host to Summergarden—a series of free outdoor concerts of recent music performed by Juilliard musicians on Friday and Saturday nights throughout the summer season. During the first year of the reconstruction, the series moved 10 blocks south, to Bryant Park, but was subsequently suspended altogether. MoMA's building on West 53rd Street reopened to the public in November 2004, and this year, the museum's newly expanded Abby Aldrich Rockefeller Sculpture Garden will once again be the site of the Summergarden concerts.

The format of the series will differ from past years, and will allow the museum—and audiences—to test the way the reconfigured garden functions. Instead of two weekly concerts, this year there will be six concerts on Sunday evenings beginning on July 17, three of them presented in collaboration with Juilliard and three with Jazz at Lincoln Center. Once again, Joel Sachs, a Juilliard faculty member and director of the New Juilliard Ensemble, will direct the Juilliard portion.

In a *New York Times* review in August 1998, critic Anthony Tommasini wrote: "The reason these free contemporary-music concerts continue to attract such large and enthusiastic audiences was clear on Saturday night: Joel Sachs, the artistic director of the series,

knows how to put together programs that are challenging and engrossing, with excellent players from the Juilliard School, where Mr. Sachs teaches."

In order to unify the contribution of the jazz and "classical" programs, Sachs says, this year the emphasis will be on premieres, and it is hoped that all of the pieces in the Juilliard portion will be heard in New York for the first time. The repertory will be drawn from composers all over the world.



MoMA's recently renovated Abby Aldrich Rockefeller Sculpture Garden at night.

The Juilliard programs will take place on July 17 and 31, and August 14; Jazz at Lincoln Center's concerts will be held on July 24, and August 7 and 21. Juilliard students interested in performing in Summergarden should contact Joel Sachs by e-mail at jsachs@juilliard.edu. □

Orchestra Tours Europe for Juilliard Centennial

By CHRISTOPHER MOSSEY

THE first major aspect of Juilliard’s centennial celebration will unfold in August and September 2005, when the Juilliard Orchestra tours to Europe in a series of debut performances at several respected festivals.

Under the direction of Maestro James DePreist, the Juilliard Orchestra will perform at the Lucerne Festival on August 21; the Young Euro Classic in Berlin on August 22; in Helsinki, Finland, on August 23; and the Aldeburgh Festival on August 25. Violinists Sarah Chang and Tai Murray join the Juilliard Orchestra as soloists. The program in Lucerne and Berlin comprises John Adams’s *A Short Ride in a Fast Machine*, Antonin Dvorak’s Violin Concerto (performed by Ms. Chang in Lucerne and Ms. Murray in Berlin), and Rachmaninoff’s Symphony No. 2. At the Aldeburgh Festival, for which Ms. Chang will return as soloist, the Dvorak Concerto is replaced by Shostakovich’s Violin Concerto.

Following these performances, 60 members of the Juilliard Orchestra will combine with an equal number of musicians from the Royal Academy of Music for two performances related to the BBC Proms festival. Sir Colin Davis will conduct a program of Copland, Vaughn Williams, and Berlioz in a run-out concert to Leicester on September 1 and in Royal Albert Hall on September 3. The latter will be broadcast live on BBC television.

This will be the third consecutive

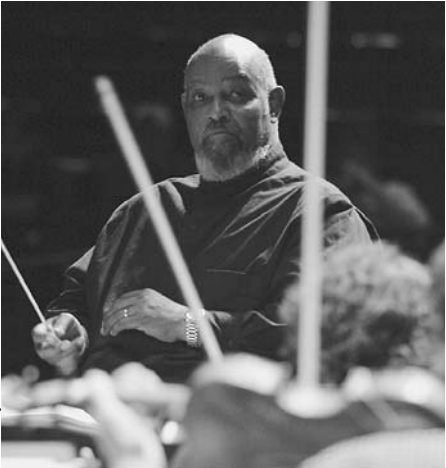
summer that the Juilliard Orchestra has a presence in Europe. In the summers of 2003 and ’04 it was the resident orchestra of the Festival dei Due Mondi in Spoleto, Italy.

The Juilliard Orchestra will be the only conservatory orchestra presented at the 2005 Lucerne Festival. It joins such venerable orchestras as the Berlin Philharmonic, the Cleveland

Orchestra, the Gewandhausorchester Leipzig, the New York Philharmonic, the Royal Concertgebau Orchestra, and the Vienna Philharmonic.

Michael Haefliger, general director of the Lucerne Festival and a 1973 alumnus of Juilliard, visited Juilliard in January 2005 and spoke about the Juilliard Orchestra’s appearance at the Lucerne Festival. In presenting “the leading conservatory orchestra,” he said, the Lucerne Festival “wants to give Juilliard

Continued on Page 27



James DePreist will conduct the Juilliard Orchestra on its European tour in August.

Room at the Inn?

Questions for Joanna Trebelhorn, Centennial Tour Manager

Over the course of the next year, Juilliard will book more than 500 airline tickets and nearly 1,500 hotel nights for students and staff traveling on the international and domestic tours in August, September, December, and March. A former tour manager for the New York Philharmonic, Joanna Trebelhorn managed the Juilliard Orchestra’s last two trips to Italy, and this year oversees the organization of seven different tours as part of Juilliard’s centennial.

What is the longest-lead item that needs to be booked?

Flights are important to negotiate and lock in as soon as possible, especially when a group is touring to Europe during a peak tourist period.

What do you look for in determining hotel accommodations for the tour party?

I look at the quality of the hotel and its willingness to have groups, particularly musicians. The entrances of the hotels need to have areas for buses to pull up and special services (e.g., breakfast, Internet, room service, gym facilities) can also be helpful.

What are some of the special considerations of bringing musical instruments on tour?

When we travel with many instruments, we have to prepare special documents registering the value of instruments being taken out of one country and into another. These documents are important at border crossings. The safety of the instruments is also key. We rent the best possible trunks to provide the most protection, and make sure we have reputable transportation that is climate-controlled.

What things typically don’t go as planned on tour?

A basic rule of touring is that no tour can be perfectly planned. The key is to be ready for anything and to address problems efficiently as they arise. A flight will be delayed when we have the tightest connection, a bus is bound not to show up or it will show up at the wrong place. I try to be as prepared as possible for everything and maintain a sense of humor. I have good contacts throughout the world in travel agencies and arts organizations whom I can call on in cases of emergencies. □



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STEINWAY & SONS

Nurturing Student Choreographers

By DAWN LILLE

AS the academic year comes to a close, the Dance Division—performers, choreographers and faculty—catches its collective breath in order to glide from the experience of presenting three works by three of the world’s outstanding choreographers to highlighting some of the best student compositions in the annual Senior Production and Choreographic Honors program.

The five performances in March of Mark Morris’s *New Love Song Waltzes*, Ohad Naharin’s *Tabula Rasa*, and William Forsythe’s *Limb’s Theorem, Part III* certainly tested the physical and technical stamina of the student dancers. But more importantly, it exposed them to different and constantly expanding methods of using the human body and thinking about this use. The process of rehearsal not only allowed for

phers to ponder and possibly attempt to use. This year, faculty members Risa Steinberg and Aaron Landsman have been assigned to work with the dancers on Senior Production, advising student choreographers while teaching all aspects of producing a dance concert. Along with the hiring of Mendl Shaw last year and the putting in place of a mentoring program for all student choreographic projects (of which there are many), this faculty supervision has strengthened and supported the development of choreographic skills in the Dance Division.

A perusal of numbers for the past three years reveals the surprising fact that more than 200 dances choreographed by Juilliard students are presented annually. This is a statistic that would probably please Louis Horst, Martha Graham’s longtime mentor and the first person to teach dance composition at Juilliard when dance entered the curriculum in 1951.

Choreography by dance students is created in different ways. It may be the result of formal composition classes (which are required of all dancers), or an elective course such as Composition II or the Composers and Choreographers Workshop. (The latter, which involves the pairing of student choreographers and composers, results in an annual program that has been presented in Alice Tully Hall but will move next year to the

Juilliard Theater.) Other students apply to do independent projects in choreography and present their dances at one of the many studio workshops scattered throughout the year. Senior Production, a program of works by selected senior choreographers, is presented annually in April. The year-end Choreographic Honors concert (in the Juilliard Theater this month) showcases the best student works of the year (as judged by a

committee consisting of Mr. Rhodes, Ms. Keen and Ms. Mendl Shaw) and will represent, in all probability, some of the next generation of choreographers.

When some members of the freshman class asked Rhodes earlier this year why they were required to study composition if they had no intention of becoming choreographers themselves, he explained that this crucial aspect of the curriculum enabled dancers to alternately experience being a choreographer and being an interpreter. “Finding out how one deals with a choreographer, and discovering what it is really like to stand in a choreographer’s shoes, are essential experiences for all dancers whether they dream of being choreographers or not.”

Rhodes hopes to continue and expand upon the Dance Division’s record for producing notable choreographic talent. Recent alumni making names for themselves in this arena include Robert Battle, Charlotte Griffin, Adam Hougland, and Jessica Lang. “Choreography is like all things in life—a process,” points out Rhodes. “It can take a long time to develop into an extraordinary choreographer. But we are planting the seeds ...” □

Dawn Lille, a faculty member since 1997, teaches dance history.



Above: Ohad Naharin’s *Tabula Rasa* was one of the dances performed at Dances Repertory Edition 2005; dancers included (left to right) Shamel Pitts, Christina Bodie, and Douglas Letheren. **Right:** *Limb’s Theorem, Part III* by choreographer William Forsythe, was also performed this spring.



growth, but left many with a changed approach to the possibilities that lie within their own bodies. A number of dance events this semester focus on student choreography, a natural outgrowth of this experience.

Lawrence Rhodes, now completing his third year as director of the Dance Division, observes that, in the last few years, the number of established choreographers who have joined the division for short periods of time has more than doubled. Last semester there were works by Robert Battle, Janis Brenner, Susan Marshall, and Ronald K. Brown. Hence even dancers not in a specific work have had the experience of seeing it many times and discussing it with others. The philosophy of “flinging open the doors” to a variety of contemporary choreographers not seen previously at Juilliard expands the education of all.

Rhodes points out that this increased exposure to different creators, each of whom

Choreographic Honors 2004-05
Juilliard Theater
Wednesday, Thursday, Friday,
May 11, 12, and 14, 8 p.m.

Free; no tickets required.

is involved in his or her own methodology, supplements the work of the regular composition teachers (longtime choreographic mentor Elizabeth Keen and JoAnna Mendl Shaw, now in her second year of teaching Dance Composition II at Juilliard). It also offers additional tools for student choreogra-

DISCOVERIES

by Brian Wise

Brahms for 20 Fingers

Brahms: Music for Two Pianos. Emanuel Ax and Yefim Bronfman, pianists. Sony Classical 89868

TWO-PIANO teams often must grapple with challenges special to their medium. There is the unwieldy sight of two gargantuan instruments pushed back-to-back on stage, the pianists peering at one another across a 10-foot divide. Then there is the sound: 20 fingers on 176 keys can produce a clattery earful if gone unchecked. But as this all-Brahms recording suggests, duo teams also have the potential to take on works originally conceived for orchestra or chamber ensemble and show them in a fresh light.



Brahms originally composed his *Variations on a Theme by Haydn* for orchestra and the Sonata in F Minor, Op. 34b, for string quintet, though the work eventually morphed into

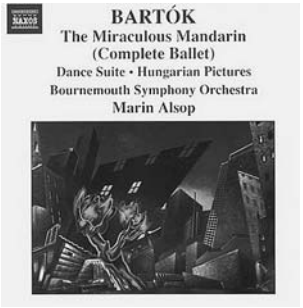
its best-known version, a quintet for piano and strings. In the two-piano accounts of these works on this CD, the listener gains a good sense of how the composer thought and worked. Inner musical lines that often get obscured by the monochromatic sound of two keyboards here come to the foreground.

The credit for this goes to the performers Emanuel Ax and Yefim Bronfman, pianists who have built a distinctive partnership over the years. Bronfman, who studied at Juilliard in the late 1970s, hails from the Russian school of powerhouse playing, and he wrings drama from seemingly any score he touches. Ax, conversely, is a more poetic spirit, fastidious but passionate. (He attended Juilliard’s Pre-College Division in his teens, earned a diploma in 1970 and a post-graduate diploma in 1972, and is currently on the School’s piano faculty). Each brings something of his own personality while avoiding the temptation to treat these works as virtuosic showstoppers. The “Haydn” Variations are particularly appealing; the opening theme is treated with utmost simplicity and directness, each phrase tastefully molded. In the sixth variation, the two pianists draw a warm, orchestral sonority from their keyboards, while in the finale they bring appropriate splendor. Similarly, they show why the F-Minor Sonata for Two Pianos is a masterpiece in its own right, borne out by their attention to structure and carefully judged rubatos.

Murder, Bartok Style

Bartok: Miraculous Mandarin (Complete Ballet); Dance Suite; Hungarian Pictures. Marin Alsop, Bournemouth Symphony Orchestra. Naxos 8.557433

A new recording of Bartok’s 1918 ballet score *The Miraculous Mandarin* performed by Marin Alsop and the Bournemouth Symphony Orchestra is a reminder of what made this piece so scandalous in its day. While Stravinsky’s seminal 1913 ballet *The Rite of Spring* is better known for having inflamed the musical establishment and sent



audiences running for the exits, Bartok arguably surpassed Stravinsky for shock value. The ballet is a sordid tale of a prostitute and a gang of thugs, touching on murder, exploitation, torture, and larceny along the way—enough to keep the Hungarian censors of the day busy (it never got off the ground in Hungary and after a premiere in Cologne in 1926 it was immediately banned).

The music itself includes graphic depictions of three attempted murders, and, like *The Rite of Spring*, it has a rapid pace and garish colors that don’t make for easy dancing (hence its designation of “pantomime”). Alsop’s Bournemouth Symphony fully embraces the score’s rough edges from the snarls of the trombone to insistent rhythmic patterns and grinding dissonance that evoke the sound of traffic on a busy thoroughfare. Rounding out the disc are spirited versions of the 1923 Dance Suite and the 1931 *Hungarian Pictures*.

Alsop, who received her bachelor’s degree from Juilliard in 1977 and her master’s in 1978, both in violin performance, has been making a name for Bournemouth while remaining active on the guest conducting circuit as well. Thankfully, Naxos has been busy capturing these performances along the way. □



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

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

Weeklong J.S.Q. Seminar Inspires Young Ensembles

By **REBECCA McFAUL AND
RUSSELL FALLSTAD**

Each May, a select group of young string quartets has the privilege of immersing themselves in an intensive week of coaching with the Juilliard String Quartet—culminating in concerts that feature each ensemble in a full-length work. As this year's selection process for the seminar was underway, we asked members of a "veteran" participant, the Fry Street Quartet, to let our readers in on the nature of the "iceberg" beneath the tip represented by those concerts (which they are welcome to attend).

LIVING like a poor artist in New York for a week—it's something between a vacation and a transformation, depending on how far one's traveled, and from where. We've come twice across the country from Utah to work with the Juilliard String Quartet in its annual seminar at the School. Being in New York always makes me think of some advice from a friend of our quartet—composer, jingle writer, and longtime New Yorker Thomas McFaul (yes, he's also my relative). "In New York," he says, "everyone is doing something interesting. The city teaches you; all you have to do is pay attention."

The Juilliard String Quartet seminar will leave a participant inspired and exhausted if one is even remotely paying attention. Four days of double coachings with four of the most intense and brilliant chamber musicians in the world; three hours a day to digest it all (I'm still digesting, a year later); practicing on one's own; a final concert to show what the group's done with their new wisdom; and New York

City calling to those of us who now find ourselves in Utah, all make for a pretty dense and extraordinary week.

We first got to work with members of the Juilliard Quartet at Isaac Stern's seminars in Jerusalem and at Carnegie Hall. We couldn't get enough, and sought out the Juilliard Quartet seminars more recently. In our first J.S.Q. seminar in 2003, we cracked open



The Fry Street Quartet—violinists Jessica Guideri and Rebecca McFaul, violist Russell Fallstad, and cellist Anne Francis—has participated twice in the Juilliard String Quartet seminar.

Beethoven's Op. 132. We brought the piece in again for our second visit last May, after rehearsing and performing it on our own. The learning process for this piece was sped up by many years and was deepened greatly with the J.S.Q.'s advice on just about everything from conception to construction, including a myriad of details.

There's nothing more inspiring than

playing with Joel Krosnick standing in the middle of your quartet, conducting and singing a phrase with a vibrato one could drive a truck through, channeling the essence of the music as if he's got an IV hooked up to your quartet's jugular. It's bizarrely metaphysical. It crossed our minds that Mr. Krosnick may just be Beethoven reincarnated as a quartet cellist—this time happy and able to both

play and hear the music that was only in his tortured mind's ear the first time around (and there is an uncanny resemblance, no?).

The precious mentoring that we've enjoyed with the J.S.Q. stays with us. If I want to find inspiration for our rehearsals at home, all I need to do is picture Mr. Copes with his marvelous and kind intensity, and I'll remember to ask myself a question about the phrase, harmony, or timing that will undoubtedly improve something or solve a musical problem. Conjuring up Mr. Rhodes makes me want to do my homework analytically and historically—to read *Doctor Faustus*, to analyze the symphonic and operatic works of Beethoven while researching

his letters and manuscripts. Thinking of Mr. Smirnoff makes me strive for meaning and creativity, freedom in the playing, poetry.

With the J.S.Q.'s extraordinary schedule, it's fantastic that they save a week to devote themselves to eight young ensembles. Not only are they sharing their musical wisdom, but they also share their inspiring example as a

quartet, as players, and as teachers. At the end of one of the long days of coachings (six hours of intensive teaching for each of them!) they held an open rehearsal of Beethoven's Op. 131 and were sounding fantastic as ever. They embody what every reaching young group wants to be, and are generous to include so many of us in their sphere.

The final concerts of the seminar are thrilling, with every talented group primed and aspiring to play its best. Even if one hasn't been a participant throughout the week, the culminating concerts convey all the wonderful energy that's been shared, considered, and practiced so diligently, making it a memorable experience for everyone involved, both onstage and off.

The list of successful quartets and great musicians who have coached

**Juilliard String Quartet
Seminar Concert**
Paul Hall
Tuesday, May 17, 4 & 8 p.m.

Free; no tickets required.

with the Juilliard Quartet over the past half-century is astonishing, and it's even more astonishing to ponder that one can trace the J.S.Q.'s influences all the way back to Beethoven himself. Will the Juilliard Quartet's open rehearsal this year be broadcast live in Times Square, like the N.B.A. finals? Anyone paying attention would see the logic. □

Violinist Rebecca McFaul and violist Russell Fallstad not only live together and play together in the Fry Street Quartet, but also somehow found themselves writing this article together in the first person.

N.J.E. RETURNS TO THE LINCOLN CENTER FESTIVAL


The New Juilliard Ensemble will return for its fourth appearance at the Lincoln Center Festival on July 18. In each of the years in which the ensemble appeared, its program consisted of chamber music by the composer of the festival's featured opera. Two of those concerts were devoted to the Italian Salvatore Sciarrino; the other performance paired Beijing's Guo Wenjing with the Chinese-American composer Bright Sheng. This year, the N.J.E. will present music by the British composer Brian Ferneyhough, whose opera *Shadowtime* will be a major event at the Lincoln Center Festival.

Among the works on the program will be *Time and Motion Study II*, performed by Christopher Gross, cello, with electronics supervised by Gregory Boduch, and *Carceri d'Invenzione IIb*, played by John McMurtery, flute. The remainder of the program will be finalized shortly. The concert will take place in Paul Hall on Monday evening, July 18, and is free.

**CALLING ALL STUDENTS:
Do you have interesting,
off-the-beaten-track summer plans?**

Perhaps you're organizing concerts in homeless shelters ... traveling to an exotic location to teach dance ... or starting a theater company in some out-of-the-way village.


The Juilliard Journal will run short articles in the September and/or October issues about students' unusual summer experiences, space permitting. If you think your plans qualify, please call Jane Rubinsky (ext. 341).



John-

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SHRINK

From the Counseling Service

RAP

A Word To Our Departing Students

As you step away from Juilliard to embark on your next adventure, we want to say congratulations, and to aim the last Shrink Rap column of the school year specifically at you. Although your last weeks here are filled with commitments and stresses, it is a good time to give yourself a gift that, if you cultivate it and do it regularly, will serve you for a lifetime. In all of the rush towards commencement, and whatever awaits you thereafter, stop and listen to what is going on inside of you.

You are emerging from an environment that has required you to respond to years of external messages and expectations: *“Be in class on time; have a movement/scene/dance prepared in two days; your work must show progressive growth and technical expertise; this paper must be 15 pages long and is due in two weeks; you must be able to attend school-required activities, get all of your work done, and demonstrate excellence in your discipline every day, and perform beautifully even if you*

self to be comfortable with it and attuned to its messages. Just like mastering any technique in your performing arts discipline, learning to listen to yourself and decipher what you are feeling from fear, intuition, experience and wisdom you have gained, impulsive reaction, or from the expectations of others (your parents, your teachers, the important people in your life) takes practice, patience, perseverance, and incredible focus.

During these last weeks at Juilliard, try to dedicate a small amount of time to yourself. You may have to convince yourself that this is just as important to schedule into your day as preparing for the next audition, jury, or performance. It should be a time when you do not allow interruptions. Find a place that is comfortable. As the weather becomes nice, consider taking yourself to an outdoor location that offers a chance to get away from the campus. Central Park or the piers down on the Hudson are ideal, provided you find a place that does not

Learn how to listen to your inner voice;
it will give you strength and confidence,
and is something you can rely on all your life.

have only had three hours of sleep because it is impossible to get it all done otherwise.” As you have neared the end of your studies at Juilliard, you may have noticed that there is something else pushing for your attention. It might manifest itself as butterflies in your stomach, or it may bring an instantaneous smile to your face, or you may have to take a deep breath, or it may make you want to just sleep for 10 days, or it may make you feel that you just cannot wait to get out of school. This is your inner voice piping up, and it needs your undivided attention.

No matter what your plans are for this summer and afterward, the future holds so many unknowns, and the paths ahead are yours to choose. This can make you feel more alone than almost anything you have ever encountered. We can seek the wise advice and guidance of others, and we can turn to friends and mentors for help in weighing all of our options, but ultimately, each of us has to act upon and live with decisions we make on our own. One of your most reliable resources in this process is your inner voice, but it can give confusing advice and opinions unless you allow your-

have too many distractions. You may at first find this exercise uncomfortable (isn't it odd that we can be uncomfortable trying to listen to ourselves?) because it is new and you may not be sure what it is that you are supposed to be listening to. But if you start with a focused question about one undecided matter in your life, and literally embark on a conversation with yourself, you will gradually find yourself exploring it from different angles, especially if you keep asking “why do I think that or feel this way?; who am I and how am I going to place myself in the world as an artist and as a human being?” Consider taking notes or writing in a journal so that you can review your past work.

This short column doesn't provide enough space to give you other techniques; however, if you just start out using the technique described above, you will begin to discover what works and what doesn't. Most importantly, keep at it, and you will find that listening to your inner voice will give you strength and confidence. It is actually one of the few true things that you can rely on for all your life. We wish you all the best in the coming months and years. □

2 Students Awarded Journal Prizes

PAUL E. KWAK, a master's degree candidate in collaborative piano, has been awarded the second annual Juilliard Journal Prize for a writer, given in recognition of outstanding contributions made by a student to Juilliard's newspaper each year.

A native of Dayton, Ohio, in June 2003 Paul received a Bachelor of Arts degree, *magnum cum laude*, from Harvard, where he studied history and science. He spent the 2003-04 year in England at Oxford, where he earned a Master of Science in comparative social policy. At Juilliard, he studies with Margo Garrett. After he completes the master's program at Juilliard, Paul plans to attend medical school.

During the 2004-05 season, Paul has contributed a number of thoughtful, well-written articles to *The Journal* on a variety of topics, ranging from interviews with conductors Stefan Sanderling and Raymond Leppard (see article on Page 3), to a report on the installation of a piece of the Berlin Wall in Battery Park, and several essays for the Voice Box student opinion column. He will receive \$250.



Paul E. Kwak



Cynthia Lee Wong

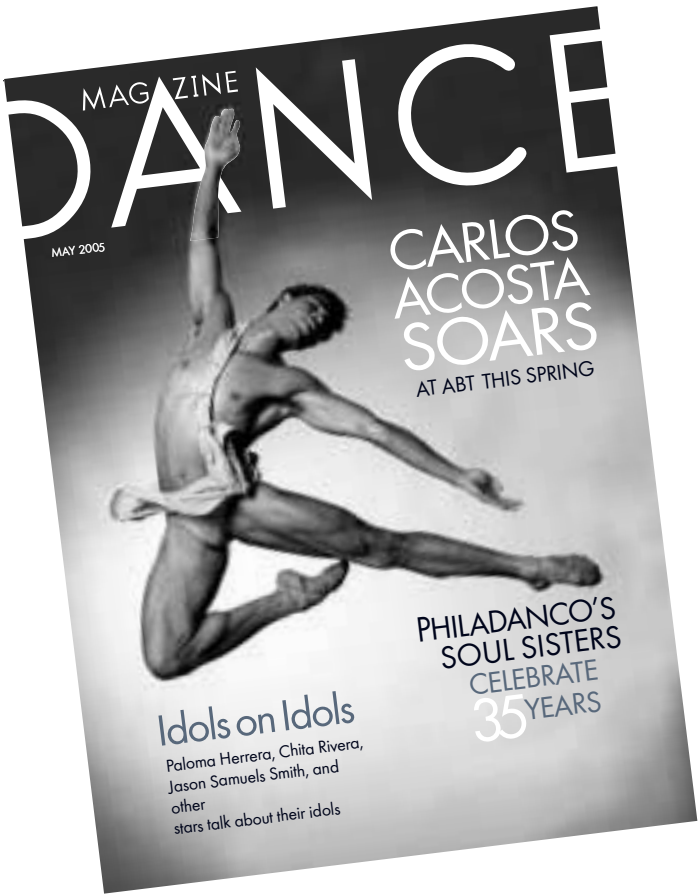
A special award of \$100 is going to Cynthia Lee Wong for the many drawings she has contributed to *The Journal* this year (her most recent cartoon is on Page 3). Born in Schenectady, N.Y., Cynthia is a composition major study-

ing under Milton Babbitt. As a participant in Juilliard's accelerated B.M./M.M. program, she received her bachelor's degree in 2004 and will earn her master's degree this month. Cynthia's distinctive cartoons, full of sly humor, capture the various aspects of life in the performing arts and have added visual spice to the newspaper.

Student-written articles constitute a major portion of *The Juilliard Journal* and provide unique insight into what goes on both at the School and within the broader Juilliard community. While students may contribute either occasionally or frequently, *The Journal* often comes to depend on certain reliable and forward-thinking writers who not only take on regular assignments, but also keep the Publications Office aware of relevant topics that should be covered in these pages. The Juilliard Journal Award was created in 2004 to encourage and recognize such continual involvement with *The Journal* as an integral part of students' academic experience.

All Juilliard students who are interested in writing for *The Journal* are encouraged to submit article ideas to Ira Rosenblum, director of publications (e-mail irosenblum@juilliard.edu), or Jane Rubinsky, senior editor (jrubinsky@juilliard.edu), or by calling ext. 341. The Publications Office is located in Room 442A. □

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LUNCH AND LEARN SEMINARS

The Office of Career Development's Lunch and Learn series wraps up this month, with three more workshops designed to help graduating students with their career plans. All are at noon, and include free pizza!

- Sunday, May 1 (noon to 4 p.m.), 11th-floor Lounge
Personality and Career Choice Using the Myers-Briggs Type Indicator
- Tuesday, May 3, Room 241
Résumé Tune-Up
- Thursday, May 5, Room 241
Health Insurance for Artists

TIME

by Jeni Dahmus

CAPSULE

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

1941 May 5, members of the Institute of Musical Art's Opera Players, a student club, participated in the premiere of Benjamin Britten's first stage work, the operetta *Paul Bunyan*, at Columbia University.

1959 May 9, Juilliard presented the premiere of Doris Humphrey's last work, *Brandenburg Concerto No. 4 in G Major*, choreographed in collaboration

with Ruth Currier to J. S. Bach's score. The event was a memorial to Humphrey, who founded and directed the Juilliard Dance Theater and served as artistic director of the José Limón Company. Cast members were Sallie Bramlette, Deborah Jowitt, James Payton, Florence Peters, Baird Searles, Janet Mansfield Soares, Ann Vachon, John Wilson, Martha Wittman, and David Wynne. Frederik Prausnitz conducted the Juilliard Orchestra with soloists Dorothy Pixley, Marilyn Laughlin, and Joseph Maggio.



Anna Sokolow conducts a rehearsal of *From the Diaries of Franz Kafka* in 1980.

Beyond Juilliard

1941 May 16, Robert Russell Bennett's Symphony in D ("For the Dodgers"), dedicated to the composer's favorite baseball team, received its premiere performance broadcast on Bennett's radio program in New York. The four movements are titled "Allegro con brio: Brooklyn Wins," "Andante lamentoso: Brooklyn Loses," "Scherzo: Hunting for a Pitcher," and "Finale: The Giants Come to Town." Bennett conducted the WOR Orchestra, and Red Barber narrated the last movement.

1959 May 14, President Dwight D. Eisenhower broke ground for Lincoln Center at the site of Avery Fisher Hall, then named Philharmonic Hall.

1971 May 4, the dedication of *Three x Three Interplay*, a transformable sculpture by Israeli artist Yaacov Agam, was held on the lower platform of the Juilliard building at the corner of 65th Street and Broadway, where the sculpture remains today. The 32-foot, 5-ton, stainless-steel sculpture was commissioned by Janet and George Jaffin and presented on behalf of the America-Israel Cultural Foundation in recognition of Israeli scholarship students at Juilliard. Isaac Stern, the foundation's chairman of the board, formally presented the sculpture; Juilliard President Peter Mennin gave an acceptance speech; and Commissioner Bess Myerson and Dr. Avraham Soltes offered remarks. The ceremony concluded with a performance in the Juilliard Theater by violinist Rony Rogoff and pianist Yoheved Kaplinsky, accompanied by Samuel Sanders.

1980 May 6, the Juilliard Theater Center (the for-

mer name of the Drama Division) opened its spring repertory season with Shakespeare's *Much Ado About Nothing*, directed by Michael Langham. It was the first full drama season since Langham became head of the program in 1979. Arthur Schnitzler's *The Green Cockatoo*, directed by Liviu Ciulei, and an evening of three theater pieces under the title "Victims" completed the season. "Victims" consisted of *From the Diaries of Franz Kafka*, conceived, choreographed, and directed by Anna Sokolow with recitations from Kafka's writings; Howard Brenton's *The Saliva Milkshake*, directed by Richard Hamburger; and Charles Marowitz's *Artaud at Rodez*, directed by Eve Shapiro. □



Jeni Dahmus is Juilliard's archivist.

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At Drama Showcases, Actors Make Connections

By MAHIRA KAKKAR

IT'S that time of year again. The birds are chirping, the snow has melted, the sun's coming out, girls are airing their short skirts ... and drama students around the country are doing showcases for talent scouts and entertainment industry purveyors.

What is a drama showcase, you might well ask. Well, it's a unique and unforgettable experience. Every spring, drama schools showcase the talents of their graduating actors for entertainment industry professionals—agents, managers, casting directors, and directors. Each actor usually does



Mahira Kakkar in Shakespeare's *Love's Labour's Lost* at Juilliard in 2004.

one or two, two-minute scenes; based on these, they are called in for interviews by the members of the industry. The main goal for the actors is to gain a powerful agent, who has access to powerful casting directors, who have access to powerful directors, who have access to powerful producers, and so on. Actors may get calls for auditions as well; the showcase is essentially a vehicle for making connections and starting out strongly in the business.

Juilliard, with its fine reputation, obviously attracts much attention from the industry—and consequently all our graduating actors, whether they admit it or not, feel the pressure.

I went through this experience a year ago; looking back on it now, it feels like it was a dream. I know it was real, because I have agents working for me as a result (and thank God for the legitimacy *that* gives me as an actor in New York)—but it was definitely surreal.

My class, Group 33, was so revved up about it. We were going to look our best, act our best, strut our stuff in front of all these industry people—and someone (or several) would fall in love with us and our careers would be set. Sort of. Well, maybe a little set. Or not. Set. At all. Shudder, gulp.

So, we picked our acting partners and the two-minute scenes we wanted to do in front of America's most renowned industry professionals ... and then promptly changed them. We agonized over what clothes and makeup to wear, which hairstyle would suit us. Suddenly we were all stepping up to the bar in ways that we hadn't before.

I remember snippets of things people arbitrarily said to me. I was told by

a recent, successful alum: "Just look glamorous, doll; be hot and sexy and they'll love you. Oh, and be funny. No drama. You can't do drama at showcases."

One classmate said, "I hate this. I hate this whole process. This is not art."

Another one: "This is so exciting; after four years of intensive work, we're finally beginning our careers!"

And a third: "Well, I only want to work with black people, because I'm only going to be playing those roles and that's what I identify with."

If this was the culmination of our time at Juilliard, a major milestone in our acting lives, and we didn't get a response from the industry, wasn't that a gauge of our talent and how our careers would unfold?

The actual event—which took half an hour—went by so fast that the prep seemed ludicrous. We performed on a stark, bright stage, and we were on and off before you could blink.

And then came the real drama.

What I remember about the scenario was that it had so little to do with acting. We got our responses the next day—each of us, in an individual, shiny folder (a major improvement from years ago, when lists would be posted publicly in the halls for all to see). We had requests for headshots, résumés, and meetings.

It was a whirlwind thereafter of writing letters, meeting people, making the rounds of casting directors' offices—for those who were fortunate. Juilliard sets up its actors very well, but it cannot protect them from the jolt of transitioning from a training program to the real world. Some were not so fortunate. They were brilliant actors, but because of the material they had chosen or the way they looked, they didn't get the response they wanted from the industry.

One was too Asian, one too womanly. I remember talking to crying colleagues who thought their careers were over because some industry people had judged their entire acting range and set of skills in two meager minutes and didn't care to find out more.

I wanted to tell them about Laura Linney and Camryn Manheim—brilliant, award-winning actresses, who had gotten no response from their showcases but went on to have great careers. But I knew my friends were not in a state to hear this.

IT *was* interesting to see how the industry reacted to us. Suddenly there were categories, based on marketability, that came into focus. Those who were overtly good-looking, funny, and charming attracted much interest. Those undeniably talented (as I thought we all were; I mean, *come on*, we went to *Juilliard*, for crying out loud!) also did well. I remember being told by an agent, "Your ethnicity is hot. Indian is in."

But there were those who were just ignored, and it was heartbreaking.

The showcase was also a touchstone of our worth as holistic actors. How were we going to respond, in the wake of the attention we were getting (or not getting)? Were we going to be

Continued on Page 20

RECENT EVENTS



CELEBRATING STEPHEN CLAPP'S 10TH ANNIVERSARY AS DEAN President's Outer Lobby, March 31

Dean Stephen Clapp and his wife, Linda, look at a facsimile edition of the Bartok Music for Strings, Percussion, and Celeste, a gift presented to the dean in honor of his 10 years in that position at Juilliard. The dean is also on the violin faculty.



INTERNATIONAL FOOD FESTIVAL Marble Lobby, April 8

Above: Students from South Korea enjoy the multicultural food selections at the International Food Festival.

Left: Pianist Nial Djuliarso from Indonesia and singer Talya Samilovitz entertained the diners at the festival.



MARIA FANTINI'S GOODBYE PARTY President's Outer Lobby, April 14

Maria Fantini (center) and Gillian Brown dance to the New Orleans-style jazz music played at her farewell. Fantini was assistant to the vice president for legal affairs and manager of the Jazz Studies program. Jazz students performed in a New Orleans-style jazz parade. Following the parade each student presented her with a red rose. After the presentations, they performed "Maria's Song," composed for her by jazz faculty member Ben Wolfe.



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All of us who attended Juilliard have a treasured personal library of our recorded performances. Most likely these cherished recitals and concerts are on different media formats – Reel to Reel tape, DAT, Cassette, Mini-Disc – and are not easily accessible. Finally, you can easily organize your library, and transform it onto the universal, permanent medium: the CD.

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At Voice Master Class, Focus Is on ‘Class,’ Not ‘Master’

By DAVID KECK

WHEN reflecting upon a master class, the primary consideration coloring further discussion is really whether the experience was more about the master or the class. Certainly a nebulous distinction, it is as much determined by the audience as by the actual “master.” In the case of Edith Wiens’s master class in Studio 335 on March 17, there was no question as to whom the class would focus on. After a brief introduction by collaborative piano faculty member Margo Garrett, Ms. Wiens said to the students, faculty, and staff in attendance: “If there’s anything you want addressed, let me know!” Rarely is an audience (let alone a student participant) invited to influence the direction and content of a master class. It was quite clear—both then and in retrospect—that the class was to be about the students.

This was (as Ms. Garrett pointed out) the first master class given by Edith Wiens in New York City. Born in Saskatoon, Saskatchewan, Ms. Wiens grew up in Vancouver, where she attended Bible college (she is the daughter of a Mennonite preacher). She then studied on scholarship at the Hannover Hochschule für Musik, earning the German Concert Performance Diploma in 1974—at which point she returned to North America to continue her studies at Oberlin, where she received her bachelor’s and master’s degrees (and, 20 years later, an honorary doctorate). Ms. Wiens then returned to Germany to study with Ernst Haefliger and Erik Werba, winning the gold medal at the Schumann Competition in Zwickau the same year. In 1980, the manager of the Berlin Philharmonic, Peter Gierth, heard her sing and hired her immediately—the beginning of a five-year period in which she sang there 14 times, with conductors such as Kurt Masur, Klaus Tennstedt, and Seiji Ozawa.

In 1986, Ms. Wiens made her opera debut as Donna Anna in Mozart’s *Don Giovanni* for the Glyndebourne Festival Opera Company and was also the Countess in *The Marriage of Figaro*. Later she added roles in *Idomeneo*, *The Magic Flute*, and *Fidelio* to her repertoire. She has sung at the Amsterdam Opera, La Scala, Teatro Colón, Canada’s National Arts Center, and in Japan. Since her 1981 debut in Berlin, Ms. Wiens has sung with Daniel Barenboim, Colin Davis, Charles Dutoit, Christoph Eschenbach, Bernard Haitink, Gunther Herbig, Sir Neville Marriner, Václav Neumann, Krzysztof Penderecki, Helmuth Rilling, and Sir Georg Solti—and with major orchestras around the world (including many in her native Canada, for which she was inducted into the Order of Canada in 2000).

Ms. Wiens has always specialized in the interpretation of German lieder, and thus it seemed appropriate that the predominantly Canadian students participating in the master class (of the two non-Canadians, one was born in Canada and the other was German) pre-

sented a program of lieder by Strauss, Wolf, Brahms, Schubert and Schumann.

Leena Chopra, a soprano in the master’s program, and Paul Kwak, a collaborative pianist also pursuing his master’s degree, began with *Die Georgine* of Richard Strauss. Ms. Wiens began by focusing on the color of Ms. Chopra’s voice. Opening discussion to the audience, Ms. Wiens wanted to define vocal color, and also to discuss the ways in which it can be modified. With Ms. Chopra, this involved a reconsideration of vowels—their length, height, and brightness—and also the need to inflect text in an extremely meticulous



Voice student Leena Chopra and Edith Wiens share a laugh during a vocal master class in March.

and sensitive fashion.

Ms. Wiens then shifted to focus on the performer’s responsibility for bringing the audience into his or her world. This involved invoking the magic of the music itself, but also focusing on warmth and text so that each audience member feels that the message is for them. Part of this comes also from the performer’s sense that the song is personal: “Believe,” Ms. Wiens told Ms. Chopra, “that this song was written yesterday, just for you.” Not one to ignore the pianist as half of the collaborative team, Ms. Wiens worked with Mr. Kwak on bringing out a more orchestral sound—particularly in the introduction, in which more sound would emphasize the colors Strauss intended, buoying the singer’s entrance.

WITH each participant to follow, Ms. Wiens would return to diction, yet also address individual issues, never generalizing her “remedies.” The next singer was Ainsley Soutiere, a third-year undergraduate soprano, accompanied by Joel Ayau on Wolf’s *Mausfallensprüchlein* and by Paul Kwak on Wolf’s *Die Bekehrte*. With Ms. Soutiere, Ms. Wiens focused on using breath and consonants to drive sound, releasing tension in the lips through energized diction.

Alex Hajek, a baritone in the master’s degree program, and Keun-A Lee, a master’s student in collaborative piano, afforded Ms. Wiens the opportunity to work on the message of the poetry (in *Dein Blaues Auge* of Brahms). She continued her previous discussion of bringing text out and using the breath to drive the legato, while also drilling Mr. Hajek on his interpretation of the text. She was not interested in the general message, but rather, the progression of thought throughout the piece. “Be clear with

Continued on Page 22

JUILLIARD PORTRAITS

Jonathan Soons

Unix System Administrator, I.T. Department

The first words Jonathan spoke were probably in Spanish (as an infant, he was shuttled back and forth across the channel from England to Spain, where his mother's family lives). He also followed his father from job to job in Scotland, Jamaica, and Mexico before returning to England when he was a teenager. Soons arrived in the U.S. at 21. He has worked at Juilliard for four and a half years.

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

In college, I was a dishwasher at the Hungry Persian in Cambridge, Mass. I worked with an ex-marine who had knifed a coworker in the ribs, an alcoholic boss, and waitresses who distrusted me because I disapproved of hiding wine and champagne bottles in the dumpster to be harvested after hours. I tried to supplement my income by betting the boss \$100 I could pick up 30 glasses with just my bare hands. He thought this was a ruse, so he didn't go for it. I pretended I was more drunk than I really was and added, "O.K, how about 60 glasses, then?" (This *was* a ruse, by the way.) He couldn't resist. I proceeded to methodically hook a mug handle on each finger and place a large glass in every mug, then smaller glasses in each large glass. The staff realized I was about to succeed; the boss backed out of the bet and I rose highly in everyone's esteem.

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

I fantasize about being the person who makes irreversible edicts about decor and dress and ambience, so that I can impose a bucolic motif on chamber music get-togethers and a sci-fi theme on the electronic music crowd.

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

I have razzed my wife mercilessly about her shopping sorties. This has backfired so that I dare not set foot in a shop with any purpose that betrays vanity or luxury or indulgence. I must always have a mundane purpose like food-shopping (for staples only) or buying cat litter or nails. I would use a secret day off to sneak down to Canal Street and buy an army surplus camo hat, which I have had a quiet desire for lately. I would keep it at work for a while till

it got a little tattered, then take it home and pretend that I found it. **Do you have a background in music, dance, or drama?**

When I was 8 or 9, I won a prize in an accordion contest. Then came puberty and the conviction that life was short. Consequently, I abandoned all pursuits other than seizing the slipper, fleeting present and worrying about an uncertain future. Now all my experiences of artistic expression are accompanied by regret. Recently I was

in Mexico City near the Zócalo with my wife and we saw a hurdy-gurdy, the first she had ever seen. It was playing the same folk song I played on stage. I wondered if my interpretation had been any better than the hurdy-gurdy's.

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

I get excited about performances where something is likely to happen that is completely unexpected and unrehearsed. Realistically, I am more likely to go to a movie with someone who has thoroughly researched the reviews, and I decide to tag along at the last minute because I am getting a bad reputation for never going out.

What other pursuits are you passionate about?

I own four or five Land Rovers manufactured between 1961 and 1963. I hope, one day, to make one drivable. People are tolerant of stamp collectors, no matter how many stamps they own, but when it comes to collecting Land Rovers, people ascribe this to a mental lapse or an obsession. It is so unfair.

What was the best vacation you've had?

When I was a teenager I went to the Isle of Wight with a schoolmate. We set up our Boy Scout tent all over the island. On the last day we had only our ferry ticket back, no money, and less than half a box of corn flakes between us. On the deck of the ferry was a hound lying on his side with his ear stretched out as though he had an ear to the deck. I told my friend Mick that this reminded me of the joke about Tonto, whom the Lone Ranger finds listening intently to the ground. Tonto proceeds to describe a stage coach in detail, down to the color of the horses. The Lone Ranger is flabbergasted and says, "You can tell all that by listening to the ground?" And Tonto replies, "No, they just ran over my head!" We laughed uncontrollably for a good long while, then ate the dry corn flakes. It is amazing how markedly the light-headedness from hunger will improve a joke as well as a very mediocre meal.



Jonathan Soons around age 6.

Corradina Caporello

Italian Diction, Vocal Arts Faculty

A native of Rome, Caporello holds three degrees from Columbia University, including a Ph.D. in medieval Italian literature. She has coached Italian opera at the Bel Canto Institute, Banff Center, and Walton Foundation (in Italy) and has taught Italian language and literature at several colleges and universities. A Juilliard faculty member since 1984, she also teaches at the Curtis Institute of Music.

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

Music has surrounded me since childhood, and I wanted to have it forever in my life. My parents were great opera lovers, and there was a lot of singing and operatic music in my home. Having my profession in this field was a dream.

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

My mother was my greatest inspiration as I was growing up. She was a woman of indomitable character who taught me the value of giving generously of oneself, of developing a strong feeling of social responsibility, of standing up for one's ideals. Later on, Renato Capecchi, one of the most extraordinary singers/actors and a superb interpreter of Italian opera, became my mentor, my teacher, and my friend. He taught me (among many precious lessons) that in singing there is no contradiction between intensity of expression and beauty of sound, and that valuing one at the expense of the other is a betrayal of the composer's intentions.

What was the first recording that you remember hearing?

I heard *Rigoletto* for the first time on a radio broadcast, when I was 4 or 5 years old. I was spellbound by such an incredible sound and, at my insistence, was allowed to stay up late that night until the end of the performance. To this day, I have not stopped listening.

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

I am a voracious reader and I love to sit with a book in my worn-out armchair. Right now, I am reading *Sardines* by Nuruddin Farah, the second book of a trilogy about life in Somalia during the time of dictatorship. I also love to cook feasts for my friends; they tell me I am a good cook. It might surprise people to know that, when I was younger, in Italy, I trained in the Montessori

method of early childhood education and worked extensively with newborns.

What recent performance has had a big impact on you?

The play *Master Class*, by Terrence McNally. I was very fortunate to know professionally, and see on the stage, the three actresses who brought the play to Broadway: Zoe Caldwell, Patti LuPone, and Dixie Carter. They all gave an extraordinary portrayal of Maria Callas as she recalled the most tragic times in her life. I was deeply moved by each of them, and by their different understanding of such an extraordinary personality.

What is your favorite thing about New York City?

What amazed me when I first arrived in New York (and still fascinates me) is the stunning architecture, the variety of people, the bustle. Still, I am happy to retire to the quiet of my home in the evenings.

What is your proudest accomplishment in life?

Having been able to fulfill my aspirations as a professional woman and, at the same time, provide stability and joy in the lives of my two children and my husband.

How did you make the decision to become a teacher?

The decision was made for me. I was just out of college when I was asked to teach a course at Columbia University. After a short time in the classroom with students barely older than me, I knew I belonged.

If you weren't teaching, what would you be doing?

Since it may be too late to train as an astronaut, I would be a physician. Initially, I did come to this country to study medicine.

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

I would take my students to a place where they could forget about their singing and their blessed vocal chords—a country like Kenya, where one can feel in total communion with nature and its creatures. Being in the Masai Mara, where the only sounds heard are those of the birds and wildlife, was a rare experience for me, and one that I would like to share.

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

Yours is an arduous road. Proceed with care and cherish the voyage; the rewards are awesome.



Photo by Maurice Szykman

Corradina Caporello

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.

17 Past Honorary Degree Recipients To Be Awarded

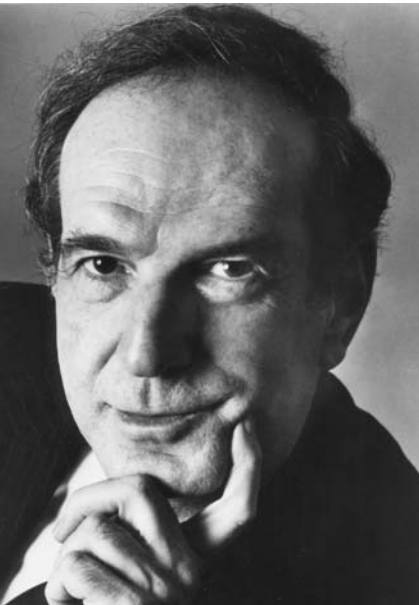
Juilliard's centennial celebrations officially begin with the School's 100th commencement on Friday, May 20, and the Alice Tully Hall stage will be more crowded than usual. For the occasion, instead of bestowing new honorary degrees, the School will award 17 past recipients of honorary Doctor of Music, Fine Arts, and Humane Letters degrees—most of whom are alumni, former faculty, or trustees—the Juilliard Medal, a commemorative medal designed by the artist Milton Glaser and commissioned by Juilliard. Dana Reeve, the widow of Christopher Reeve, who died in October 2004, will receive the medal on his behalf. President Joseph W. Polisi will address the graduating class, which this year consists of 244 students, and the resident graduate string quartet, the Chiara, will perform.

Following are excerpts from citations read when this year's honorees first received their honorary degrees. (Complete transcripts of the citations are on the Juilliard Web site at www.juilliard.edu/journal.)

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Joseph Bloch D.M., 2004

Superb pianist, erudite scholar, raconteur, gourmand, treasured friend: you have helped shape the artistic sensibilities of pianists everywhere and have touched the hearts of untold numbers of Juilliard students. With wit, style, and impeccable scholarship, you presided over piano literature classes at The Juilliard School for nearly 50 years ... As a pianist, you have championed the works of living composers and have brought to life some of the greatest music of the 18th, 19th, and 20th centuries.



Elliott Carter D.M., 1992

Wherever the music of this century is played, your name and compositions are heard and admired. ... you have at once synthesized a musical heritage and taken it where few would have imagined it could go. And you have done much to establish the greatness and cosmopolitanism of classical music in America. ... Dauntlessly adventuresome, boundlessly original, and deliciously challenging, your music has opened new vistas and showed us surprising new beauties...



Alfredo Corvino D.F.A., 2003

You are an internationally renowned teacher and ballet master ... As a noted authority on classical dance technique, you have taught at prestigious institutions around the world during a career that spans more than half a century. ... You served on the faculty of The Juilliard School for 42 years and taught at the Metropolitan Opera Ballet School for almost 20 years. ... A person of quiet determination and grace, you have stood as a role model for generations of dancers.



Dana Reeve D.M., 2004

In a century when your art captures the attention of the world over, you have brought new heights to the form of new heights to the craft of the craftsman's art, earning great admiration in the 20th century classicist. ... until 1997 you offered students guidance in the art of criticism and the wisdom of experience. Your students, following in your footsteps, are now commissioning numerous awards.



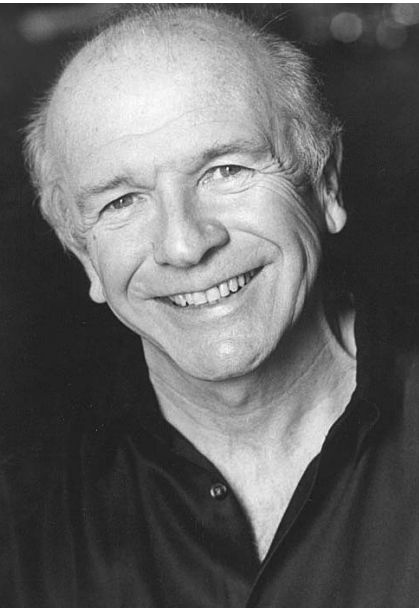
James Levine D.M., 2000

Over the course of your successive appointments during the last 29 years at the Metropolitan Opera, you have exercised an unwavering sense of artistic integrity and realized a consistently brilliant level of achievement in nearly 2,000 performances of 75 operas, including 21 Met premieres and several major revivals. Under your direction, the Met orchestra has reached an unprecedented level of performance: [it is] widely considered the finest opera orchestra in the world ...



Bruce H. Marks D.F.A., 1996

A dancer of rare presence, a choreographer of extraordinary inventiveness, and a director of unflagging vision, you have pursued an exceptional career that has encompassed and enriched every aspect of dance during the last four decades. ... Seeking challenge over the easy road at every turn, you have raised funds, consciousness, and artistic standards for dance, working tirelessly to bring America's youngest performing art to new levels of excellence.



Terrence McNally D.F.A., 1998

You have heard that muse of whom Shakespeare spoke, and have given our nation some of the most revealing dramas of our time. You have created for the royalty of the American Theater the choicest roles of a career. You have given audiences scenes that swell with luminous imagination, outrageous hilarity, and a turbulent passion worthy of grand opera. ... you have ... shown us that redemption lies in art, in compassion, and in the details of everyday life.



Itzhak Perlman D.M., 1987

Superlative and renowned artist of the violin, as well as adroit practitioner of such other arts as the master class, television quiz show, and domestic cookery, you have brought a unique energy and humanity to the world of music. Your singular career and your buoyant affirmations of art and life are an inspiration to musicians everywhere. Juilliard students have especially gained from that inspiration by virtue of your teaching among them and of their identification with you as a Juilliard alumnus.



Leon Preter D.M., 1987

Your extraordinary and magnificent artistic experiences of the world. During your unforgotten years at the Metropolitan Opera, you have set a standard by which your repertoire was judged. In addition to your talents, you have a grace and decency that should be emulated. You are blessed with unique

ded the Juilliard Medal at 100th Commencement

Mary Rodgers Guettel

D.H.L., 2001

Acclaimed composer and award-winning writer, civic leader, and advocate for the arts, philanthropist and friend ... Yours has been a multi-faceted career, a life rich in experiences in which you did not hesitate to take risks. It is a model from which we might all learn. ... Your accomplishments are matched only by your unique wit and, above all, your caring and devotion to Juilliard's students and faculty, for whom you have been friend, champion and role model.



Jimmy Heath

D.M., 2002

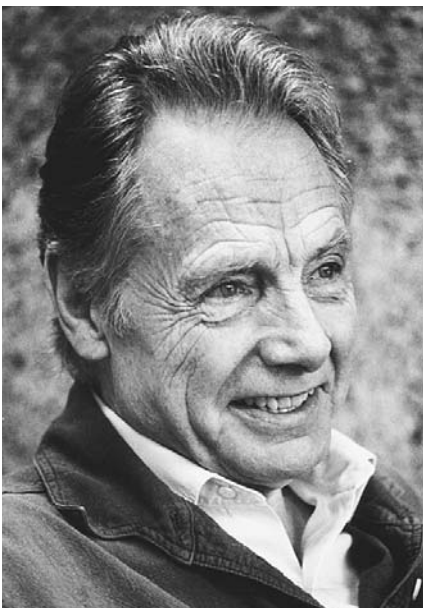
Known to generations of admirers as a gifted and prolific saxophonist, arranger, composer, and educator, you are a living legend in the jazz world. Another legendary figure, Dizzy Gillespie, aptly summarized your role in the evolution of jazz in his observation that "if you know Jimmy Heath, you know bop." ... A native of Philadelphia, you are one of the artists who gave the city its reputation as one of this country's great centers for jazz.



Michael Langham

D.F.A., 1992

You have led [the] Drama Division with uncompromising dedication to the highest standards of the classical theater, with a profound understanding of the training these standards demand, and with a deft touch and elegant wit that elicits the most from your actors. ... "All the world's a stage,/And all the men and women merely players," reads one of Shakespeare's familiar lines. In your firm hands, it is the stage that is the world, and the players step forth as compelling human beings. ...



June Noble Larkin

D.H.L., 1994

In a life dedicated to making our world a more civilized and beautiful place, you have worked tirelessly to further the performing and visual arts, to improve educational opportunities for young people and to conserve the natural environment. ... At Juilliard, you have been a wise leader, a generous friend, a valued source of inspiration. ... Through your encouragement and example, the board of trustees has reached a new height of vitality and involvement. ...



Christopher Reeve

(1952-2004)

D.F.A., 1997

Through your tireless advocacy, you have helped us recognize the responsibilities that artists and all citizens have to our society, and the power we have to make a difference. Through your artistry, portraying legends and historical figures with equal integrity and emotional depth, you have helped us identify the heroes and heroines that dwell inside us all. And, through your courage and determination, you have shown us how the human spirit can triumph over adversity with dignity and grace.



Marian Seldes

D.F.A., 2003

Tony Award-winning actress, Theater Hall of Fame inductee, acclaimed writer, tireless advocate of the theater arts; but to members of the Juilliard community, you will always be cherished as an inspirational Drama Division faculty member. ... During your 24-year tenure at Juilliard beginning in 1968—the first year of the Juilliard Drama Division—you affectionately called your students your "little birds." ... You taught those little birds to take soaring flight.



William Vacchiano

D.M., 2003

A prominent member of the New York Philharmonic for nearly four decades and a treasured member of Juilliard's faculty for 67 years, you lay claim to one of the most remarkable careers ... In 1995, you estimated that you had taught at least 2,000 trumpet students, including such important artists as Miles Davis, Wynton Marsalis, Gerard Schwarz, and Philip Smith. Your students have played in virtually every major symphony orchestra in the country and around the world.



Rosemary Willson

D.H.L., 1996

Just as a work of art can have untold positive influences on those who experience it, so, too, may an act of generosity touch thousands of lives. ... Through a major gift, you helped make possible Juilliard's first student residence hall, named in memory of your late husband, Meredith Willson. ... The bond that now blossoms for Juilliard musicians, dancers, and actors is due in great part to the existence of the Willson Residence Hall.



Kentucky Project Coaxes Quartet Out of the Conservatory

By SARAH CROCKER

IN March, the Enesco String Quartet (violinists Elizabeth Weissner and I, violist Adam Meyer, and cellist Chris Gross) spent a week in rural Kentucky over spring break. Our residency was organized and sponsored by New Performing Arts—a nonprofit organization devoted to fostering live, professional performing arts programs in schools and smaller communities in the state of Kentucky—and generously underwritten by The Juilliard School. The busy week included 13 educational programs in seven public schools for students in grades K-12, one college convocation, two public concerts, a recital broadcast live on WUOL Public Radio Partnership in Louisville, and a workshop at a residential treatment center for adolescent girls removed from abusive homes.

As a member of the quartet, I feel very privileged to have taken part in this rich musical and personal experience that coaxed me out of the con-

a statement is that these students do know and appreciate music and are, in fact, part of a culture that has a very strong folk-music tradition of its own. To set classical music so apart from other genres is to disregard the commonality of music's role in a culture. In apologizing, these teachers and administrators were, in a sense, dismissing the opportunity to understand and embrace what we were doing; the ability to form a bond through music



than a rudimentary knowledge of musical terms, and that our visits to these schools will have more far-reaching influence than in the form of a test score. But this obsession with standardized testing, even in the area of the arts, highlights not simply a flaw in the national attitude towards education, but also a serious problem in the national attitude toward the arts. Classical music has come to be viewed as so abstruse that its value is only perceived in a statistic that is used to determine school funding.

If we each did not, in some way or another, believe in the sublime power of the arts, we would not be here. Why do we so value what we do, when so many others do not? And if we can validate this dedication to ourselves, then why do most Americans feel so isolated from it? Why are our audiences dwindling? Why are arts programs being cut from schools across the country? Why are even the nation's major orchestras struggling to survive?

Somewhere along the way, we are failing to bridge the gap between ourselves—the performers—and our

audiences. We are so privileged in the way that we can make the arts a part of our lives, but the abundance of arts resources we take for granted in New York is unfathomable in most parts of the country. As wardens of music, dance, and drama, we Juilliard students have a responsibility to take our arts to those places that need them the most. In too many places, access to high-quality arts performances is simply not available. The national apathy toward the arts is directly linked to this lack of access.

I urge Juilliard students to seize any opportunities they may have to take their art outside of the conservatory, and outside of our urban setting. Where there are no opportunities, *create* opportunities. We have the power to change the way people experience the arts—and we have the amazing potential to enrich their lives in doing so. In a time when the arts are too often seen as an accessory to daily life, we can work toward building an understanding of the arts as a central and defining element of our humanity.

For more information about New Performing Arts, their artists, and their programs, visit www.newperforming-arts.org. □

Sarah Crocker is a master's student in violin.



Top: Chris Gross shows his cello to a curious fifth-grader. Bottom: Beth Weissner answers questions after a third-grade presentation.

servatory and put me into contact with communities that may need the arts the most. During our tour, we performed for audiences of a variety of musical backgrounds. It should not come as a surprise, though, that the most rewarding encounters we had were with young people to whom classical music was completely new. It was in schools that had no music programs and in communities without access to performing arts venues that we could make the greatest impact. To a young person uninitiated into classical music, the power of music is awesome. Add to the raw power of the music the absence of any negative preconceptions about classical music, and you have an audience that is ripe for learning. Because our music was so fresh to them, these young people could appreciate its sheer power and were delighted in our willingness to share it with them.

Not everything about our tour went smoothly. As outsiders, we were more warmly received at some schools than others, and at times communication and understanding were difficult. There were several recurring themes during our tour that were disturbing, not on a personal level, but on a much more universal level. One was the modesty with which we were received in many of the schools that we visited, with the apology from teachers and administrators that the students really “don’t know anything about classical music.” What is disturbing about such

was overlooked.

There was a second (and much more upsetting) theme that permeated our tour, and this was the pressure being put on students to perform well on standardized tests. As the result of President Bush’s far-reaching No Child Left Behind Act of 2001, standardized testing has become an increasingly prevalent motivator in public schools, particularly those in high-poverty districts. Students’ performance on standardized tests has become a major barometer for the future of a school and its faculty and administrative personnel. In the state of Kentucky, standardized tests in the arts (yes, you can appreciate the irony in that) are administered to students in the fifth and eighth grades. We noticed that the majority of the classes we presented our program to were composed of fifth- and eighth-grade students. As most of these schools did not have the resources to fund music departments—and with the standardized tests only a few weeks away—our visit to the school was often the only opportunity to prepare students for these tests.

THROUGH our presentations, we sought to sensitize students to the ways in which composers and performers dare to express and create through music. We engaged students in a variety of activities and, along the way, taught them some basic musical concepts and terminology. But on many occasions, in our five-minute break between presentations, the principal would rush over to us with a list of musical terms outlined in preparation for the standardized test: melody, harmony, dynamics, and timbre. And we would be told, “It was very nice—but if you could just use *these* words more, it would really help them on their test.”

I hope that the students were able to glean more from our presentations

WORDS without SONGS

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

Betty

By Nick Westrate

“Pornography is easy,”
my grandmother used to tell me,
“philosophy is hard.”

She was certain that one day I would become a pornographer.

“And don’t mark your body!”

She spoke in a thick Polish accent. I was eight years old.

“It is bad enough to be a whore. Don’t be a cheap one.”

A tattoo would keep me from a proper Jewish burial. We played pinochle on the front porch because mother wouldn’t let her smoke in the house; grandma wouldn’t play cards without a smoke, and she liked the view. She played cards all day, and came inside the house only to sleep. I brought her meals and kept her company. I liked the smoke.

“You don’t trust me,”
she inhaled,
“but one day, you’ll see. I am aware of your interests.”

She shifted in the wicker chair.

“This damn chair!”

It made her thighs look like waffle cones. “Your turn...”

“I know,”
she snapped. She readjusted herself again in the chair, and sipped her iced tea and vodka.

Nick Westrate is a third-year drama student.

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

A Healthy Serving of ‘Down-to-Earth Candor’ Along With Lunch

By NICK WESTRATE

I had to be prepared before meeting with world-renowned playwright David Lindsay-Abaire. If there is something Juilliard has taught me, it is to “bring something to the table.” In this instance, the “something” was an hour’s worth of Google research on the playwriting alumnus, and the “table” was in Drama Division Director Michael Kahn’s fourth-floor office, elaborately spread with a catered lunch of sandwiches, sodas, and cookies for the third-year drama students. The event, on April 1, was part of an ongoing series called Lunch With an Alum, sponsored by the Office of Alumni Relations and designed to give current students the chance to meet informally and chat with prominent alumni in their fields of study. (Alumni are invited at the request of interested students; earlier this academic year, drama students had the chance to meet with Tim Blake Nelson and Lisa Benavides.) Joe Kraemer, the Drama Division’s literary manager and administrator of the Playwrights program, served as facilitator for the discussion. It looked to be a wonderful luncheon. It was.

I loved David’s plays *Fuddy Meers*, *Kimberly Akimbo*, and *Wonder of the World* when I saw them at the Manhattan Theater Club. My online research taught me that he grew up in South Boston in a gregarious working-class family and he attended Sarah Lawrence College, where he began to hone his writing skills. I learned of the many playwriting honors he received before and after coming to Juilliard. I also found his first interview in *Time* magazine, in which he mentioned his mother has the “mouth of a truck driver.” David laughed when I brought this up over lunch. “She was really upset. She swore at me about it for weeks.” This is one of David’s most crucial writing inspirations: his family.

“I write about the kind of people I know and the things that interest me,” he explained. One of my

classmates asked him how he managed negotiating being a working artist, husband, son, and dad. David told us how marriage and parenthood have changed his artistic life: “I used to write every morning for a set number of hours. Now I sit down to write, and my son comes in and asks me to play ‘trains’ with him. Playing trains is always more important than writing.” David’s love of family and sly perspective on the world are what make his plays so true—zany comedies with real truth about family, love, and loss.

He talked about his artistic process with “down-to-earth candor” (as third-year drama student Michael Markham put it afterward). “I don’t know

“If acting is honestly what’s most important to you, then who cares where you do it? Shut up and go act.”

how, exactly, I would describe my process,” David said. “It is so different for each project.” He recalled the process of developing *Fuddy Meers* at Juilliard: “We had to bring in a certain number of pages each week for Chris [Durang] and Marsha [Norman]. I would write little cliffhanger endings for each week’s section to keep my classmates interested. You can still hear them in the play.”

Of course, we vain actors all wanted to know about his casting process, writing for actors, and his relationship with them in the rehearsal room. David told us he loves actors who make bold choices, and that he deeply respects the actor’s process in finding his or her own way to the part he has written. He also mentioned that a certain actor’s voice will sometimes visit him as he is working on a new character—like actress Marylouise Burke’s (*Kimberly*

Akimbo, *Sideways*). In her case, it was always helpful, he said—but sometimes hearing a certain actor in the role too early can be distracting from the character.

The best part of the lunch came when we third-years started commiserating about the state of the American theater: how you need to be a movie star to get on Broadway, and how terribly commercial it is all becoming. David helped to bring us back to reality a bit. “Of course that’s unfortunate if the movie or TV stars aren’t very good, but ... Broadway producers need to make gobs and gobs of money to keep a show running ... It’s probably not something you can change. So why waste all that energy complaining about it? ... If acting is honestly what’s most important to you, then who cares where you do it? Shut up and go act ... So if what you crave most is to act, then great—go to Cleveland and act. Who cares what they’re doing on Broadway? But if you also happen to crave the mantle of ‘Broadway actor,’ because that somehow means ‘I’ve made it,’ then you should come clean and acknowledge that maybe you want to be a little famous and adored—like those very movie stars you’re knocking (a few of whom can, in fact, actually act—and may have gone to Juilliard).”

This is some of the best advice I have received this year. Just like he writes, David Lindsay-Abaire speaks truly. He survives in an industry clouded with commercialism, still makes great plays, and isn’t stopping anytime soon. (His latest play, *Rabbit Hole*, will open Off-Broadway at the Manhattan Theater Club this fall. And he is currently working on musical versions of *Betty Boop*, *Shrek*, *My Man Godfrey*, and *High Fidelity*.)

We all had a great time at lunch, and I thank the Office of Alumni Relations for it. And I hope everyone who attended takes his advice. Shut up and go act. □

Nick Westrate is a third-year drama student.

Soyer and Stessin Try Out New Roles

By MOLLY SKARDON

YOU wouldn’t call them “triple threats” (like those legends of the theatrical world who sing, dance, and act—and who might well have attended Juilliard). But cello faculty member David Soyer and piano faculty member Herbert Stessin certainly showed talent for something beyond their usual calling when both were summoned from the audience of *Dame Edna: Back With a Vengeance* (on separate occasions), to don motorcycle gear and read lines from a “play.”

The following is a reasonably accurate report of their encounters with the Australian *grande dame*, based on their running commentaries:

Herbert Stessin: I went with friends to a benefit performance by Dame Edna. It was funny. She was picking on people in the audience, making remarks, and I thought they must have been “plants,” but my friend said no. She was right—because then Dame Edna picked me. I went up onstage and read lines from a script.

David Soyer: He played *my* part!

HS: I had to put on some kind of motorcycle getup, with a hat and jacket.

DS: He wore *my* costume!

HS: It didn’t fit ... The best part was being escorted up the steps to the



Piano faculty member Herbert Stessin (right) in costume, with Dame Edna Everage (also known as Barry Humphries), following Stessin’s appearance in *Dame Edna: Back With a Vengeance* on Sunday, April 3, at the Music Box Theater on Broadway. Cello faculty member David Soyer was also one of the audience members chosen to perform, when he attended the show earlier this season. Although both Stessin and Soyer were highly acclaimed in their Broadway debuts, reportedly neither plans to quit his day job.

stage by two beautiful women, who were dancers in the show.

DS: You had to climb steps. I hated that part. I was escorted as well, but even so ...

HS: I messed up all my lines, and I kept apologizing to Dame Edna.

DS: The lines were inane. I haven’t the faintest idea what the play was about. Quite absurd. It was a mother and a son. I guess I was supposed to be a

blackguard or renegade son of some sort.

HS: Dame Edna was so nice. She kept saying to me, “Good work, good work.”

DS: She told me, “No scene-stealing.” He—or she—actually stepped on my lines, and I complained.

HS: People were saying hello at the end, almost as if I were a celebrity and they wanted to ask for my autograph.

DS: She’s very funny. Some of the ad-libs were great. She had a conversation with a young woman who said she had a navel ring, and Dame Edna said, “Oh, that’s wonderful, darling. It would be very handy if you had to be towed home some night.”

HS: Every time there was applause for the people in the play, I would get this wild, ecstatic ovation. I felt like Martha Argerich.

DS: You know, I wasn’t nervous at all. I liked it. □

Molly Skardon is administrative assistant to the faculty.

SPRING PICNIC

The Office of Student Affairs invites students, staff, and faculty to attend the annual Spring Picnic on Friday, May 6, on the Milstein Plaza. The fun begins at noon! Enjoy food, games, and entertainment until 3 p.m. (In the event of rain, the picnic will move indoors to the Marble Lobby.)

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



Benjamin Finland

Andrew Finland
Photographer
(917) 783-2166

Looking Backwards: Highlights of the 2004-05 Season



Photos by Jessica Katz



Fourth-year drama students began their performance season in September with Beaumarchais' *The Marriage of Figaro* (pictured left is Jessica Collins as Marcelina). Other fourth-year productions were the premiere of Joe Kraemer's *The American Occupation*, Mark Lee's *Rebel Armies Deep Into Chad*, and Shakespeare's *Macbeth*. Third-year students produced two smaller-scale productions: Moni Yakim's *In the Realm of Chelm* (pictured above is the cast from that show) and Dale Wasserman's *One Flew Over the Cuckoo's Nest*. The final third-year production, Shakespeare's *As You Like It*, takes place this month.



Photo by Rosalie O'Connor

Every school year should start with a bang, and here at Juilliard, that bang is called orientation. New students get to know the School and each other through field trips, lectures, seminars, and social events. Here, students gathered in Paul Hall cheer as President Joseph W. Polisi welcomes them into the Juilliard community.

Each year Juilliard students audition for the chance to perform concertos with our large ensembles. There are also three special recitals that are awarded, the Bachauer and Petschek for pianists and the Alice Tully Debut Recital for singers. This year the Bachauer winners were Xun Wang and Esther Jung-A Park, who performed in Paul Hall in September. Orion Weiss (pictured left) gave his Petschek debut recital in April in Alice Tully Hall. Brenda Patterson (pictured right) performed the Alice Tully Vocal Arts Debut recital in November, also in Alice Tully Hall.



Photos by Peter Schaaf



Photo by Nan Melville

A highlight for the Vocal Arts Department was the Juilliard Opera Center's double bill of French operas, Ravel's *L'enfant et les sortilèges* and Debussy's *L'enfant prodigue*, in the Juilliard Theater in December. Pictured is Christianne Rushton in the lead role of the Ravel opera. A second J.O.C. production, in April, was Smetana's *The Bartered Bride*, sung in English. Faculty member Eve Shapiro directed the opera, which was conducted by Mark Stringer.



Photo by Hiroyuki Ito

The 2005 Focus! festival, titled "Breaking the Chains: The Soviet Avant-Garde, 1966-1991," was held in January. The concerts featured music by Shostakovich, Schnittke, Pärt, Kancheli, and others. Pictured are Jennifer Rhodes (right) and Justin Brown performing *Duo-Sonata for Two Bassoons* (1977) by Sofia Gubaidulina.



Photo by Peter Schaaf

Juilliard's jazz musicians performed many concerts in both large and small ensembles this season, including appearances at Dizzy's Club Coca-Cola, one of Jazz at Lincoln Center's three new venues in the Time-Warner Center at Columbus Circle. Pictured is Christopher Madsen performing at an October concert of the Juilliard Jazz Orchestra in the Juilliard Theater.



Photo by Hiroyuki Ito

For those whose tastes lean toward the contemporary, there were plenty of concert options this year. The New Juilliard Ensemble performed numerous premieres throughout the season and the Juilliard Electric Ensemble appeared at the annual Beyond the Machine concerts of electronic music in April. The Juilliard Percussion Ensemble (pictured) gave a concert in April that focused on works inspired by ritual drumming and included a performance of James Wood's *Village Burial With Fire*.

IN MEMORIAM

Juilliard mourns the loss of these former faculty members and alumni:

- Joseph Alessi Sr. (1916-2004)
- Sixten Erling (1918-2005)
- Robert Koff (1919-2005)
- Frederik W. Prausnitz (1920-2004)
- Christopher Reeve (1952-2004)
- Norman Rose (1917-2004)
- John Stix (1920-2004)



Juilliard students had a rare opportunity to provide backup to a rock star when Sir Elton John invited orchestral musicians from Juilliard and London’s Royal Academy of Music to perform with him at Radio City Music Hall in July 2004. Proceeds from the opening concert and a gala dinner benefited both schools.



All practice and no play makes Juilliard students dull boys and girls, so the Office of Student Affairs kept things lively throughout the year. Two notable events were dances held in honor of Halloween and Mardi Gras. *Left:* Dance students Adam Weinert and Annika Sheaff dressed as Peter Pan and Tinkerbell at the Halloween dance. *Above:* Alaina Williams and Joshua Wark in disguise at the Mardi Gras dance in Kaplan Penthouse in February.



The two big dance events of the season were New Dances at Juilliard Edition 2004 in the fall, for which choreographers Janis Brenner, Susan Marshall, Ronald K. Brown, and Robert Battle set new works on each class of Juilliard dancers, and the spring concerts of repertory works. *Top:* Susan Marshall’s *Working Memory* was performed in the fall by second-year dancers including (left to right) Andrew Murdock, Michelle Mola, and Douglas Letheren. *Bottom:* The spring concerts featured three works: William Forsythe’s *Limb’s Theorem, Part III*, Ohad Naharin’s *Tabula Rasa*, and Mark Morris’s *New Love Song Waltzes*, pictured here with (left to right) Laura Mead, Jonathan Alsberry, and Belinda McGuire.



Juilliard’s resident ensembles and other faculty members performed on the Daniel Saidenberg Faculty Recital Series this year. In April, the New York Woodwind Quintet gave a concert with its newest member, bassoonist Marc Goldberg (center). The ensemble’s other members are (left to right) Carol Wincenc, flute; Stephen Taylor, oboe; William Purvis, French horn; and Charles Neidich, clarinet.



Juilliard hosted an impressive roster of guest artists this season: Conductor James Conlon, dancer and alumnus Dudley Williams, Schumann scholar Rufus Hallmark, conductor and violinist Blanche Honegger Moyse, pianist Mikhail Voskresensky, composer Charles Wuorinen, cellist Bernard Greenhouse, Lama Pema Wangdak, composer Steve Reich, and Bach scholar and harpsichordist Davitt Moroney gave lectures, master classes, and visited with students throughout the year. *Left:* Steve Reich talked with students at a Composer’s Forum in January in Morse Hall. *Right:* Mezzo-soprano Ronnita Miller is coached by James Conlon at a master class in March.



In September, James DePreist became Juilliard’s director of conducting and orchestral studies, and during the 2004-05 season, he conducted the Juilliard Orchestra and Symphony in three concerts. The ensembles also had the opportunity to work with guest conductors, including Mark Stringer, Jahja Ling, Otto-Werner Mueller, JoAnn Falletta, Marin Alsop, and Stefan Sanderling. *Above:* The Juilliard Orchestra and Choral Union, under the baton of Maestro DePreist, performed an all-Brahms program at Carnegie Hall in January. The program included *Ein deutsches Requiem*, with soloists Amy Shoremount and Matthew Worth. *Below left:* Violinist Miho Saegusa (left) and violist Chihiro Fukuda were soloists in the Mozart *Sinfonia Concertante* in E-flat Major, K. 364. *Below right:* Stefan Sanderling led the Juilliard Symphony in April.



L.A. Philanthropist Donates a Manhattan Condo to Juilliard

By KAREN RAVEN

BEATRIX PADWAY, a resident of Los Angeles and a longtime Juilliard donor and enthusiast, has just made an unusual and generous contribution to Juilliard of an apartment in New York City. A devoted patron of the arts, Mrs. Padway often traveled to Manhattan for performances at Juilliard, the Metropolitan Opera, and Carnegie Hall, and to see friends. Her pied-à-terre, located on East 58th Street near Sutton Place, was quiet and convenient and, though small, suited her perfectly. “I adore that little apartment,” Mrs. Padway

Manhattan real estate prices are at historic heights. As of this writing, the apartment, situated on a high floor with views of the East River, was going to contract for \$525,000, well above its asking price of \$499,000, according to Ellen Freeman at Corcoran Group Real Estate, who is handling the sale for Juilliard.

The proceeds of its sale will endow the Nathaniel Finston and Beatrix and Martin Padway Conductors’ Orchestra Fund, which will provide substantial support for the conductors’ laboratory orchestra. The fund pays tribute to Mrs. Padway’s father, a conductor and violinist who led several orchestras in



The exterior (left) of the high-rise building which is home to Beatrix Padway’s apartment and the view (above) from its living room window.

New York before beginning a long and distinguished career as a pioneer of the motion picture industry in Los Angeles.

Mrs. Padway donated the contents of the apartment as well. They include custom-made rugs, Asian decorative objects, and several paintings. Juilliard will be able to use these items in its production department, which mounts some 16 plays and opera productions each year. The beneficial effects of Beatrix Padway’s generous and creative gift will be felt at Juilliard for countless years to come. □

Karen Raven is director of major and planned gifts.

Fresh Touch for Shakespeare

Continued From Page 1

and has to start to reinvent her life. In doing so, something happens and she causes all those around her to do the same.” Zito says this is why the cross-gender comedies are his favorites.

This production focuses on a certain kind of magic that exists between and around people when such events take place—but not the sort that involves “pulling a rabbit out of a hat and flying around on broomsticks,” explains third-year student Sean Davis. Rather, Zito and his cast are exploring ways to bring out the extraordinary magic of human interaction—for example, between Rosalind and her cousin Celia (who share a love “dearer than the natural bond of sisters”), as well as Rosalind and Orlando.

The traditional image of a forest and its magic often provides a setting for fairy tales—a place that heroes or heroines visit, the home of many fantastical creatures. The Forest of Arden in *As You Like It* is home to Duke Senior, Rosalind’s usurped father, and his “old court” of “co-mates in exile,” including the melancholy Jacques (who famously philosophizes that all the world is a stage and all the men and woman merely players). In some productions, the forest’s denizens have been played as a gathering of exiled hippies or a commune of free-thinking men. This production seeks to balance those concepts with the idea that the forest is a magical place that manifests what you want. Zito and his cast come to this conclusion about the nature of the forest through the interaction of certain characters with it: The old shepherd, Corin, for instance, is a wise man or shaman who gains much knowledge from the forest and functions accordingly. On the other hand, Oliver, Orlando’s tyrant brother, encounters snakes and lions there.

The distinction between the “old court” of enlightened thought and civility and the “new court” of high-

tech efficiency is made clear in the set and costumes. The “old court,” seen briefly in the prologue, is wooden and full of tapestries. The “new court” is littered with Palm Pilots and cell phones, along with a very stark, metallic, steel-and-concrete look for the set. The “old court” costumes seen in the forest are colonial-looking, but with a twist. The “new court” clothing is very minimalist, with little or no decoration.

As You Like It will also be presented in special morning performances for area public middle- and high-school students, who are busy studying the play as part of Lincoln Center Theater’s educational outreach program. “I’m looking forward to doing the show for the students,” says third-year student Nick Mayo. “It’s a little scary, but they are probably closer to the Elizabethan audiences that first viewed Shakespeare’s show at the Globe in London.”

In talking about the play with Zito and the cast, the idea of opening up one’s heart and seeing the true magic that is all around us recurs as the predominant theme. Every character in

Shakespeare: *As You Like It*
Drama Theater
Tuesday-Wednesday, May 10-11;
Saturday-Sunday, May 14-15,
8 p.m.

See the calendar on Page 28 for
ticket information

the play will undergo some sort of introspection upon meeting with Rosalind in the forest, and a change will result. All turns out for the better—but Zito assures us that there will be some surprises along the way. But, like a good magician, he cannot reveal all of his secrets. □

Keith McDonald is a third-year drama student.

At Drama Showcases, Actors Make Connections

Continued From Page 11

the kind of actors who bought into the mindlessness of one-upmanship, or were we going to be generous and support each other through what was a harrowing process for all? After the New York showcase, we still had plays to perform together as a class, before we headed off to Los Angeles to repeat the experience in sunnier climes.

Sadly, an actor showcase is not an ensemble-building exercise. On the whole, we didn’t quite make it under fire. Yes, we did the work. But after graduating, I think I can safely report that not many of us would wish to work together again.

WHEN I speak to some of the colleagues I am still in touch with a year later, we laugh at what we put ourselves through. We also know that, whatever happened then, we are going to be all right. From the person who signed a contract with a major television network, to the person who thought she would never work again, we are all now

pretty much on the same level; actors with agents, working on our burgeoning careers.

As I was writing this article, I spoke to some members of this year’s graduating drama class, and was impressed by their insights. Mauricio Salgado, a brilliant and passionate actor, talked about how he felt the whole showcase experience was a Catch-22. “You’re trained at Juilliard to perform as an ensemble, and one wants to serve the story as a performer, but at the showcase there is no story to serve. You’re doing bits of scenes; the whole point is for actors to showcase themselves—which ruins the reason one performs.”

Rebecca Brooksher, a lovely and talented actress, said, “Industry people keep talking about where we think we fit in. Agents tell me that the market is saturated by my “type”; what *is* my type? I don’t know what that means. What I know is that I can do what I do well. But it seems as if everyone else is in charge of my career. I feel like a product, and I need to find some control for my own sanity.”

Salgado talked about the lack of imagination on the part of the industry, and pointed out that anyone can get lucky in a two-minute time frame. “What matters, I think, is the consistency of your work—are you able to hold it over the course of a play? This experience has made me think about the integrity of my work. The positive part is that, in retrospect, whether the experience is good or bad, it can help you define your own taste.”

Continues Salgado, “The best art is done selflessly—and the showcase, by its very nature, has skewed our group and created turmoil. Some people feel that they’ve failed. Before we head to L.A., people are scrambling for new scenes and new partners.” The experience, he adds, calls for a new skill: the skill of auditioning itself, not just working on a play.

I look at these two actors with admiration. They are talking about this so candidly—pointing out what can be changed. I don’t know if I would have been able to, a year ago.

I try to talk to James Seol, another

graduating actor—but he doesn’t want to talk about his experiences, lest he be drawn back into the despair he felt immediately after the showcase.

I want to tell these three actors that I understand what they are going through. And I want to tell them that it’s all right not to know what the future will bring. Sometimes that uncertainty makes one stronger. This is just the beginning.

My first year out of school has been as much about defining taste as it has been about realizing that I am in this for the long haul. Being an actor is like being a long-distance runner. This is a marathon, not a sprint. And success is not immediate; one has to stay standing for the good things to come one’s way. I want to tell this year’s class so many things. But I realize they need to figure this out for themselves. And I look at their eyes, which seem far-seeing and focused on the future, and I have no doubt that they will. □

Mabira Kakkar graduated from the Drama Division in 2004.

23 Staff Members Welcomed to Juilliard

Danielle Ben-Jehuda, director of annual giving, has a B.A. from Sarah Lawrence College and a J.D. from Rutgers Law School. After working as a staff attorney at NOW Legal Defense & Education Fund, she spent 10 years fund-raising for legal defense funds and social change organizations (and almost five of those years studying voice, as well). Between college and law school Danielle studied textile design at F.I.T. and worked as a weaver. Raised in Israel, France, Chicago, and Washington, D.C., she has been in New York since 1979, and is very pleased to be working for one of New York's greatest institutions. She intends to take an evening class every semester, join the Choral Union (if Judy Clurman will have her), and attend as many performances as possible.

Medical receptionist **Todd Collar** is a graduate of Indiana University of Pennsylvania, where he received a B.A. degree in theater. He also attended Slippery Rock University, where he majored in secondary education. Todd was the cofounder of the former Olde Bank Theater in Pittsburgh. During his tenure with the O.B.T., Todd directed more than a dozen plays and served as the assistant artistic director. An avid antique collector, Todd has owned and operated his own antiques business for 17 years.

Diane Deluca, I.T.'s Colleague system administrator, relocated to New York from Victoria, B.C., Canada. She holds two undergraduate degrees, one in computer science and the other in English literature. Diane has been working with various enterprise application software packages for more than 17 years, and with the Datatel Colleague system for the past six years. Outside of work she enjoys reading, traveling, and outdoor physical activities.

House manager **Caroline Domack** grew up in Hamlet, N.C. and graduated from Peace College in 2001 with a communications major and theater minor. After graduation, she moved to New York City to be an intern in stage management at Juilliard. Before returning as a staff member, she freelanced as a stage manager (including at N.Y.U. and Juilliard) and as an assistant stage manager with the New Jersey Opera Festival. She recently married Tim Domack, who works in the props department.

Bill Eddy joins I.T. as an administrative assistant on the Help Desk. After graduating from the Boston Conservatory, Bill spent 11 years in a vocal group before growing weary of living out of a suitcase. For the past

three years he and his wife Sandra, an opera singer, have lived in Brooklyn. Bill is thankful for the warm welcome from the I.T. staff and is looking forward to learning from them.

Bookstore sales assistant **Yin-Ling Lin** is a native of Chang-Hua, Taiwan, where she began her Chinese folk-dance training and won a series of competitions. She earned a diploma in dance with honor from Juilliard in 2004, and was invited to join the Buglisi/Forman Dance Company and Aszure & Artists. Yin-Ling's choreography has been seen in Alice Tully Hall, the Clark Theater, and the Juilliard Theater.

Jazz studies manager **Karen Lowery** last worked at a pharmaceutical company, and has also been an English teacher in an arts and humanities school in Maryland. She is thoroughly enjoying learning more about jazz and being back in a creative atmosphere.

Christopher Madsen, performance coordinator in jazz studies, was born and raised in the Chicago suburbs. He attended DePaul University and graduated in 2003 with a B.M. in jazz studies. He moved to New York that year to attend Juilliard's Institute for Jazz Studies and currently resides in Queens with his wife, Melanie.

Allyson McGrath, administrative assistant in human resources, attended Walnut Hill School during her high school years and likes seeing the familiar faces of "walnuts" here at Juilliard. After high school, she spent a year training and performing at the Atlanta Ballet before deciding to head back north to attend Columbia University (where she continued to dance and was in numerous performances). Since completing her B.A. in psychology a year ago, Allyson has been enjoying having guilt-free time to explore her interests (which include anything French, traveling, beaches, good books, and warm weather).

Jocelyn Melechinsky holds the new position of wardrobe assistant in the costume shop, where she was an intern in the 2002-03 school year. Also a freelance costume and wedding-dress designer, she worked on costumes for a dance piece in this year's Senior Production. Jocelyn attended the North Carolina School of the Arts and the Savannah College of Art and Design.

Dorien Moon, the recording department's office manager, is a business administration major at Borough of Manhattan Community College. After graduation, she plans to get her bach-

elor's degree from Baruch College. She spends her free time studying (or reading *The Very Hungry Caterpillar* over and over to her two young children).

Financial aid counselor **Abdul Muhammad** last worked as an assistant director of financial aid at the New York Institute of Technology in Central Islip. He is a graduate of Central State University in Wilberforce, Ohio. He and his wife enjoy attending the productions at Juilliard.

Publicity administrator **Jody Mullen** graduated last May from Barnard College, where she majored in music and minored in dance. During her college years, Jody studied voice with soprano and Juilliard alumna Elizabeth Weigle and completed a summer intensive at CAP21, the musical theater conservatory at N.Y.U.'s Tisch School of the Arts. She has appeared as a singer and featured dancer in three Off-Off-Broadway productions with the Village Light Opera Group.

Noah Opitz joins the library staff as administrative assistant and acquisitions assistant. He received his B.A. from Skidmore College in music and theater. Currently Noah sings with the Young New Yorkers' Chorus and City Blend and has a part-time dream job with major league baseball. He looks forward to being a part of the Juilliard family.

Wendy Palczynski, assistant director of international advisement, attended Chester College (in England) and the State University of New York, College at Plattsburgh. She received her B.A. in 2001 studying criminal justice and political science. Wendy also interned and worked as a legislative aide at the New York State Assembly in Albany. Upon graduation, she traveled as often as possible and also worked as the international admissions counselor and international advisor at Mohawk Valley Community College in Utica.

Ashley Pollard, the Vocal Arts Department's production stage manager, was an intern at Juilliard during the 2002-03 school year. She has worked for several opera companies across the country, including Glimmerglass Opera, New Orleans Opera Association, Des Moines Metro Opera, Opera Illinois, Civic Opera of Kansas City, and Aspen Opera Theater Center. Ashley holds a B.F.A. in theater from the University of Utah and an M.F.A. in stage management from the University of Missouri, Kansas City.

Joining the Business Office as accounting manager is **Amy Roman**, who comes to Juilliard from Girls Incorporated on Wall Street. She and her husband and two twin daughters have just bought a house in the Gerritson Beach area of Brooklyn. During her free time, she enjoys walking on the beach with her dog, reading, and playing the piano.

Tod Severance, the Development Office's manager of membership programs, grew up in Minnesota and is a graduate of the University of Minne-

sota, with a degree in art history. Since moving to New York seven years ago, he has worked for Teach for America, a failed Internet retailer, and (most recently) at the National Academy School of Fine Arts as an administrator for scholarship and finance. His interest in development and fund-raising grew out of auction and alumni activities while at the Academy.

Born in the Dominican Republic in Santiago, mail clerk **Rafael Tapia** came to New York City in 1976 with his parents and siblings. He attended George Washington High School and earned an A.A. degree from Hostos Community College in 1984. Rafael worked as a quality control technician at Northfield Food Inc. from 1988-93, and joined the Juilliard staff at the beginning of the school year.

Development associate/contributions coordinator **Jessica Tartell** is a graduate of Regis College in Weston, Mass., where she earned a B.A. in history and Spanish in 2004. She spent six months in 2003 studying economic development and the public health care system in Chile. After graduation, Jessica moved to New York and started selling jewelry that she designed and crafted. She is currently learning all she can about fund-raising, and hopes one day to direct a nonprofit development organization. Jessica's favorite pastime is traveling in all forms, and she enjoys sharing her travel stories with others.

Jazz assistant and orchestra librarian **Ivan Taylor**, a Chicago native, comes from a family of musicians and started playing the bass at age 9. In high school he performed with the Illinois All-State Jazz Band and the Grammy Band, as well as with Orbert Davis, Von Freeman, and many others. As a participant in the Essentially Ellington contest, he met Wynton Marsalis, which led him to New York City. He has studied at Juilliard with Ben Wolfe and performed with the Juilliard Jazz Orchestra. Currently, he is a student of Lonnie Plaxico, performs with drummer Rashied Ali and pianist Mulgrew Miller, and is pursuing a career as a music producer.

Centennial tour manager **Joanna K. Trebelhorn** joined the Juilliard staff after having been a tour consultant for the School for the past two years. She owns and operates her own tour consulting business. Joanna has managed tours for various orchestras in Asia, Europe, South America, and the U.S. for the past five years. She has also been employed by the New York Philharmonic and the New Jersey Symphony Orchestra. Joanna holds a degree in music history from Dickinson College and is a string bass player. She enjoys bicycling and knitting.

Jaimie Van Dyke is pleased to join the Juilliard Bookstore as a sales assistant. She is currently working toward a B.A. in English and theater at Hunter College, where she has been spending her free time stage-managing a production of *A Midsummer Night's Dream*. □

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New Scholarships Extend Support for Juilliard Students

By VICTORIA MURRAY BRAND

IN recent months, The Juilliard School has received generous gifts that have funded many new current scholarships in every division of the School. In addition, the School received several major gifts endowing new scholarships and fellowships.

Family and friends of the late Metropolitan Opera baritone Robert Merrill, who was equally well-known for singing the national anthem at Yankee Stadium, contributed generously to endow the **Robert Merrill Voice Scholarship Fund**. At a celebration of Merrill’s life and career, his widow Marion (DIP ’50, *piano*) announced the new scholarship, which has drawn support from Merrill’s fans in the music and baseball worlds.

The **Elton John Music Scholarship** is the happy result of a gala benefit concert Sir Elton John gave at Radio City Music Hall last July, when he dedicated the proceeds to the Royal Academy of Music and The Juilliard School.

The **Roger F. Casey Scholarship** was endowed with funds from the estate of Roger Casey. The new award, named for a longtime friend and supporter of Juilliard, is designated for music students.

The **Norma Galblay McCabe Fellowship** will support Juilliard guitar students who participate in an educational outreach program. Dr. Bernard McCabe established the fellowship in memory of his wife Norma, while simultaneously honoring his son Brent Poe (M.M. ’92, *guitar*) and Sharon Isbin, Juilliard faculty member and Brent’s teacher.

The Pre-College Division Parents’ Association held a gala benefit concert featuring the Park Avenue Chamber Symphony. The concert raised \$53,968, permanently endowing the **Pre-College Parents’ Association Scholarship**.

The estate of Velma O’Brien significantly strengthened an existing Pre-College award, the **Robert Armstrong Memorial Scholarship**. In 1972, Velma O’Brien established the award in memory of her brother, who had served on the Pre-College piano faculty from 1955-1972.

The **Ruth Ellen and Mary Elizabeth Lasley Scholarship** was established through a generous bequest and trust gift, and is unrestricted. Mary Elizabeth studied piano at Juilliard in the 1930s and 1940s.

The estate of Edith Carr provided generous funding for the **Edith Carr Scholarship**, a new award for music students.

Alumna Fredell Lack Eichhorn (DIP ’43, *violin*) enriched the **Louis Persinger Scholarship** with her generous contribution to the endowed scholarship created by Pre-College faculty member Louise Behrend (DIP ’43, *violin*).

The **Adrian Weller Scholarship**, designated for composers and pianists, was endowed by Mr. Weller, a former Evening Division student.

Memorial tributes to renowned members of the

Juilliard community have helped create several new awards. The **John Stix Drama Division Student Fund** has been established in memory of Stix, longtime Juilliard drama faculty member, who died in October 2004. Similarly, the **Gerald Gutierrez Professional Development Fund** was created with memorial gifts after the death of Gutierrez (Drama, Group 1) in December 2003. The **Oren L. Brown Voice Scholarship** memorializes Brown, who was on Juilliard’s voice faculty from 1972 to 1991. Family, friends, and former students of Oren Brown contributed generously to a scholarship in his memory.

Juilliard’s piano students will benefit from the **Harold and Helene Schonberg Piano Scholarship**, a generous annual scholarship award from the estate of Harold Schonberg. Schonberg, eminent music critic of *The New York Times* from 1960 to 1980, was the author of several widely read books, including *The Great Pianists*, *The Great Conductors*, *Lives of the Great Composers*, and *Classical Music: Third Ear: The Essential Listening Companion*.

Taeko Kamiya, a California-based writer, translator, and pianist, endowed **The Kamiya Sisters Piano Scholarship**. The **Karen Mandelbaum Scholarship** is also a new award for piano students at Juilliard. Mrs. Mandelbaum’s family contributed the current scholarship in honor of her 60th birthday. The **Benjamin Hartman Scholarship in Piano** was established by Hartman’s daughter, Marilyn Sabat.

Vocal artists at Juilliard also have new scholarship support. Dr. Peter Gart established the **Gart Family Vocal Scholarship**, in honor of his lifelong passion for opera. The **Joseph Sihler Scholarship** was established by Sihler’s daughter Joanne, in memory of her father, a baritone who attended Juilliard in the 1940s. The **Patricia Haspert Voice Scholarship** was begun by Mrs. Haspert’s family. The **Doris Rae Williams Carroll Voice Scholarship** honors a singer who had to turn down a Juilliard voice scholarship offered to her many years ago. Her four daughters recently traveled from Mississippi and Florida to visit Juilliard and present a scholarship check in honor of their mother, who remained proud all her life of her Juilliard “connection.” The **Rosalinda and Mario Longo Scholarship in Opera Studies** was created with contributions from family and friends of Mr. and Mrs. Longo, grandparents of Christina Gonzalez, Juilliard’s associate director of financial aid. Rosalinda Longo studied voice at Juilliard in the 1940s.

Organ students will benefit from two new awards. The **Charles D. Pennebaker Organ Scholarship** was established with a bequest from the estate of Charles D. Pennebaker, and funds from the estate of John Dexter Bush have created the **John Dexter Bush Scholarship**. Mr. Bush was a longtime member of the Juilliard Association.

Funds from the estate of Dorothy Ford established the **William H. and Dorothy G. Ford Scholarship**, which is unrestricted. The estate of Fay Piston made

provision for a new award, the **Fay Piston Violin Scholarship**. The **Valerie A. van der Heyden Scholarship**, an unrestricted award, was created with funds from Ms. van der Heyden’s estate.

The Marjorie Tallman Educational Foundation established a new award, known as the **Marjorie Tallman Memorial Scholarship in Dance**. Roberta Lobel, who studied dance at Juilliard in the 1960s, is a trustee of the foundation.

The jazz studies department at Juilliard has three new scholarships. The **Illinois Jacquet Scholarship in Jazz Studies** pays tribute to the legendary jazz artist who died in July 2004, not long after receiving an honorary doctorate from Juilliard. The **Rob Moss Memorial Scholarship** was established by Moss’s mother, to provide support for Juilliard’s jazz trumpet students in memory of her son, an advertising executive and lifelong musician. The Louis Armstrong Educational Foundation honored Phoebe Jacobs, a longtime Juilliard friend and a trustee of the foundation, with a gift establishing the **Louis Armstrong Scholarship Fund**.

The **Korean Cultural Service of New York Scholarship** provides support for Juilliard’s violin students.

Penn and Diane Holsenbeck, whose daughter Suzannah studied French horn in Juilliard’s Pre-College Division, previously endowed the Nancy Penn Holsenbeck Scholarship, designated for Pre-College brass instrumentalists, in memory of Mr. Holsenbeck’s mother. They have now endowed the **Kenneth Huffman McClure Scholarship**, an award for Pre-College clarinet students, in memory of Mrs. Holsenbeck’s father, who was himself a clarinetist.

Pre-College Division students have two additional new scholarships. The **Iris and Denis Perkins Scholarship for Brass Instruments** was established by Mark Perkins in honor of his parents. The estate of Dr. Peter S. Hansen provided funds for the **Doris Ballard Hansen Scholarship in Violin**.

Juilliard’s Music Advancement Program (MAP) has a new scholarship. The **Jerome Nazer Woodwind Scholarship** was established in Nazer’s memory by his daughter. Jerome Nazer received a diploma from Juilliard in clarinet in 1939.

The Juilliard School is very grateful for the scholarships and awards that alumni and friends have generously given this year. The School always welcomes the opportunity to discuss ways to support our educational and artistic activities through a variety of programs including unrestricted gifts, currently funded or endowed scholarships, special project support, bequests, and other planned gifts. For more information about contributing to Juilliard, please call the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit our Web site at www.juilliard.edu/giving. □

Victoria Murray Brand is manager of scholarship development.

Voice Master Class

Continued From Page 12

your emotion,” she advised, telling him to make a choice and go with it—whether we agree with it or not is secondary. With Keun-A Lee remaining at the piano, third-year undergraduate baritone Adrian Kramer performed Schubert’s *Ganymed* and second-year tenor Nils Neubert sang *Meine Rose* by Schumann. With each of these singers, Ms. Wiens continued to work on breathing—first stringing Adrian up on the ballet barre at the back of the studio to release the tension in his arms, then asking Nils to bend at the waist and sing to an audience behind him.

“Every song has so many possibilities ... that’s the fun of it,” Ms. Wiens said at the end of the class. And indeed, this seemed to be her overriding message. With each performer, Edith Wiens focused on whatever she saw as inhibiting a clear and focused interpretation of the music and poetry. As a result, performers and audience alike left her class with, if not specific individual guidance, then at least a fresh perspective and set of ideas to bring to their own music making. □

David Keck is a diploma candidate in voice.

FULBRIGHT GRANTS 2006-07

May 1, 2005, is the official opening of the 2006-07 competition for Fulbright Grants for professional training in the creative and performing arts. The Fulbright U.S. Student Program equips future American leaders with the skills they need to thrive in an increasingly global environment by providing funding for one academic year of self-designed study or research abroad.

Fulbright Grants provide roundtrip international travel, maintenances 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.

The U.S. Student Program awards approximately 1,100 grants annually, and currently operates in more than 140 countries. The Fulbright Program is sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs.

Students currently enrolled at Juilliard are advised to contact Carole Adrian in the Office of Academic Affairs (Room 221) for brochures and important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for completed applications, which is September 23, 2005. Applicants will be interviewed by the School’s Fulbright Committee, after which their materials will be delivered to the Institute of International Education (I.I.E.) for their October 21 deadline.

FOCUS by Greta Berman ON ART

Seeing Music, Hearing Art: Artists Find Inspiration Across Boundaries

“VISUAL Music: Synaesthesia in Art and Music Since 1900,” a major exhibition currently on view at the Museum of Contemporary Art in Los Angeles through May 22, will travel to Washington, D.C.’s Hirshhorn Museum from June 23 through September 11, 2005. This show, particularly relevant for the Juilliard community, will not come to New York City, but it will be running throughout the summer and is within easy traveling distance.

As background to this review, I would like to mention that, in 1990, composer Samuel Zyman and I decided to try an experiment. We agreed that teaching the arts separately in Juilliard’s L&M and Liberal Arts Departments did not serve them well. We therefore began to collaborate on an undergraduate, cross-disciplinary class focusing on the interrelationship between music and the visual arts. We titled this “experiment” (now in its 15th year) “From Bach to Braque and Beyond.” Fortuitously, “Visual Music” includes many of the artworks and movements we analyze in class. This multimedia show, true to its spirit, goes far beyond what we can do in our class!

The exhibition—like the extraordinary “Schoenberg, Kandinsky, and the Blue Rider” at the Jewish Museum in the winter of 2003-04—takes seriously the visual art/music connection so crucial to the understanding of 20th-century Modernism. Its major premise is that 20th-century art strove to attain the “condition of music” (quoting English essayist and critic Walter Pater, back in 1877). Its organizers claim, justifiably, that it is the first exhibition of its kind. Most museum exhibits feature one artist, movement, or specific thematic idea. This one, instead, traces “the history of a revolutionary idea: that fine art should attain the nonrepresentational aspects of music.”

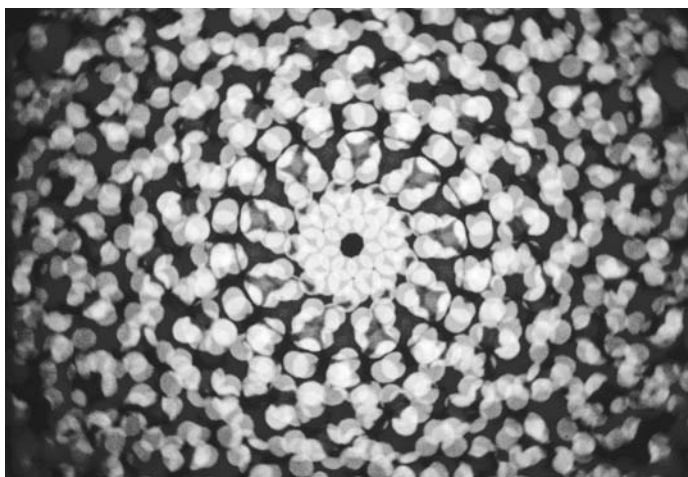
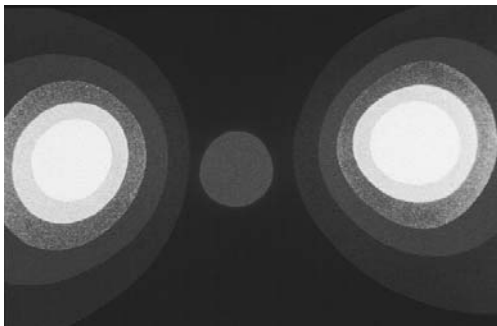
As we know, unprecedented innovations in style and media took place in all the arts during the 20th century. Some of these innovations can be attributed to the fact that non-objective artists, especially (but not exclusively), took the pure, non-representational nature of instrumental music as a starting point and parallel for their own art forms.

“Visual Music” demonstrates a few of the myriad ways painters have used music as inspiration; it features a number of very famous artists, such as Wassily Kandinsky and Paul Klee, some well known ones, such as Frantisek Kupka, and some very little

known, such as the Lithuanian Mikalojus Konstantinas Ciurlionis, and the Russians Mikhail Matiushin and Daniel Vladimir Baranoff-Rossiné.

Conflicted between a career in music and painting, Paul Klee, a trained violinist, eventually opted for painting. He made use of visual polyphony to “compose” many paintings, such as *Plant Growth* (*Pflanzenwachstum*) (1921). Here he takes several shapes—equivalent to musical thematic material—such as circles, squares, and ovals, and develops them through intricate layers, in various sizes, colors, and placements. As in a fugue, one voice sounds a theme, and another answers, while all voices continue to pursue their own path.

Kandinsky, in *Fugue (Fuga)* (1914), takes a different approach,



perhaps reflecting his admiration for Arnold Schoenberg, while Klee preferred Bach and Mozart. Kandinsky emphasized swirling, dynamic, “dissonant” colors, lines, and textures in his search for an inner voice, and what he called “the spiritual in art.” Here his more symphonic goal can be opposed to Klee’s chamber-music-like painting. Kandinsky’s earlier, non-objective paintings interestingly “emancipate the dissonance” in parallel to Schoenberg (with whom he corresponded for many years), as his later works use more geometry, consistent with the Austrian composer’s development of the 12-tone system.

A lesser-known figure, the composer and painter, Mikalojus Konstantinas Ciurlionis (1875-1911), actively pursued both fields, producing more than 300 musical compositions and 200 paintings during his short lifetime. In *Sonata No. 6* (*Sonata of the Stars*) (1908), he uses no exact representational imagery, but instead evokes a solitary mountainous landscape, illuminated by galaxy-filled skies. In the “Allegro movement,” the artist employs repeat-

ed, sharp, peak-like shapes and bands of irregular but rapid-seeming, curvy lines. The “Andante movement” features simpler, fewer, and rounder forms.

French Orphist painters Robert Delaunay (the favorite painter of the French composer and synesthete, Olivier Messiaen) and Sonia



Clockwise from top: Stanton Macdonald-Wright, *Conception Symphony*, 1914, oil on canvas, Hirshhorn Museum and Sculpture Garden; Jennifer Steinkamp, *SWELL*, 1995, computer generated projection and installation with soundtrack by Bryan Brown, the Museum of Contemporary Art, Los Angeles; James Whitney, *Lapis*, 1963-66, 16 mm, 9 min., color, sound, © The Estate of John and James Whitney; Oskar Fischinger, *Radio Dynamics*, 1942, 35 mm, 4 min., color, silent, © The Elfriede Fischinger Trust/The Fischinger Archive.

Delaunay-Terk, and the Czech Frantisek Kupka based their color harmonies and tempos on musical impressions, as did their American counterparts, the “Synchromist” painters Stanton Macdonald-Wright and Morgan Russell.

For many artists, the format of painting, while it could parallel music in many respects, lacked the actual sound and movement of music. The show goes on to feature early devices that made use of sound, light, and movement. These ranged from primitive apparatuses to various color organs. The composer Alexander Scriabin unsuccessfully attempted to make a color organ (a “luce”), which he nevertheless included in his score for *Prometheus: Poem of Fire* (1908-10). Thomas Wilfred (1889-1968) actually constructed a light organ he called a “clavilux” in 1919. “Visual Music” includes several “lumia” pieces, or sculptured light that

Wilfred composed.

Also included are film pioneers Viking Eggeling and Hans Richter, as well as mid-century experimental filmmakers like Oskar Fischinger. Eggeling, for his eight-minute film *Symphonie Diagonale* (1924), used abstract forms that corresponded in his mind to movement. He collaborated with Richter, employing stop-motion photography to animate their drawings on paper. Fischinger’s *Ornament Sound Experiments* (1932) and *Radio Dynamics* (1942) (both four minutes) led to his working in Hollywood. Indeed, he contributed to the popular Disney film *Fantasia*, which opened in 1940 (and has been redistributed in a new and presumably more complex version).

More recently (and continuing up to the present), there are sound installations like those of Jennifer Steinkamp and Jim Hodges, among others.

In addition to visual art, the richly illustrated catalog accompanying the

show contains an essay on synesthetic composers by musicologist Olivia Mattis. It addresses, to some degree, one problem the show does not deal with: the difference

between genuine synesthesia and the metaphorical use of the term.

It is always hard to convey the power of an exhibition in words. But in this case, it is even more difficult. Color, light, movement (or implied movement) are all essential to the central notion of visual music. This art simply must be seen and experienced.

While “Visual Music” goes far to explore the music/art connection, it is really only a beginning. The subject is so vast that, when looking up “visual music” on Google, I found no fewer than 65,000 entries! There is no point in mentioning the numerous artists and composers who could have been included in the show. Instead, I would hope that this very successful venture will whet appetites for more.

“Visual Music” runs through May 22 at the Museum of Contemporary Art in Los Angeles. It will then open at the Smithsonian Institution’s Hirshhorn Museum and Sculpture Garden in Washington, D.C., on June 23 and run until September 11. I will be giving a gallery talk at the Hirshhorn on July 8 at 12:30 p.m. □



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

ALUMNI NEWS

DANCE

2000s

Cedar Lake Ensemble performed *Raw* for three weekends in March in its new facility on West 26th Street in New York. The work was conceived and directed by L.J. Ballard and choreographed by Benoit-Swan Pouffer. Dancers included **Jubal Battisti** (BFA '04) and **Kristen Elisabeth Weiser** (BFA '04), and featured principal **Jolene Baldini** (BFA '03).

Daniel Wiley (BFA '03) performed at the Guggenheim Museum in New York and at North Carolina Dance Theater in March. Wiley was recently promoted to principal dancer with North Carolina Dance Theater.

Ryan Lawrence (BFA 02) is finishing his second season with Scapino Ballet in Rotterdam.

Banning Roberts (BFA '02) will be joining the Cullberg Ballet in Stockholm, Sweden, in August.

Colorado Ballet featured the New York premiere of **Darrell Grand Moultrie's** (BFA '00) *Vital Sensations* at the Brooklyn Center for the Performing Arts in March. It was performed by 12 dancers to music by Roni Size and Reprazent, Tito Puente, and others. Moultrie has been offered the position of Colorado Ballet's guest resident choreographer. This past summer he performed in and served as dance captain for the Broadway-bound production of Alice Walker's *The Color Purple* at the Alliance Theater in Atlanta. He also set a new ballet for the Cincinnati Ballet and danced in the City Center Encores Series production of *Purlie*. Moultrie returned this spring to his high school alma mater, La Guardia High School of the Performing Arts, to set a new work.

1990s

Adam Hougland's (BFA '99) *Devolve* was given its premiere by the Louisville Ballet in March.

The Richmond Ballet gave the New York premiere of *A Maiden's Hymn* by **Jessica Lang** (BFA '97) at the Joyce Theater in April. The American Ballet Theater Studio Company also premiered her latest work during its spring season at Jazz at Lincoln Center.

Chad Bantner (BFA '96) is dancing in Celine Dion's *A New Day...* at Caesars Palace Colosseum in Las Vegas. *Dancer* magazine's March issue included an article about Bantner titled "The Spice of Life."

Roger C. Jeffrey (BFA '96) directed and choreographed *The Statement 7th Draft: A Tribute to the Immortal Gil Scott-Heron*, in February at BRIC Studio in Brooklyn. Ayodele Casel, Amanda Diva, and Carl Hancock-Rux were special guests.

Christina Paolucci (BFA '95) is artistic associate of the Tallahassee (Fla.) Ballet. In addition to her administrative and artistic duties with the company, she will dance in its production of *A Midsummer Night's Dream* in May. In April, she performed with her former company, New York Theater Ballet, in New York City.

Solange Sandy Groves (BFA '92) joined the Broadway cast of *Chicago* in April at the Ambassador Theater.

Alex Schlempp (BFA '92), general manager of AntiGravity, visited Juilliard and spoke with dance students in February. This event was part of an ongoing series called Lunch With an Alum, where current students hear from alumni in their fields.

Gerald Casel (BFA '91), **Thang Dao** ('98), and **Shila Tirabassi** (BFA '99) were among the nine members of the Stephen

Petronio Company who performed at the Joyce Theater in March.

Henning Rübsam (BFA '91) gave a lecture in March for Juilliard's Evening Division in March. Last month, he was the guest ballet master for Staatstheater Kassel in Germany.

1980s

Karl Baumann ('88), who toured with Cirque du Soleil's *Quidam*, is playing the role of Puck in *A Midsummer Night's Dream* with the Cape Fear Regional Theater in Fayetteville, N.C.

Scott Warren (BFA '88) was named executive director of the Ragazzi Boys Chorus in San Mateo, Calif.

The Neta Dance Company (artistic director/choreographer **Neta Pulvermacher** ['85]) celebrates its 20 anniversary with a retrospective at the Flea Theater from May 11 to 22 in New York. The performances are to include seven company works in two programs. Juilliard alums **Kraig Patterson** (BFA '86), **Ani Udovicki** (BFA '85), **Stephanie Tooman** (BFA '85), and **Tracy Dickson** (BFA '96) will dance in the concerts.

1960s

New York Theater Ballet, directed by **Diana Byer** ('68), presented two programs last month at Florence Gould Hall in New York. Works performed included Antony Tudor's *Judgment of Paris* and *Les Mains Gauches* and Frederick Ashton's *Capriol Suite*.

Jennifer Muller/The Works performed *The Lovers* at a preview showing in February at Remy-Toledo Gallery in New York City. Originally choreographed by **Jennifer Muller** (BS '67) in 1978, it returns to the Works' active repertory for its 30th-anniversary season.

Mary Barnett (DIP '65) was one of eight individuals on a panel discussion titled "Survival and Moving On," presented by the Diamond Group, Career Transition for Dancers's organization for the mature dancer. The panel was held in April at the Actors' Equity Council Room in New York City.

Marcia Jean Kurtz (BS '64) will be seen in the Curtis Hansen film *In Her Shoes*. She also recently completed shooting the film *Find Me Guilty*, directed by Sidney Lumet.

Susan Buirge ('63) conducted an improvisation workshop from April 25 to May 2 and will hold a composition workshop in August at Royaumont Abbey, in Asnières-sur-Oise, just north of Paris. Buirge is director of the Center for Choreographic Research and Composition, a department of the Royaumont Foundation.

The **Oshra Elkayam** (DIP '63) Movement Theater toured Mexico in March, performing Elkayam's work *And Then I Went*. The group has been invited to perform at Stanford University (in Palo Alto, Calif.) and the University of Judaism (in Los Angeles) in June.

Ailey II, under the artistic direction of **Sylvia Waters** (BS '62), performed for Lincoln Center Institute's spring tour of schools and at Clark Theater in Lincoln Center. The ensemble will perform at the Apollo Theater from May 12-14.

DRAMA

2000s

Nelsan Ellis (Group 33) has been added as a regular to the Fox midseason series *The Inside*, produced by 20th/Imagine.

Graham Hamilton (Group 32) currently plays the role of Vincent van Gogh in

SPOTLIGHT ON DENNIS NAHAT

Man With a Full Plate

"You can't just be one thing. You have to taste the whole world," says Dennis Nahat. In his varied career as dancer, choreographer, company director, and chef, Nabat ('65, dance)—who also minored in viola and cooked breakfast for his peers in the cafeteria while he was here at School—has always made a point of extending his repertoire for the sake of being flexible enough to satisfy his audience. "You learn how to cook eggs for different people—some people like onions, others like tomato; some people like them plain, not even with butter."

After leaving Juilliard to dance with the City Center Joffrey Ballet, Dennis Nahat's toe "got busted by a ballerina's pointe shoe," giving him an opportunity to put his adaptability to good use on Broadway. After two years dancing and choreographing (during which he had maintained his technique through daily ballet classes), Nahat joined American Ballet Theater. While on tour, he would cook dinner for everybody in his hotel room, "keeping the company together" during their one-night stands in unknown cities.

It was during one such tour that he and a small group of friends "fell into" the buying and re-establishing of a Cleveland dance school, on the verge of closure due to the retirement of its director. Nahat saw the New Cleveland Dance Center escalate from 40 to 250 students over two years. He funded its growth through choreographic engagements in musicals and at the New York Shakespeare Festival, and oversaw its expansion by commuting to Cleveland during any break in his A.B.T. performance schedule. The school gave its first performance in 1974, two years after the purchase—and out of the school, Nahat co-founded the Cleveland Ballet in 1976, "to the amazement of everybody in a city with a 6 p.m. curfew!"

The establishment of a resident ballet company did much for Cleveland's cultural infrastructure, prompting the refurbishment of the State Theater opera house. The huge size of the theater inspired large-scale, theatrical productions that proved immensely popular with the Cleveland audiences, but the city was not able to meet their expense, leading to the merger of the Cleveland Ballet with a group of dancers from San Jose, Calif., to form the San Jose Cleveland Ballet in 1985. As Nahat explains, "They were looking for a sister company, we were looking for a city—and they loved the youthfulness of our company," so suitable for the "new and vibrant" California city. The new company performed full seasons in both cities for 15 years, making it the longest-ever running co-venture dance company. Nahat attributes its success to the fact

that "we never put another company out of business—we went to places where there was nothing already established, and we didn't try to merge with people who didn't really want to do it."

Nahat also orchestrated shorter collaborations with Atlanta Ballet and Ballet Nueva Mundo de Caracas, so that, at one point, all four companies had four seasons in each of the four home cities—"a way to satisfy the financial demands of larger scale, theatrical ballets and their audiences, and then be able to go back home and do smaller, more experimental work" without financial concerns and with more artistic liberty.

Shifting financial priorities led to the closing of the Cleveland branch of



Dennis Nahat

the company on the night of its 15th anniversary. The entire organization—40 truckloads of equipment, along with people and their possessions—moved from Cleveland to San Jose in the space of three weeks, in time for what became the opening season of the Ballet San Jose Silicon Valley in 2000.

Six seasons later, working as both artistic and executive director of the company, Nahat swears that "without cooking, I would be insane." After a long day at work, there is nothing he prefers to going home and creating "design in a dish" (always making extra for breakfast the next day). For him, cooking and choreography are inextricably linked: "I choreograph when I cook, and I cook when I choreograph." In both crafts, he explains, "you have to know your audience, take pride in your work, and choose quality over quantity to create a clean work of art that is well presented. I have made dances on zero dollars—it doesn't have to be big to be good. You spend your money on paying great dancers. They are cherished things."

—Laura Careless

Nicholas Wright's *Vincent in Brixton* at the Old Globe in San Diego.

Luke Macfarlane (Group 32) will star in the upcoming FX series *Over There*, a war drama that revolves around a group of American soldiers stationed in Iraq.

Etan Frankel's (Playwrights '02) play *Create Fate* will be featured at Williamstown Theater Festival's Nikos Stage from July 13-24.

Charles Borland (Group 30) is the understudy for John C. Reilly in the Broadway production of *A Streetcar Named Desire*, joining Group 26 alumna **Angela Pierce**, who is understudy for Natasha Richardson in the same production for the Roundabout Theater Company.

1990s

Patch Darragh (Group 28), who recently appeared in episodes of *Guiding Light* and *Law and Order*, is appearing at New York's Cherry Lane Theater in a new play written by Sam Forman called *The Grille Room*.

Erin Gann (Group 28) appeared in Lynn Rosen's *Apple Cove*, directed by Giovanna Sardelli and featuring fellow drama alumnus **C.J. Wilson** (Group 23) at the Lark Studio in New York.

Maria Thayer (Group 27) appears in the films *Strangers With Candy* and *Hitch*.

Steve Kunken (Group 26) is appearing in a new stage version of *Mister Roberts*, written by Tom Heggen and Joshua Logan and directed by Robert Longbottom, at the Kennedy Center in Washington. The production also features Drama Division faculty member Frank Deal.

Ryan Artzberger (Group 25) is performing at Chicago's Goodman Theater in *Silk*, a new play adapted and directed by Mary Zimmerman, based on the novel by Alessandro Baricco.

Heather Goldenhersh (Group 24) is returning to Broadway for John Patrick Shanley's play *Doubt*, which won the 2005 Pulitzer Prize for drama.

Mark Lee Nelson (Group 23) played the role of Antiochus in Shakespeare's *Pericles* at the Guthrie Theater in Minnesota.

Carrie Preston (Group 23) appears in the Belladonna film *Transamerica*, executive produced by William H. Macy.

Viola Davis (Group 22) appeared in the CBS movie *Stone Cold*, which aired in February.

Michael Hayden (Group 21) is in a new musical at Lincoln Center Theater's Mitzi Newhouse Theater called *Dessa Rose*, with book and lyrics by Lynn Ahrens and music by Stephen Flaherty, and directed and choreographed by Graciela Daniele.

Elizabeth Marvel (Group 21) performed the title role of Christopher Nixon's new translation of Jean Anouilh's *Antigone* as part of Los Angeles Theater Works' season in April.

Michael Stuhlbarg (Group 21) is

appearing with Billy Crudup and Jeff Goldblum in the Broadway production of Martin McDonagh's *The Pillowman*.

Tim Blake Nelson (Group 19) stars in the film *The Moguls*, directed and written by Michael Traeger, and co-starring **Jeanne Tripplehorn** (Group 19).

1980s

LisaGay Hamilton (Group 18) stars in the film *Nine Lives*, written and directed by Rodrigo Garcia, and co-starring Glenn Close and Holly Hunter.

Graham Winton (Group 17) appeared in Jean-Claude Carrière's *The Controversy of Valladolid*, directed by David Jones at the Public Theater in February and March.

David Rainey (Group 16) performed in Arthur Miller's *The Crucible* at Houston's Alley Theater, along with Group 19 alumnus **Philip Lehl**.

Eve Annenberg (Group 14) produced the feature film *Mitchellville*, which was selected for the Sundance Film Festival and screened there in January.

Mitchellville is her second Sundance selected feature in three years as sole producer. Currently she is developing Elinor Lipman's novel *Isabel's Bed* for production.

Kevin Spacey (Group 12) played the role of Ben Cook in Dennis McIntyre's play *National Anthems* at the Old Vic Theater in London.

Marco Barricelli (Group 11) played the role of Frank in Marie Ndiaye's play *Hilda*, produced by American Conservatory Theater and Laura Pels Productions.

Katherine Griffith (Group 11) was in the premiere of Charles L. Mee's *A Perfect Wedding*, directed by Gordon Davidson. The play was the inaugural production of the CTG Kirk Douglas Theater in Culver City, Calif. The Theatricum Botanicum recently held a public reading of her play *King/Jean*.

Jack Stehlin (Group 11) is currently directing and playing the role of Alceste in Molière's *The Misanthrope* with the Odyssey Theater Ensemble and Circus Theatricals in Los Angeles.

Kim Staunton (Group 10) played the role of Akumma Obinna Bobagunwa in the Denver Center Theater Company's premiere of *A Selfish Sacrifice*, written by Charles F. Gordon.

1970s

Jim Bergwall (Group 8) is performing in *Hamlet* (Ghost/Player King/Grave Digger) and *As You Like It* (Duke Senior) with the Philadelphia Shakespeare Festival.

Kelsey Grammer (Group 6) is executive producer of a new Fox series, *The Sketch Show*, which airs on Sunday evenings.

Henry Stram (Group 6), **Jimonn Cole** (Group 26), and **Julie Jesneck** (Group 32) are appearing in a new adaptation by Rebecca Gilman of Carson McCullers'

novel *The Heart Is a Lonely Hunter*, directed by Doug Hughes, at the Alliance Theater in Atlanta.

John Procaccino (Group 5) performed in the Long Wharf Theater's presentation of Eugene O'Neill's *A Moon for the Misbegotten* in March.

Patti LuPone (Group 1) performed in Stephen Sondheim's *Passion* in March as part of Live From Lincoln Center.

MUSIC

2000s

Jesús Castro-Balbi (DMA '04, *cello*) was soloist with the symphony orchestras of Corpus Christi (Tex.), Xalapa (Mexico), and with the Texas Christian University Symphony, collaborating with conductors John Giordano, Germán Gutiérrez, and Carlos Miguel Prieto. In March, he gave the premiere of *Search*, a piano trio by faculty member **Samuel Zyman** (DMA '87, *composition*), at Carnegie's Weill Hall. Castro-Balbi performed with pianist Gloria Lin in February at the Modern Art Museum in Fort Worth.

Weston Hurt (AD '04, *voice*) was awarded first place and a cash prize of \$7,500, in addition to the \$1,000 People's Choice Award, from the Dallas Opera Guild's annual competition for young opera singers.

Morgan James (BM '03, *voice*) won third place in the 2005 Lotte Lenya Competition for Singers and will be featured in a concert at Lincoln Center on May 19.

The Amernet String Quartet—**Misha Vitenson** (MM '02, *violin*), **Marcia Littlely** (BM '91, *violin*), **Michael Klotz** (MM '02, *violin, viola*), and **Javier Arias** (BM '91, *cello*)—performed at the New School University in April.

Claudia Schaer (BM '01, MM '02, *violin*) performed in the Lumieres Festival concert series in New York with faculty member **Philip Lasser** (DMA '94, *composition*). She played Lasser's *Vocalise*, Boulez's *Anthemes* for solo violin, and Robert Rival's String Trio with **Paula Cho** (BM '00, *viola*) and Erik Jacobsen. Schaer recently collaborated with faculty member Samuel Zyman, in a performance of his guitar concerto.

In April, the **David Glukh** (CRT '00, *trumpet*) Klezmer Ensemble performed in New York City; Great Neck, N.Y.; and Washington, D.C.

1990s

America's Dream Chamber Artists performed its last concert of the season in April at Peter Norton Symphony Space in New York. Among the musicians were **Arash Amini** (MM '99, *cello*), **Michael Parloff** (BM '74, *flute*), faculty member **Bridget Kibbey** (BM '01, MM '03, *harp*), staff member **Douglas Quint** (MM '94, *bassoon*), **Gabriel Kovach** (MM '01, *French horn*), **Michi Wiancko** (MM '02, *violin*), **Tricia Park** (BM '98, MM '00, *violin*), **Timothy Fain** (MM '00, *violin*), cur-

rent student Cyrus Beroukhim, **Thomas Rosenthal** (BM '00, *viola*), **Kurt Muroki** (BM '94, *bass*), **Ariana Ghez** ('03, *oboe*), **Angela Cordell** (MM '01, *French horn*), and **Melissa Marse** ('99, *accompanying*).

Jennifer Aylmer ('97, *voice/opera*), Michael Philip Davis, and **Kenneth Merrill** (MM '75, *piano*) were seen in *Regina Resnik Presents: The Classic Kurt Weill* on CUNY-TV in March.

John Mackey's (MM '97, *composition*) orchestra work *Redline Tango* will receive performances this summer with **Andrew Litton** (BM '80, *piano*; MM '82, *orchestral conducting*) leading the Minnesota Orchestra in July, and with **Marin Alsop** (MM '78, *violin*) at the Cabrillo Contemporary Music Festival in August. Additionally, the wind ensemble version of the piece received more than 30 performances worldwide during the past season. Mackey also served as an American Symphony Orchestra League/Meet The Composer "Music Alive!" Composer-in-Residence with the Seattle Youth Symphony Orchestra during the 2004-05 season.

In April, **Takao Kanayama** (ACT '96, *orchestra conducting*) became associate conductor for the Orchestra Ensemble Kanazawa in Japan. Kanayama will also be teaching at Kurasiki Sakuyo University.

The Flux Quartet—**Tom Chiu** (MM '95, DMA '01, *violin*), Conrad Harris, **Max Mandel** (ACT '01, *viola*), and Dave Eggar—performed with Gamelan Son of Lion at the Greenwich House Music School in New York City in March.

The Musicians of Lenox Hill—**Soo-Kyung Park** (BM '95, MM '97, *flute*), **Lisa Shihoten** (BM '98, *violin*), Tom Rosenthal, **Alberto Parrini** (MM '98, *cello*), Jae-hyuck Cho, and **Jessica Zhou** (BM '99, MM '02, *harp*)—are to perform the seventh annual Dr. Hyman and Jerrold Levy Memorial Concert on May 3 at Temple Israel in New York. The concert promotes works by Jewish composers and this year features doctoral student Avner Dorman's Concerto for Piccolo.

Michelle Carr (ACT '94, *voice*) performed at the New York City venue Alibi in March. On May 23, she will perform at the Blue Note.

American Festival for the Arts (A.F.A.), an organization started by the Juilliard/Presser Foundation Summer Grant Program, is celebrating the 10th anniversary of its Summer Music Conservatory. **Todd Frazier** (MM '94, *composition*), founding director of A.F.A., is managing the growth of the Houston campus and leading the development of a second campus in Beaumont (Tex.), which will open in June 2005. This year Frazier has been a guest lecturer at the Peabody and University of Texas music schools; has written a new work for violin, tenor, and orchestra, titled *We Hold These Truths*, to be premiered by the Texas Music Festival Orchestra of the University of Houston in June; and was recently named the Texas Music Teachers Association's commissioned composer for 2006.

THE JUILLIARD SCHOOL WOULD LIKE TO THANK THE FOLLOWING ORGANIZATIONS FOR THEIR GENEROUS GIFTS TO OUR 2005 GRADUATES:

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Jazz Times	

Juilliard | alumni

ALUMNI REUNION

All Juilliard alumni in Europe are invited to attend an alumni event in London on September 3, 2005. More details will be available soon on our Web site at www.juilliard.edu/alumni. If you are interested in attending, please e-mail the Alumni Relations Office at alumni@juilliard.edu for further information.

ALUMNI NEWS

Paul Stetsenko (MM '94, DMA '00, *organ*) conducted the Westminster Choir and Orchestra in a performance of J.S. Bach's *St. John Passion* at Westminster Presbyterian Church in Alexandria, Va., where Stetsenko is director of music ministries.

Janelle Robinson (ACT '92, *voice*) is performing the role of Donna in the world premiere of Anton Dudley's *Slag Heap* at Cherry Lane Theater in New York City, directed by Michael Morris, through May 8.

Viviana Guzman (MM '90, *flute*) performed Tango Suite for Flute and Orchestra by Latin Grammy Award winner Carlos Franzetti with the Irving (Tex.) Symphony in April. The concert will be broadcast on television in the Dallas/Ft. Worth area.



Anne Akiko Meyers (CRT '90, *violin*) toured Japan with sold-out performances in Tokyo, Nagoya, and Kanazawa in March. The Tokyo performance at Suntory Hall was broadcast throughout Japan on national television. She also performs with the BBC Scottish Symphony in Edinburgh this May.

1980s

Karen Becker (MM '89, *accompanying*) was recently appointed assistant professor at SUNY-Plattsburgh. Karen received her DMA from the Univeristy of Wisconsin in December. She will make the move back to New York this summer.

Andrea Redcay Graves (MM '89, *flute*) performed the premiere of *Sonatina* for alto flute and piano by **Alexandra Harwood** (MM '91, *composition*) in January at Western Illinois University and Ibstock Place School in London.

Daniel Davies (MM '87, *cello*) is an assistant professor of cello at California State University, Stanislaus. He and his wife, Joyce, welcomed their fifth child, Nicholas Alexander, to the family in March.

Justin Hartz (MM '87, *organ*) performed 46 holiday programs this season for thousands of visitors at Longwood Gardens, Kennett Square, Pa.

Amy Porter (BM '86, MM '87, *flute*) will serve as a jury member at the sixth Kobe (Japan) International Flute Competition in August 2005. Porter was the winner of the third Kobe Competition in 1993 and also won the prize for the best performance of the commissioned work.

Colin Tribby ('85, *percussion*) performed at Carnegie Hall in February with the Eastman Wind Ensemble. He also performed Joseph Schwanter's Concerto for Percussion and Orchestra with the North Carolina School of the Arts Symphony Orchestra in May 2004.

Andrew Cooperstock (MM '83, *piano*) served as judge for the Music Teachers National Association competitions in Seattle in April. His newest CD on Albany Records, *Chamber Music of Lowell Liebermann*, with violinist William Terwilliger, cellist Andres Diaz, violist Ericka Eckert, and the Ying Quartet, has been released. Cooperstock is chair of the

keyboard department at the University of Colorado.

Sara Davis Buechner (BM '80, MM '81, *piano*) gave a recital and master class at Greenwich House Music School last month in New York City. In March, Koch International Classics released her CD featuring the music of George Gershwin. Buechner performed Miklos Rozsa's *Spellbound Concerto* at Alice Tully Hall with the Little Orchestra and gave many concerto performances in Canada in the spring.

Lisa Emenheiser (BM '80, MM '81, *piano*) recently was soloist with the National Symphony Orchestra, performing Gershwin's *Rhapsody in Blue*.

David Henderson (MM '80, *saxophone*) performed with **Martin Rossip** (BM '83, *saxophone*; MM '83, *clarinet*) in the inaugural concert of the Premier Saxophone Quartet, a new quartet-in-residence at San José State University, in March. Henderson appeared with the Bolshoi Ballet Orchestra and St. Petersburg Philharmonic on tour in San Francisco. With the San Francisco Symphony, he recently performed Bartok's *Wooden Prince* under David Zinman, and will play Prokofiev's *Romeo and Juliet* under Michael Tilson Thomas in May.

Andrew Litton (BM '80, *piano*; MM '82, *orchestral conducting*) has renewed his contract with the Minnesota Orchestra's Sommerfest to 2008. Litton was also named music director of the Bergen Philharmonic Orchestra in Norway, effective 2008-09. He has been principal conductor of that orchestra since last year. Litton leaves the Dallas Symphony at the end of the 2005-06 season after 12 years in the post.

1970s

Frederick Schipizky's (MM '78, *double bass*) Symphony No. 1 is to be performed by the Toronto Symphony on May 5 and 7, conducted by **Peter Oundjian** (BM '81, MM '81, *violin*). Schipizky's *Symphonic Messaging* will receive its premiere on May 22 at the Orpheum Theatre in Vancouver. The work was commissioned for the Vancouver Youth Orchestra's 75th anniversary concert. The orchestra of 230 musicians will be conducted by **Roger Cole** (BM '76, *oboe*).

Robert Taub (MM '78, DMA '81, *piano*) performed with the Musica Viva Chamber Ensemble in Lawrenceville, N.J., in April.

Larry Thomas Bell's (MM '77, DMA '82, *composition*) *Liturgical Suite* was given its premiere by organists Carson Cooman and Richard Bunbury in March at West Roxbury, Mass. *Spirituals*, a chamber symphony for 10 players, was premiered by the North/South Consonance Ensemble, directed by **Max Lifchitz** (MM '71, *composition*), at Christ and St. Stephen's Church in New York. Other works by the composer were performed in Florida, Boston, and New Orleans.

Joel Feigin's (MM '77, DMA '82, *composition*) *Festive Overture* was given its American premiere by the Santa Barbara (Calif.) Symphony, conducted by Edwin Outwater, in February.

Jane Seaman (DIP '77, *voice*) starred in *We're Still Hot! The Musical* in March at Theater St. Luke's in New York.

Judith Lynn Stillman (BM '77, MM '77, DMA '82, *piano*) performed two concertos—Mendelssohn's First Piano Concerto and Concerto for Violin, Piano, and Strings—with the Tico Orchestra in San Diego, Calif. Stillman appeared as guest artist with the Borromeo String Quartet in the Schumann Piano Quintet at Sapinsley Hall in Rhode Island. She opened the Lancaster Music Festival as guest soloist in Beethoven's *Choral Fantasy*, under the baton of Gary Sheldon, and performed in

recital at the festival with her daughter, Liana Stillman. She was musical director for the Academy Players' production of *My Fair Lady*, and was music director for *Cavalleria Rusticana* with the Torrey Pines Theater Company and the Small Opera Company of San Diego. Stillman was soloist at the Escondido (Calif.) Center for the Arts and at the Kroc Center in San Diego in Gershwin's *Rhapsody in Blue* with the Classics for Kids Philharmonic. She was also featured on KPBS-TV in a segment about the San Diego Chamber Orchestra.

Victoria Bond (MM '75, DMA '77, *orchestral conducting*) moderated and hosted the seventh season of Cutting Edge Concerts in April, a new music series that she conceived, featuring composers **David Lang** ('74, *percussion*), Derek Bermel, Paul Moravec, faculty member Samuel Adler, Stephen Paulus, and others. Also that month, **Renée Jolles** (BM '88, MM '89, *violin*) and Susan Jolles gave the premiere of Bond's *Sacred Sisters*, commissioned by the American Society for Jewish Music, at a concert at the Center for Jewish History in New York. In May and June, she will conduct Gian Carlo Menotti's operas *The Medium* and *The Telephone* with Chamber Opera Chicago. A concert of her chamber works will be presented at Jack Larsen's Longhouse in East Hampton in August. Included in the program are the string quartets *Dreams of Flying* and *My Grandfather's Balalaika*, as well as the duet *Woven*. Bond will be composer-in-residence at this summer's Pianofest in East Hampton, L.I. The festival has commissioned her to compose a work, *Binary*, for two pianos, that will be premiered in August.

Tod Machover (BM '75, MM '77, *composition*) has joined with the M.I.T. Media Lab and Fisher Price to develop the Color Pixter Symphony Painter toy, which allows children to experiment with different musical sounds by drawing a picture.



Glenn Michael Egner (BM '74, MM '75, *flute*) performed the Carl Reinecke Flute Concerto in April with the Orquesta Sinfonica Venezuela in Caracas.

Irwin Hoffman (DIP '48, *orchestral conducting*) conducted.

The publication of **Evelina Chao's** (BM '72, *violin*) memoir, *Yeh Yeh's House* (St. Martin's Press), was celebrated on the series Great Music for a Great City at CUNY in February. CBS news anchorwoman Cindy Hsu and actor Eli Wallach read from Chao's memoir while Chao and current Juilliard students Sarah Kapustin, Keats Dieffenbach, and Clara Lee performed excerpts from Mozart, Schubert, Tan Dun, and Shostakovich Quartets. *Yeh Yeh's House* is Chao's second published work, following her novel, *Gates of Grace*. Chao is assistant principal viola of the Saint Paul Chamber Orchestra and has also established a practice as a certified professional life coach.

Wilfredo Degláns (BM '71, MM '72, *violin*) performed the Franck Sonata with Chamber Music Rochester (N.Y.) in March at the Memorial Art Gallery. In the PBS affiliate program *Live From Hochstein*, he performed works by Chausson, Ravel, and Kreisler. Also that month Degláns was guest concertmaster with the Miami (Fla.) Symphony.

Madeleine Hsu Forte (BM '70, MS '71, *piano*) has been appointed associate faculty at Yale University Summer Session in Salzburg. She will also be the pianist for presentations by Allen Forte, the resident theory professor. The course and concerts will be given at the Schloss Leopoldskron, which is the center of the cultural and social life in Salzburg.

John Owings (MS '70, *piano*) performed at Carnegie's Weill Hall in March with Trio Con Brio, of which he is a member. Also that month, Owings gave a duo recital at Texas Christian University with Fort Worth Symphony concertmaster **Michael Shih** (BM '93, MM '95, *violin*).

1960s

Christina Petrowska Quilico (BM '68, MS '69, *piano*) recorded the premiere complete set of *Rivers* by Ann Southam for Centrediscs; the three-disk set was released in February. In May her two-CD set of *Portraits* by Michel-Georges Bregent will be released on Centrediscs. Quilico is to perform the entire set of *Rivers* at the Music Gallery in Toronto on May 3.

John Lounsbury (BM '67, *French horn*) retired after 35 years with the Milwaukee Symphony in 2002. He now lives in Santa Rosa, Calif., where he is house manager for the Santa Rosa Symphony. He also produces and is the host of a weekly classical music show on KRCB, the local NPR affiliate.

Richard Baca (BM '65, MS '66, *piano*) performed Gershwin at Ft. Worth's Bass Hall in April.

Julie Jaffee Nagel (BM '65, MS '66, *piano*) presented seminars on performance anxiety in February and March at Shenandoah University, in Winchester, Va., and for the studio class of **Shirley Verrett** (DIP '61, *voice*) at the University of Michigan. She is co-author, with her husband **Louis Nagel** (BM '64, MS '66, DMA '73, *piano*), of the chapter "Music Psychoanalysis and Animals" in the book *The Cultural Zoo*. In January, Ms. Nagel presented a paper on psychoanalytic perspectives on musical interpretation at the winter meetings of the American Psychoanalytic Association in New York. She also taught a course at the Michigan Psychoanalytic Institute on music, mind, and affect.

Omus Hirshbein (BS '64, *piano*) and **Jacqueline Taylor** ('84, *trumpet*), of Twin Lions Inc. production company, organized the third year of Free for All at Town Hall concerts from April 17 to June 26 at New York's Town Hall. These free Sunday concerts feature Anne-Sofie von Otter, Peter Serkin, André Watts, Opus One Piano Quartet, and Evelyn Glennie.

1950s

Jack Heller (DIP '52, *violin*) will celebrate his 20th anniversary as music mirector of the Tampa Bay Symphony. This season, the orchestra gave the premiere of James Eversole's *Ishtar: Music of the Realm*. Heller continues his teaching and research in music perception and cognition as part-time professor emeritus at the University of South Florida.

David Labovitz (DIP '50, PGD '52, *piano*) led the New York Cantata Singers in three Bach cantatas in April at Christ and St. Stephen's Church in New York.

Joan Rothman Brill ('50, *piano*) performed the Beethoven Piano Trio in E Flat, Op. 1, No. 1, with Jeremy Miller and **Steven Sigurdson** (BM '88, *cello*) in Key West, Fla., in February. She also performed that month with the Keys Chamber Orchestra in Marathon and Key West, conducted by Gordon Wright.

1940s

Arlene (née Karbelnig) Karr-Powell (DIP '48, *piano*) has retired as the head of the piano department at Orange Coast College in Costa Mesa, Calif.

1930s

Frieda Arkin's ('37, *music theory*) second novel, *Hegwig and Berti*, was published this winter by Thomas Dunne Books. □

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

FACULTY AND STUDENT NEWS

FACULTY

Collaborative piano faculty member **Jonathan Feldman** and cello faculty member **Darrett Adkins** (DMA '99, *cello*) performed with James and Jeanne Galway and the Zephyr Trio in March at the CUNY Graduate Center.

Pre-College faculty member **Adelaide Roberts** performed joint concerts with guitarist Richard Udell for the artist-in-residence program at Holy Cross Church in Kingston, N.Y., and at the Fountains in Millbrook, N.Y. In May, she and **Michael Blum** (BM '77, MM '78, *piano*) will give a four-hand piano concert at St. Gregory's Church in Woodstock, N.Y.

Jazz studies faculty member **Loren Schoenberg** received a 2004 Grammy

Award for best album notes for *The Complete Columbia Recordings of Woody Herman and His Orchestra & Woodchoppers (1945-1947)*, issued on Mosaic Records.

Graduate studies faculty member **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) led the Choir and Orchestra of St. Ignatius Loyola in Beethoven's *Missa Solemnis* in April. Organ faculty member **Paul Jacobs** performed a preconcert recital. In March, Tritle led the same ensemble in a performance of Bach's *St. John Passion*.

STUDENTS

Elizabeth Fayette and **Deborah Song**, both Pre-College violin students of Shirley Givens, have won concerto competitions. Elizabeth Fayette, as winner of the Sound

Symphony (L.I.) Concerto Competition, performed the Chausson *Poème* in April. Deborah Song, first-prize winner with the Yonkers Philharmonic Orchestra, will be featured in Bruch's *Scottish Fantasy* with the orchestra on June 5.

Cello student **Natalie Haas** and violinist Mark O'Connor are to perform the premiere of O'Connor's Double Concerto for Violin and Cello with the Grand Rapids Symphony May 13 and 14 in Grand Rapids, Mich.

Yuri Namkung will perform Bach's Double Concerto with faculty member **Cho-Liang Lin** (DIP '81, *violin*) and the Orchestra of St. Luke's, under the baton of Li Jian, at Alice Tully Hall on May 25. The concert is presented by the Musicians

Emergency Fund; Namkung and **Yoon Kwon** (BM '01, MM '03, *violin*) will receive M.E.F. Junior Awards. Kwon will perform a Vivaldi concerto grosso with Lin.

First-year piano student **Emely Phelps** placed first in the Mary Graham Lasley Scholarship Competition co-sponsored by the Alexandria Symphony and the Symphony Orchestra League of Alexandria. She was awarded the \$1,500 top prize with a unanimous vote from the three judges.

Goose River Press published the second novel of 13-year-old Pre-College student **Jourdan Urbach**, titled *Inside the Music*. His first novel, *Leaving Jeremiah*, is now in its second printing. Urbach studies violin in Lewis Kaplan's studio. □

Orchestra Tours Europe

Continued From Page 6
a platform for its anniversary in Europe and give the young artists of Juilliard more exposure and experience." When asked how often he programs non-professional orchestras at the festival, Mr. Haefliger replied, "I don't consider the Juilliard Orchestra non-professional."

The orchestra makes its debut performance in the grand finale concert of



Violinist Sarah Chang will tour with James DePreist and the Juilliard Orchestra this summer.

Berlin's Young Euro Classic festival, performing in the Konzerthaus in East Berlin. This venue was previously called the Schauspielhaus, which saw the legendary premieres of Carl Maria von Weber's *Der Freischütz* and Richard Wagner's *The Flying Dutchman*; it was destroyed in World War II and rebuilt as a concert hall in 1984. In its fifth year, the Young Euro Classic presents youth orchestras from around Europe and the world. This year's festival includes orchestras from China, Italy, Estonia, Ukraine, and Kazakhstan; representing the United States for the

first time in the festival is the Juilliard Orchestra.

In between performances in Berlin and London, the orchestra stops in Helsinki to give a concert on August 23 at Tempeliaukio Church (or the "Rock Church"), one of Helsinki's most famous tourist attractions and a frequent site of concerts, thanks to its excellent acoustics. Sarah Chang will be the violin soloist for this performance.

In England, the Juilliard Orchestra will be based in London for several performances. The orchestra makes its Aldeburgh Festival debut at Snape Maltings Concert Hall. Composer Benjamin Britten and singer Peter Pears founded this festival in 1948; today its artistic director is composer Thomas Adès.

The climax of the European tour comes in early September, when the Juilliard Orchestra combines with the Royal Academy of Music Orchestra for a performance at Royal Albert Hall as part of the BBC Proms. Sir Colin Davis will lead the orchestra in a performance of Aaron Copland's *Fanfare for the Common Man*, Ralph Vaughan Williams's Symphony No. 6 and Hector Berlioz's *Symphonie Fantastique*.

The Juilliard Orchestra and the Royal Academy of Music Orchestra have collaborated once before. In July 2004, a combined orchestra of the two schools accompanied Sir Elton John in a series of performances at Radio City Music Hall, the opening night of which was a benefit for Juilliard and the Royal Academy. □

Christopher Mossey is director of centen-

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Arthur F. Allié (DIP '23, *voice*)
- Alexander Brott (DIP '36, *violin*; CRT '37, *composition*; PGD '38, *violin*)
- Salvadore "Tutti" Camarata ('34, *music theory*)
- James D. Coleman ('96, *viola*)
- Eugene S. Espino ('66, *percussion*)
- Jose L. Guiu ('43, *piano*)
- Samuel J. Krachmalnick (DIP '54, *orchestral conducting*)
- Alice W. Lyman ('32, *violin*)
- Pieter J. Ostrander (BM '69, *composition*)
- Robert S. Powell (DIP '64, MS '65, *piano*)
- Elizabeth Newton Young (DIP '44, *voice*)

Friends

- Bernard Cerilli
- Eugene Istomin

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CALENDAR
OF EVENTS

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

MAY

1/SUN

JUILLIARD OPERA CENTER
SMETANA *The Bartered Bride*
(Sung in English)
Juilliard Theater Orchestra
Mark Stringer, Conductor
Eve Shapiro, Director
Juilliard Theater, 2 PM
Tickets \$20; half-price student and senior tickets available. TDF vouchers accepted. On sale starting March 23 at the Juilliard Box Office or CenterCharge (212) 721-6500.

2/MON

KUOK MAN LIO, PIANO
Morse Hall, 6 PM

JUILLIARD CHORAL UNION

Judith Clurman, Conductor
Sacred Music from France
GOUNOD *Kyrie Eleison*; O *Salutaris*
MILHAUD *Le candélabre à sept branches*
FAURÉ *Cantique de Jean Racine*, Op. 11; *Tantum Ergo*, Op. 55
MESSIAEN *Verset pour la Fête de la Dédicace*
DURUFLÉ Requiem, Op. 9
Alice Tully Hall, 8 PM
Free tickets required; available starting April 18 at the Juilliard Box Office.

GARETH ZEHNGUT, VIOLA
Morse Hall, 8 PM

3/TUES

CONNIE SHEN, GUITAR, AND JENNIFER KIM, VIOLIN
Morse Hall, 6 PM

MATAN DANIEL PORAT, PIANO
Morse Hall, 8 PM

4/WED

WEDNESDAYS AT ONE
Pre-College Chamber Music
Alice Tully Hall, 1 PM

PETER LORENZO ANDEREGG, CELLO
Morse Hall, 4 PM

LAUREN SILEO, FLUTE
Morse Hall, 6 PM

CHAMBER MUSIC RECITAL
Students of Jonathan Feldman
Paul Hall, 6 PM

AN EVENING OF VIOLA MUSIC
Morse Hall, 8 PM

5/THURS

VOCAL ARTS HONORS RECITAL
Featuring Matthew Worth, Matt

Boehler, Adrian Kramer, Isabel Leonard, Erin Morley, and Christianne Rushton.
Alice Tully Hall, 8 PM
Free tickets required; available starting April 21 at the Juilliard Box Office.

NICHOLAS ONG, PIANO
Paul Hall, 8 PM

6/FRI

LEENA CHOPRA, SOPRANO
Paul Hall, 6 PM

ANNEDORE OBERBORBECK, VIOLIN
Paul Hall, 8 PM



Photo by Nan Melville
Brian Zeger, artistic director of the Vocal Arts Department (bottom left) poses with the singers who will perform the Vocal Arts Honors Recital on May 5.

EVAN KUHLMAN, BASSOON
Morse Hall, 8 PM

7/SAT

CHAD SLOAN, BARITONE
Paul Hall, 8:30 PM

XUN WANG, PIANO
Morse Hall, 8:30 PM

9/MON

BENJAMIN GREEN, BASS TROMBONE
Paul Hall, 4 PM

CARMEN INTORRE, JAZZ PERCUSSION
Paul Hall, 6 PM

AYMERIC DUPRE LA TOUR, HARPSICHORD
Morse Hall, 6 PM

YING CHIEH SHELLY REN, VIOLIN
Paul Hall, 8 PM

AN EVENING OF FORTEPIANO MUSIC
Morse Hall, 8 PM

10/TUES

CHIA-YUAN LIANG, HARP
Morse Hall, 4 PM

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

ITALIAN LITERATURE CLASS RECITAL
Voice Students of Corradina Caporello
Paul Hall, 6 PM

JENNIFER CURTIS, VIOLIN
Morse Hall, 8 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *As You Like It*
Directed by Ralph Zito
Drama Theater, 8 PM
Standby admission only. See related article on Page 1.

JAEWON CHOI, VIOLIN
Paul Hall, 8 PM

11/WED

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

CLAIRE BRYANT, CELLO
Paul Hall, 8 PM

CHOREOGRAPHIC HONORS 2004-2005
Juilliard Theater, 8 PM
Free; no tickets required.
See related article on Page 7.

12/THURS

MATTHEW WAY, DOUBLE BASS
Morse Hall, 4 PM

LANG NING LIU, PIANO
Paul Hall, 4 PM

JOSIANE NATALIE HENRY, OBOE
Morse Hall, 6 PM

SINGING IN FRENCH
Voice Students of Thomas Grubb
Paul Hall, 6 PM

BENJAMIN SOSLAND, TENOR
Morse Hall, 8 PM

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

YUI KITAMURA, COMPOSITION
Room 309, 8 PM

13/FRI

MINJUNG SEO, COLLABORATIVE PIANO
Paul Hall, 4 PM

YURI NAMKUNG, VIOLIN
Morse Hall, 4 PM

DANIEL SPIEGEL, PIANO
Paul Hall, 6 PM

ROSEANN KUE, MEZZO-SOPRANO
Morse Hall, 6 PM

ZACHARY AARON COHEN, DOUBLE BASS
Morse Hall, 8 PM

BETANY COFFLAND, MEZZO SOPRANO
Paul Hall, 8 PM

14/SAT

MUSIC ADVANCEMENT PROGRAM SPRING CONCERT
Paul Hall, 1 PM

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

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

NAFSIKA CHATZICHRISTOU, GUITAR
Morse Hall, 8:30 PM

TALYA SMILOWITZ, SOPRANO
Paul Hall, 8:30 PM

15/SUN

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

16/MON

GARETH FLOWERS, TRUMPET
Paul Hall, 4 PM

OFRA YITZHAKI, PIANO
Paul Hall, 6 PM

AUDREY FLORES, HORN
Paul Hall, 8 PM

IRANTZU AGIRRE, HARP
Morse Hall, 8 PM



Cellist Dmitry Kouzov will perform Schumann's Cello Concerto in A Minor, conducted by Raymond Leppard, at the commencement concert on May 19.

SENIOR DANCE SHOWCASE
Juilliard Theater, 8 PM
Free tickets required; available starting May 2 in the Juilliard Box Office.
Extremely limited ticket availability.

17/TUES

JUILLIARD STRING QUARTET SEMINAR CONCERT
Paul Hall, 4 & 8 PM

XIANG ZOU, PIANO
Morse Hall, 8 PM

18/WED

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

LAURA POE, COLLABORATIVE PIANO
Morse Hall, 8 PM

19/THURS

KRISTEN LEE, VIOLIN, AND SOO YEON CHO, PIANO
Paul Hall, 4 PM

ELIRAN AVNI, PIANO
Paul Hall, 6 PM

“THE RODGERS DYNASTY”

Songs from their musicals including *Oklahoma*, *Babes in Arms*, *Once Upon a Mattress*, and *The Light in the Piazza*, performed by Juilliard singers and actors Evan Rogister, Jennifer Zetlan, Sasha Cooke, Rutina Wesley, Jacob Fishel, and Alex Mansoori, with Steven Blier at the piano.
Morse Hall, 6 PM

PRE-COLLEGE CHAMBER ORCHESTRA

Ki-Sun Sung, Conductor
MARCELLO *Introduction, Aria, and Presto*
SAINT-SAËNS Cello Concerto No. 1 in A Minor
BEETHOVEN Symphony No. 6 in F Major, Op. 67 (“Pastoral”)
Juilliard Theater, 6 PM

COMMENCEMENT CONCERT

Juilliard Orchestra
Raymond Leppard, Conductor
Dmitry Kouzov, Cello
MOZART Symphony No. 33 in B-flat Major, K. 319
SCHUMANN Cello Concerto in A Minor, Op. 129
KERNIS *Musica celestis*
STRAVINSKY *Dances concertantes*
Alice Tully Hall, 8 PM
Free tickets required; available starting May 5 at the Juilliard Box Office.
Extremely limited ticket availability. See related article on Page 3.

EMILY ONDRACEK, VIOLIN
Paul Hall, 8 PM

21/SAT

PRE-COLLEGE SYMPHONY
Danail Rachev, Conductor
Eric Silberger, Violin
WAGNER *Lohengrin* Preludes to Acts I and III
BRUCH *Scottish Fantasy*
PENG-PENG GONG “Exit, Stage Left!” Scherzo for Orchestra
LISZT *Les Préludes*
Juilliard Theater, 1 PM

PRE-COLLEGE ORCHESTRA

Adam Glaser, Conductor
Megan Emigh, Flute
DELIUS *On Hearing the First Cuckoo in Spring*
DELIUS *Summer Night on the River*
MOZART Concerto for Flute and Orchestra in G Major, K. 313
MAHLER Symphony No. 1 in D Major
Juilliard Theater, 8 PM

NEW ALUMNI WEB SITE TO BE LAUNCHED

In late summer 2005, all Juilliard alumni will have access to an enhanced alumni Web site at www.juilliard.edu. Powered by Blackbaud’s new NetCommunity software, it will contain many new and invaluable resources to help you in your career and your life. All alumni for whom we have current mailing addresses will receive information in midsummer for the exact launch date and individual logon information. The new site will feature:

- An **Online Directory**, where you can search for contact information of other alumni, update your own contact information online, and post photos;
- **Class Notes**, where you can post person-

al and professional news items for your alumni colleagues to view;

- A **Job Bank**, where you can post and review job listings all around the world;
- A **Photo Gallery**, featuring photos from recent alumni events;
- **Event R.S.V.P.**, where you can view, R.S.V.P., and pay for events online; and,
- **Discussion Boards**, where you can chat with colleagues on a variety of issues.

If you have any questions about this exciting new networking tool, please contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or by e-mail at alumni@juilliard.edu.

JUILLIARD JOURNAL WINS AWARD

The Juilliard Journal has won first place with special merit in the 2005 American Scholastic Press Association’s annual newspaper contest. In the words of the judges, *The Journal* is “an outstanding overall example of a scholastic publication in format, content, and presentation” and exhibits “superior academic excellence ... painstakingly produced.” This is the second time that *The Journal* has won first place with special merit in the association’s contest, having received the award in 2003, along with a prize for outstanding special feature, for the October 2002 feature “September 11th and the Arts—Catastrophe as Muse.”