

# The Juilliard Journal

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October 2004

## Brian Zeger Takes the Helm of Vocal Arts Department

By JAMÉE ARD

**B**EGINNING this year, singers studying at Juilliard will find many changes in the way the Department of Vocal Arts functions. These involve a renewed commitment on behalf of the department to make the curriculum current, and an administrative structure in the process of being transformed to address the needs of its students more clearly.

Additionally, a new position has been created: that of artistic director of the Department of Vocal Arts, whose responsibilities now fall to Brian Zeger. Zeger's involvement with the faculty, staff, and students of Juilliard has been longstanding—first as a student himself; then later, as a faculty member in the collaborative piano



Photo by Beth Bergman

Brian Zeger (left) instructing student Ben Sosland at a master class in January 2003.

department, overseeing the Songbook director of performance activities in series and Honors Recital; next, as Vocal Arts; and most recently, in his

newest position as artistic director.

Focusing the leadership in this way is a new and innovative step for the department, answering the needs of students, faculty, and staff that were voiced at a retreat in the fall of 2003. Beth Foreman, administrative director of vocal arts, says that all who attended the retreat “recognized the great resources of the department—its faculty, coaches and staff. However, all believed that the students could be better served if there was one person who oversaw the artistic vision—one person to turn to.” It was quickly and clearly determined that Zeger was the person for the job.

“I am very pleased that Brian has taken on these new responsibilities,” said President Joseph W. Polisi. “His

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## In Words and Song, Yakim Brings Chelm to Life

By DAVID TOWNSEND

**I**MAGINE: You are at The Juilliard School one morning, lying on the floor of Studio 306, staring up at the ceiling tiles and fluorescent lights, while a voice is commanding you to do simple exercises: Lift your leg, bring both arms above your head, sit up, lay back down, breathe in and out evenly and generously. The voice is not shrill or harsh; the movements are not complicated or jarring. Sounds benign, doesn't it? Well, to speak from experience, those simple exercises can quickly become insurmountable challenges, when done to exhaustion. Simply holding your leg up off the ground can make you weep, beg for mercy, or scream at the top of your lungs. (I personally have done all three, usually in that order.) You have entered Moni's world—what I affectionately call “the Circus of Pain.”

Walk up to any alumnus of the Drama Division and say the words “Moni Yakim,” and the eyes will roll, accompanied by groans. As a founding member of the Drama Division, Moni has graciously punished second- through fourth-year students since 1968. His methods stem from his work with Étienne Decroux, a master of mime; Stella Adler, a master

actor and teacher; and, as he was born in Israel, the Israeli army! The result is a teacher who encourages the expansion of your imagination and who enjoys pushing the boundaries of your physical dexterity. Behind every student's groan, there lies a profound gratitude for the valuable lessons that Moni brings to life in his deceptively simple activities. For all of his wonderful contributions to movement education, Mr. Yakim was awarded a Lifetime Achievement Award from the Association of Theater Movement Educators last year.

The Juilliard community will have the honor and the pleasure of witnessing Mr. Yakim's work firsthand this month, for the first time in 12 years. The third-year drama class (Group 35) will not only be directed by Moni, but will be featured in a play that he wrote called *In the Realm of Chelm*. The play is based on a series of Chelm stories, drawn from a



Photo by Jessica Katz

Moni Yakim (second from right) teaching drama students in the 2002-03 school year.

An angel (or two, depending on who's telling the story) is sent down from heaven with two bags of souls to spread all over and populate the globe. “In one bag, all the souls were wise, and in the other they were otherwise” (to quote Mr. Yakim's play). Then the angel either flies too close to a tree, or gets one of the bags stuck on a rock—or, as in *In the Realm of Chelm*, hits a porcupine's quill—and

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### ORIENTATION 2004



Photo by Sabrina Tanbara

Fritz Kranz and Joe Lee look on intently as their teammates Alaina Williams and Eric Shetzen compete in the Juilliard Olympics during orientation. Read more about this year's events on Pages 12-13.

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CORRECTION

An alumni news item about the Brown family in the September issue (Page 28) incorrectly listed Ryan Brown as MM '85 in violin. He never attended Juilliard, and is a pianist. Another person by the same name is an alumnus of the School.

VOICE BOX

Making Sense of the Presidential Campaign

With just a few weeks to go before Election Day, The Juilliard Journal asked several Juilliard students to share their thoughts about the upcoming presidential election. Here are a few responses to various questions that were posed to them:

**Do you think that this is the most important election our country has faced in a generation?**

Every election is the most important election. Only now does the general aggregate seem to realize this. In a sense, the last election (in 2000) was more important than this one. Because not enough people paid attention then, we are stuck in our current situation. Now we're seeing a lot of retroactive involvement to make up for the benign ignorance that characterized the great majority of people's political involvement in the late '90s. The last four years should have taught us that democracy is something that needs to be maintained every day, because people will take it away if we're not looking. Hopefully, we'll be referring to the 2008 election as the "most important" election as well.

—Tommy Smith, playwright fellow

**Are there important things that you feel people are forgetting as we face this election?**

Real differences divide the candidates on certain

domestic issues, but focusing on taxes or health care shows a willful, shameful ignorance of the issue that will determine the course of 21st-century history: the relationship between Islam and the West. The American president must commit to creating a climate in which the stark differences between American and Arab cultures can coexist peacefully. If there was a lesson to be learned from 9/11, it was that the conditions that inspired such anger to fester throughout the Arab world can no longer be allowed. We must have a president committed to dialogue, to an unbiased approach to the entire situation in the Middle East, to the withdrawal of every last American troop from that area.

—William Harvey, master's candidate, violin

**Why do you think this upcoming election has polarized so many people in their discussions?**

Twenty years ago, Americans picked sides on critical issues because they firmly believed that if their preferred policies were implemented, the country would truly be a better place. When someone voiced support for supply-side economics, it wasn't simply to protect their own finances; some people genuinely hoped that "a rising tide would lift all boats," and that the dwindling tax receipts as a result of tax cuts to the wealthy would be made up for by the buoyed economy. But the opinions people form today are entirely the result of the politics of self-interest. If you are a white male, you are typically expected to eschew affirmative action, since such policies would make it more difficult for those of your race and gender to gain entrance into universities or find employment. If you've voted against restrictions on abortions in the past, perhaps

LETTERS TO THE EDITOR

PRAISE FOR THE SEPT. JOURNAL

As a newcomer to The Juilliard School supporters' base, I am truly awed by the September issue of *The Juilliard Journal*. As a rather jaded world traveler and former Navy fighter pilot (and current classical violinist), I am moved by the inspiring stories in *The Journal*. No easy words can adequately describe the professional order and quality of the writing and the tenor of the stories themselves. There was not a single story in this issue that did not capture and keep my focus.

Candor: President Joseph W. Polisi's "Perspective on the Middle East" was so candid and insightful that it should be required reading at the U.N. and elsewhere, like the U.S. State Department. It has been too long since this reader has read such an astute and insightful piece. President Polisi should be a guest columnist with the *New York Times* and then, might be, we could all learn from him and do better.

Inspiration: "Taste of Life Outside the United States," and specifically the article describing the Juilliard Dance Ensemble's wonderful work in Peru. Having worked the Central and South American "beat" in the military, I fully understand the huge gap between our country and those in that region. What these fine Juilliard men and women accomplished far outweighs what others have attempted to do to bridge the difficult culture gaps in the region. The sound of Juilliard music beats the sound of gunfire every time and place.

Wisdom: "Examining the Score: A Talk With Joseph W. Polisi" was a wonderful piece with so many nuggets of truth and wisdom. It has been too long since most of us have been exposed to just straight talk. As I read this interview, I felt as though I was sitting in the same room with Jane Rubinsky and President Polisi. The

questions were sometimes tough and personal, but the answers were always straight on.

Humanity: The reports of the sad loss of Juilliard student Sarah Fox and Juilliard graduate Scott Parkinson were done with deep respect and dignity. It touched this warrior's heart to know there are still good folks out there who truly value one another. And not superficially. I am deeply moved by the caring way in which Juilliard misses and pays tribute to its own. It speaks to the true character of the School. And character does matter.

Thank you all at The Juilliard School and *The Juilliard Journal* for recently including me in your family. I feel privileged to be able to learn of the wonderful and hard work you all are doing. With each day and with each graduating student, domestic or international, you send forward a living, breathing force for all that is good and decent in this tricky and dangerous world.

JERRY K. LOEB  
Palm Desert, Calif.

I have for some time been a reader of *The Juilliard Journal*, which is always well done. But I was so impressed by the September issue that I feel compelled to write and tell you so. It is a collector's item in many wonderful ways. And I enjoyed the triple entendre of the lead headline on Page 1! Congratulations.

GORDON D. HENDERSON  
Rye, N.Y.

*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.*

it's because you're a young woman, and thus have a chance of accidentally becoming pregnant in the future. When Americans stopped making decisions based on the good of their country and started simply doing what was best for them, the inevitable consequence was the breakdown of rational dialogue and communication between the members of differing political parties.

—Joel Ayau, master's candidate, collaborative piano

**Do you think campaign coverage helps or hinders people in deciding about the candidates?**

If Americans choose to watch general election coverage on a cable news network, I hope that they will turn the television off when pundits start delivering spins. We are more than intelligent enough to make up our own minds about whose ideology we stand behind without being swayed by things as trivial as image. Which political platform best represents what you believe in? Which candidate has lived up to his promises in the past and is most likely to do so in the future? These questions are immeasurably more important than who seems more friendly on TV.

—Evan Kuhlmann, bachelor's candidate, bassoon

*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.*

# Bicontinental Mini-Festival of New Music Gets Underway

By JOEL SACHS

AN exciting joint project of the New Juilliard Ensemble and the Royal Academy of Music's Manson Ensemble will begin when eight students and two faculty members of the Academy land in New York on October 16, and climax with performances in Paul Hall on October 22 and at the Royal Academy on October 29.

This bicontinental mini-festival of new music has been gestating since the spring of 2003. Juilliard's President Joseph W. Polisi had gone to London to discuss a joint concert of the Juilliard Orchestra and the Royal Academy of Music's orchestra that would conclude the BBC Proms concerts on September 2, 2005, and kick off the Juilliard Centennial. While in London he met Simon Bainbridge, chairman of the academy's composition department, who had suggested in general terms a kind of pre-centennial collaboration. As it happened, Simon was coming to New York a few weeks later, and over lunch he broached the idea of combining resources for a mini-festival of music by Juilliard and R.A.M. composition students. Having lived in London on and off for about six years, I consider it my second home, and agreed about as quickly as my brain cells could transmit information.

We tossed ideas back and forth, balancing desires and probable costs, music and logistics. Eventually we decided to propose a project in which three composition students from each school would write short pieces that would be performed in both New York and London. Our dream was a joint ensemble, comprising students of the New Juilliard Ensemble and the Academy's Manson Ensemble, that would play in both cities. Obviously, it would be cheaper to have each school give an independent project, but that route would destroy the idea of a cooperative venture.

Dr. Polisi was immediately attracted to having an ensemble drawn from both schools, and having the visiting students take advantage of classes and teachers in the host institution. Since the project would not take place during the tourist season, air fares would be relatively inexpensive. Of course, sponsorship would have to be found;

the costs could not come from Juilliard's operating budget. Nevertheless, he empowered me to negotiate directly with Curtis Price, the principal of the Royal Academy. As it happened, I was going to London only two weeks later, and found Mr. Price eager to meet.

Just before going to the Academy to meet Mr. Price, Simon Bainbridge and I took advantage of the great improvement in London's coffee bars to review our position. Knowing that funding is an enormous problem for British educational institutions, I suggested that we start with the cheaper proposal, in which only the composers would travel and the concerts would be given only by the host school's ensemble. Based on Mr. Price's reaction, I would know whether to move on to propose the joint performances.

As it happened, Curtis Price—an American with a sense of vision and energy that makes him an excellent counterpart to Dr. Polisi—saved me a lot of trouble. Once I had finished proposing the modest version of the plan, he immediately said that we should be grand about it, and create the joint ensemble. He felt strongly that the visiting students should have the opportunity to attend any classes they wished, and to have lessons with teachers at the host school, to feel a part of the host institution.

The matter was therefore settled very quickly, and we spent two more hours chatting about the financing of education in the U.K. and U.S.; the state of music, old and new; politics; and everything under the sun. When I got back to New York, Dr. Polisi immediately approved our plans.

Simon and I felt that the project should take place as soon as possible, lest it lose momentum. Originally, we planned to begin the week of October

10, so that Simon and the students would be in New York for the press conference announcing Juilliard's Centennial. But that would have meant the Juilliard contingent would be going to London when the academy was in a holiday week. We settled on beginning rehearsals October 17, performing in Paul Hall on October 22 and in London on October 29. We also agreed to unify the program by selecting one "masterwork," asking the composition students to study it and write their own response to it. Based on its length, instrumentation, and our sheer love of it, we settled upon Webern's Concerto, Op. 24, scored for flute, oboe, clarinet,



Photo by Andrew Palmer

Left: Simon Bainbridge; below: Joel Sachs



Photo by Hiroyuki Ito

French horn, trumpet, trombone, piano, violin, and viola. Since nine players would require an unequal number of performers from the two schools, we decided to add cello to the new pieces.

The composition departments then set out to pick the students who would participate. Juilliard's composers picked Justin Messina, Nico Muhly, and Sean Shepherd; the Royal Academy picked Robert Broadley, Adam Melbin, and Yuka Takechi.

When the choices were made back in February, nobody noticed that all three Juilliard composers would be graduating! Fortunately, Justin Messina returned to our D.M.A. program—but Sean Shepherd, who was also admitted to Juilliard's doctoral program, accepted an impossible-to-decline offer from Cornell; Nico Muhly will be freelancing in New York. Both of them have guaranteed that they will be available to participate fully in the project. The Juilliard performers, all of whom worked hard in N.J.E. last year, are Tianxia Wu, French horn; Kirk Ferguson, trombone; Aaron Wunsch, piano; Nadia Sirota, viola; and Elinor Frey, cello. The Manson Ensemble members are Paul Skinner, flute; Catriona MacKinnon, oboe; David Rowden, clarinet; Heidi Sutcliffe, trumpet; and Thomas Gould, violin.

Each school will house its visitors in guest facilities, providing access to its cafeteria, and ground transportation. What remains is to make music—and that will be no easy matter, for there will be seven pieces to learn before the New York performance on October 22. One of the performers commented to me that she was very excited: With all those rehearsals and a performance in New York, there

New Juilliard Ensemble/  
Manson Ensemble  
Paul Hall  
Friday, Oct. 22, 8 p.m.

Free event; no tickets required.

should be very little to do the following week in London except enjoy the city. Alas, she did not reckon with Simon and me! We had already concluded that, if the rehearsals in New York are effective, we would use the week in London to record the students' pieces for a commemorative CD on the R.A.M.'s label. We should soon know whether the plan is practical: as of this writing (August 30), the three Juilliard pieces have been delivered, and once we have the academy's pieces, we'll know how difficult our task will be. The two weeks will be exciting, but they will not be easy! □

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

## Yakim Brings Chelm to Life

Continued From Page 1

makes a hole so big that all the souls in that bag land where Chelm is destined to be. Which bag was it—the wise or the “otherwise”? You'll have to see the show to find out!

The play deals with very topical issues, such as war, the abuse of power, and crowd culture versus person-

In the Realm of Chelm  
Studio 301  
Oct. 20-24

Tickets are not available to the public, but there is very limited space on the stand-by line one hour prior to performances. See the calendar for dates and times.

al accountability. Mr. Yakim originally wrote his play 15 years ago, and has since done some editing and

rewriting to suit Group 35. Its tone will be absurdist—not unlike Alfred Jarry's *Ubu Roi*—and very theatrical; as there will be minimal sets, the cast will have to make mountains, trees, and wars with only their bodies. But Mr. Yakim points out that, unlike *Ubu Roi*, which deals with “greed, cruelty and the total disregard of human feelings, *In the Realm of Chelm* is gentle, sweet, and the people are unintentionally harmful.”

Moni Yakim does not consider himself a writer, yet he has written 15 plays and produced many more. Recently he collaborated with playwright Dan D'Agostino to conceive a one-man play about Jackson Pollock called simply, *Pollock*, which had a successful run at the 78th Street Theater Lab last year, with Juilliard alumnus Michael Hayden as the solo performer. Mr. Yakim is also in the process of adapting for the stage a 1984 German movie called *The Wannsee Conference*, which depicts an actual meeting that took place in 1942 just outside of Berlin, at

which 12 high-ranking officials in the Nazi regime made the decision to begin exterminating the Jews.

There is a palpable sense of anticipation among the drama students to see Mr. Yakim's teachings brought together into a full-length play. Jessica Collins, a fourth-year drama student, says, “I'm sure it will be breathtaking. His work gives you such strength and power.” Scott Simmons, also a fourth-year student, says, “I saw Moni's production of *Under Milk Wood* [by Dylan Thomas] last year, at Theater 3, and I loved it. They had such a strong ensemble and it looked like they were having a blast. I can't wait to see what Group 35 comes up with.” One student, who preferred to remain nameless, said that he was “shuddering” with anticipation to see *Chelm*. The student confessed that his condition could also be the lingering effects of Moni's class ... □

David Townsend is a fourth-year drama student.

CAREER

by Derek Mithaug

BEAT

FANing or CANing—Which Is Right for You?

RECENTLY, I've been doing some thinking about the way that most students—and many alumni—approach their careers. I've loosely titled these approaches Find-a-Niche and Create-a-Niche.

The Find-a-Niche approach, or FAN, is the easiest to consider. Students who are interested in finding a job in dance, theater, opera, orchestra—perhaps a teaching position, or some other work such as directing, presenting, producing, marketing, consulting, etc.—are looking for a niche in an established organization. They are, in essence, using a FANing approach in their career development.

The other approach is the Create-a-Niche, or CAN. Students who prefer CANing like to create their own jobs. They are entrepreneurial in nature and tend to be independent-minded. In order to succeed, students must learn certain skills—some of which pertain to their craft, but many more of which are needed to find the jobs and succeed in doing them. Both the CAN and FAN approaches require considerable knowledge, skills, and discipline outside of the performance craft.

Young artists interested in learning how to FAN should familiarize themselves with resources available in print, online, through e-mail subscriptions, and through the Career Office. Of course, finding where the jobs are is only a beginning. En route, I encourage everyone to learn about the world that interests them—which includes the industry, relevant employment statistics, trends, job satisfaction,

opportunities for advancement, long-term security, etc. Even more important is the global context. What are the conditions through which the job exists? The more young artists understand their career world, the better they will be able to navigate it.

On the other hand, the CAN approach requires more entrepreneurial skills. Artists who are entrepreneurial will usually begin by describing an idea or project. They know what they want to do, but need help with the mechanics. Some of my professional colleagues have come to the conclusion that all students should be “entrepreneurial” in nature in order to succeed. I don't agree. Some

Do you take the Find-a-Niche or the Create-a-Niche approach to your career? Either way, a short-term plan will bring many benefits.

people have a spark for putting together a project, starting a company, or booking a tour. Others are incredibly successful at expanding upon an idea. They may not have created the idea, but they can see its potential and realize its end.


Whether you prefer to FAN or CAN, I find that most everyone benefits by creating a short-term career plan. Career plans are the nuts-and-bolts of what you are going to do and how you plan on doing it. I'm a strong advocate for the short-term career plan—usually three months. This serves two functions. The first is that it helps to define goals and strategies. Second, it gives the artist a marker from which to gauge progress—a difficult but invaluable part of career development.

The best-laid plans are those with a detailed task list for each day. If you consider the many letters, phone inquiries, follow-up correspondence, research, and auditions you could potentially accomplish, it is not difficult to imagine a daily plan where you focus exclusively on career tasks for an hour. The results will astound you.


The career plans for FANing look considerably different from CANing. With FANing, the daily task list and weekly goals are usually centered on canvassing the industry and networking with people. Young artists must spend time learning about which organizations, ensembles, or companies are auditioning/hiring. They must also network with potential employers who may consider the artist for work in the mid- to long-term future.

A CANing career plan is more substantive. Depending on the project, proposals may need to be drafted, key players recruited, money raised, contracts negotiated, etc. Without a career plan, CANers are at risk of becoming paralyzed because the amount of work appears overwhelming.

I've discovered that, too often, students and alumni cannot effectively evaluate their progress. Throughout the course of their career plan, artists learn about themselves, their commitment, and their enthusiasm for their intended course in life. Those who are thrilled with it are nearly always successful to some degree. They pursue their career plan with vigor and enthusiasm. Even if they don't achieve all that they hoped for, they usually discover meaningful experiences and leads to other possibilities. Which brings me to my final words of encouragement. Whether you prefer a FAN or CAN approach to your career, the Career Development staff is here for you. Stop by the office and let us help draft your short-term career plan. □




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



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# An Afternoon of Music Marks a Triple Anniversary

By **ANDREW THOMAS**

I have spent more than half of my life in this astonishing school, and reflecting on those years, what I have learned, and the amazing people I have known during this time has prompted the desire to share a small sampling of my own music and some music by other composers in a concert that I call my “110 Year Recital,” since it is a celebration of my 65th birthday as well as my 35 years teaching in the Pre-College Division and 10 years as its director.

The program, with works by Francis Poulenc and William Bolcom in addition to my own music, is largely quiet and meditative. I hope the feeling of the recital will be that of a gathering of friends—a late afternoon concert with no need to impress people, but rather a time for sharing some very special music.

The critic Roland-Manuel described Poulenc’s music as “sometimes verging on triviality but never falling into vulgarity.” The enigmatic Nocturnes fit this description perfectly. Laconic yet deeply expressive, at times banal and “nose-thumbing,” they are simultaneously filled with a profound spirituality. I find the paradoxes within these pieces satisfying in the way they reveal the surprising depths that can hide in commonplaces.

In 2000, Victoria Mushkatkol, a wonderful teacher on the Pre-College piano faculty, asked me to write a work for her faculty recital. I was deeply honored by her request and, on thinking about the project, considered writing a companion piece to an earlier piano work of mine, *Music at Twilight*. My partner, Howard Kessler, pointed out that the earlier work was an evening piece, and that the word twilight also referred to the early morning hours. He wrote me a beautiful poem describing a venturing out into the first gray glimmers of light at dawn—the strange, ill-defined and shifting shapes, the first stirrings of birds. This became the framework for the music, which is very quiet, and which utilizes silently depressed keys to release mysterious harmonics in other regions of the piano. Victoria gave a masterly and evocative premiere of the work in 2001, and in this concert I will give my own first performance of *Morning Twilight*.

*The Graceful Ghost Rag* by William Bolcom is dedicated to the memory of the composer’s father, and *The Poltergeist—a Rag Fantasy* is dedicated to the great and innovative producer at Nonesuch Records from 1965 to 1979, Tracey Sterne. These two “black rags” (in the late pianist Paul Jacobs’ descrip-

Jonathan Hollander’s Battery Dance Company in 1983. The music is scored for piano-four hands and percussion, and the pianists play the percussion instruments simultaneously as they play piano. For the title, I chose two Latin American cities for the marvelous sound of their names, and for the fact that, since both cities lie on the spine of the Andes Mountains, it would be an engineering impossibility to construct a railroad between them. I hope this describes the delight and waywardness of the score. Pianist Andrew Violette, who premiered the work with me at the Battery Dance Company, is my “partner in crime” in this performance.

During the years I have taught composition in the Pre-College, student outlooks on composing and my own views of composition have changed dramati-



Andrew Thomas

cally. In the 1970s, there were two clear compositional paths: tonal/Americana and serial. My advanced students were resolutely in one or the other school, and they all looked with disdain on the composers on “the other side.” This was an interesting time, and it was enlivened by avant-garde jazz and by difficult-to-classify yet impossible-to-ignore composers like George Crumb. As the battles of that period receded, the Pre-College students came to the School with less awareness of the technical and theoretical differences among contemporary composers and instead went through a period when they all wanted to be John Williams.

As I reach an age where I can look back a little, the sound and fury of the moment doesn’t concern me much. I tell my Pre-College students that they should develop the style they particularly love to the fullest extent, but that they should also know that, if it is a fashionable style, it will be “old hat” by the time they graduate from college. The certainties of the moment vanish as quickly as an MTV clip. If learning can be approached with intense focus as well as tolerance and curiosity for different viewpoints, students can prepare a solid musical foundation and technique that will enable them to continue to grow throughout their lives. The music I am playing on October 9 is representative of some of the styles and idioms that have attracted me over many years. I look forward to sharing this program. □

*Composer Andrew Thomas, director of the Pre-College Division since 1994, has been on the Pre-College faculty since 1970.*

# Twin Concerts Foster a New York-Budapest Exchange of New Music

By **RAYMOND J. LUSTIG**

THIS month, The Juilliard School and the Franz Liszt Academy of Budapest, Hungary, will host the New York-Budapest Twin Concerts, an exchange of compositions by student composers. Conceived and organized by Kati Agocs (a third-year D.M.A. candidate in composition)—with the help of Dean Stephen Clapp, Associate Dean Bärli Nugent, and Hungarian composer Balazs Horvath of the Liszt Academy’s faculty—the concerts’ goal is establishing a mutually beneficial dialogue between younger composers from both countries.

While New York and Budapest are each major musical capitals, and the Liszt Academy is counterpart to Juilliard in serving as a premier training facility for its country’s musical talent, Agocs—who is herself half-Hungarian and travels regularly to Hungary—noted a mutual gap in awareness of each other between young Hungarian and American composers. “The idea grew out of discussions with other young composers during my visit to the Liszt Academy last summer,” says Agocs. “I became keenly aware of the desire and need to establish a dialogue between composers from our respective countries.” She encountered much enthusiasm, both in New York and Budapest, for an exchange of music and ideas, and set about planning an opportunity for such an exchange. For Agocs, the bridging of this one cultural gap would not only serve to ally composers and performers from these great musical centers, but also contribute to the general expansion of young composers’ horizons. “Although it may seem at times that we live in separate worlds,” she notes, “it is important in the long run for composers to be at home in the international realm.”

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The Twin Concerts, as their name implies, will have identical programs: four works by Liszt Academy composers and four works by composers from Juilliard. The performers, however, will only play at their home institutions, giving the composers the chance to work with and hear their music in the hands of two different ensembles—one from their own conservatory and one from a school more than 3,000 miles away. Both concerts will be preceded by mini-residencies that will include seminars, coachings, and panel discussions.

The participating composers were chosen on the basis of submissions solicited last spring. Entries were to be scored for up to 10 players, and be as long as 12 minutes. More than 30

scores were submitted, and the selection committee—including faculty members from both Juilliard and the Liszt Academy—had the difficult task of choosing the eight works most suitably representing the spectrum of compositional thinking at the respective schools. In the end, the committee settled on works by Juilliard composers Norbert Palej, Mathew Fuerst, Justine Fang Chen, and Kati Agocs (with Reena Esmail as a runner-up and alternate), and Hungarian composers Marcell Dargay, Balint Bolcso, Ilona Mesko, and Daniel Dinyes.

The Juilliard concert will take place on November 1 at 8 p.m. in Paul Hall. There will be an open, preconcert “Composer-to-Composer” panel beginning at 6 p.m. in Morse Hall, in which the eight composers will discuss current issues of compositional practice—ranging from stylistic tendencies, to shared challenges, to thoughts on the future of concert music—and take questions from the audience. Here the direct participation of the composition faculty will greatly enrich the experience for both the visiting and resident composers. In addition, the composition department will hold a special seminar that same day at 4 p.m. in Morse Hall, with presentations by the participating Liszt Academy students regarding the state of new music in their country and school.

It is also anticipated that this will be an exciting opportunity for student performers to work closely and connect with talented young composers from opposite sides of the ocean. As an added incentive for performers here at Juilliard, the project has been integrated with the chamber music program, to encourage the participation of existing ensembles by offering credit towards chamber music requirements. The project will also see the participation of Juilliard Plays Juilliard—the new ensemble founded by composer Nora Kroll-Rosenbaum

(B.M. ’00, M.M. ’02, composition) and violist Nadia Sirota (B.M. ’04, viola, and current master’s candidate) to provide dedicated performers with new music written by Juilliard composers. All ensembles performing will participate in two days of coaching and dress rehearsals with the composers. It is hoped that the special attention given to the preparation of the compositions will result in highly communicative interpretations of the ideas within, and provide a rewarding experience for composers, performers, and audience alike.

The concert in Budapest is being organized by the Liszt Academy’s Balazs Horvath. The four Juilliard composers will leave for Budapest on

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tion) are written in extreme flat signatures, resulting in what the great ragtime pianist Eubie Blake called “lots of black keys.” *Dream Shadows*, which is dedicated to the composer William Albright, is, by contrast, a “white rag” in C major, with an alluring art deco sophistication.

I wrote *Dances on the Cuchabamba-Las Pampas Railway* for



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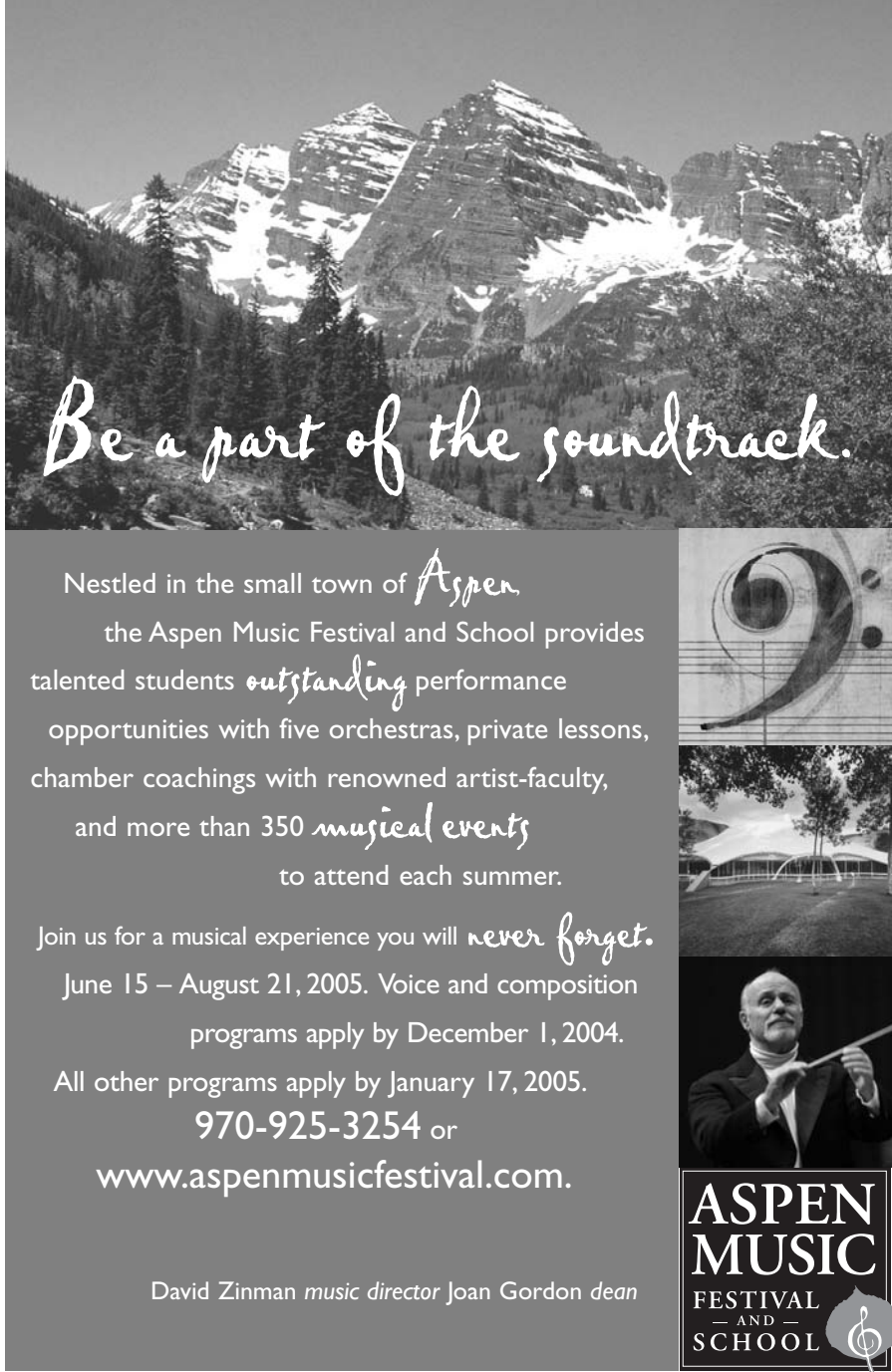
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CH - 1003 Lausanne  
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Fax : +41-(0)21-345 00 21  
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**Inscription deadline : 1st November 2004**




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# SHRINK

From the Counseling Service

# RAP

**Dear Shrink Rap:**

I am writing because I know that October is national “coming out” month. It is making me think about my own sexuality issues and how I might deal with them. I have not told any of my family that I am not a heterosexual, and I am pretty sure that this will be a big surprise for them all. I am scared to tell them because I think they will be mad, or tell me I need help, or just be too upset for me to deal with. Can you give me any advice about when and how I should break the news?

**—Hoping to Come Out**

**Dear Hoping to Come Out:**

Figuring out how, and to whom, to reveal your sexuality can be challenging and anxiety-producing. Often, young people discover that college offers a more comfortable atmosphere for being openly gay. First of all, if it is possible to talk with others who have had this experience, you might find it helpful to hear their stories. Learn from their mistakes and ask what worked well. If they are willing to help, practice with them what you are going to say. Here are some points to consider as you contemplate talking to your family:

Ask yourself why you want to let your parents know. It is healthy to want them to understand and know you better. It is not advised that you “confront” them about homophobia, or begin this discussion when you have feelings of anger.

If you are struggling with figuring out your sexuality and have uncertainties about your sexual orientation, it is not time to come out. Wait until you are sure about and comfortable with your sexual identity.

Consider telling another family member before you come out to your parents. You may find it helpful to tell a sister or a cousin first. It can make you feel less lonely, and give you the courage to talk to your parents when you know you have an ally in the family.

It is almost always frightening to come out to one’s parents, but if you have any concerns that the result could be disastrous, you may want to wait.

Be sure to prepare yourself for any bad reaction that your family might have. It is wise to have identified a place where you can go if you need to, and to have a support person that you can turn to.

Talk to your family in person (not on the phone or by e-mail!) and in a comfortable place.

Timing is critical. Holidays can be stressful and the family dynamic is often strained in these times. Try to find a time when you and your parents won’t be interrupted or distracted by other events.

If you are currently in a relationship, it is not advisable to bring that person along at this point.

Be patient. Family members may need time to soak it in, just as it took you time to figure things out. Prepare yourself by reflecting on how they react in stressful situations. This might be a good indicator of how they will take your news. Don’t forget that parents may have had visions of you being married, having children, etc. ... Coming to terms with the loss of those dreams may take time. As they grow to accept your choice, they will see that those dreams are still possible.

Encourage them to ask questions. Share some of the points of your journey with them. If they react negatively and try to identify what went wrong, reassure them that it is no one’s “fault,” and that you are happy with your life. Remind them that sexual orientation is not something we choose; rather, it is something innate that we discover.

It is not uncommon for parents to suggest therapy to be “cured.” You can let them know that the American Psychological Association does not consider homosexuality a mental illness, and that therapies aimed at changing people’s sexual orientation against their will are viewed as unethical.

It may help to bring along some literature for your parents to look at. There are a few brochures available outside of Counseling Services on the 22nd floor of the residence hall. Acknowledge that you understand your news may be difficult for your parents to come to terms with, and suggest that they talk it through with trusted friends and family. Let them know if there are certain persons you would rather not know about your sexuality at this time.

Plan something wonderful for yourself after you have talked to your family. Congratulate yourself, breathe, and feel the relief.

The best advice is to really be prepared. Check out the many Web sites that offer advice on this subject (type in “coming out to parents” in any search engine); there are numerous organizations in the New York area and online that can provide helpful information. Talk to your supportive friends, seek advice from trusted family members, and consider talking to one of the therapists at Counseling Services. Remember, coming out is a choice; no one can make you do it, and you are the best judge of what is right for you. □

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

# Brian Zeger Takes the Helm of Vocal Arts Department

Continued From Page 1  
intellect and artistry are powerful qualities that will bring a new dimension and dynamism to the vocal arts program at Juilliard.”

He comes to his duties at the School having initially pursued a career as a soloist, after earning degrees at Harvard, Juilliard, and the Manhattan School of Music. While on his way as a soloist, he says he “woke up” and realized that, above all, he loved “this other thing”—the human voice in song and opera. His exposure to vocal music began as a child, when he listened to the broadcasts from the Metropolitan Opera. He often accompanied his mentor and first piano teacher, Morris Borestein, to the opera, and further developed his interest during his years at Harvard, where he worked with professor and composer Earl Kim—“spending hours,” he recalls, “on a single Schubert song.” For Zeger, there was little that matched the “magic of the synthesis between great poetry and great music. What captivated me was the place where speech becomes music—working on the nuances of a single word and all the cadences in music that match and amplify those of speech.”

Once he made the decision to pursue a career as a collaborative pianist, his talents were soon called upon by the likes of Marilyn Horne, Arlene Auger, and Hei-Kyung Hong. In no time, Juilliard, too, sought the influ-

ence of this talented alumnus on its singers and young pianists. Then, as now, the possibility of “bringing along the next generation” provided Zeger with great excitement and fulfillment. “The talent pool here at Juilliard is rich beyond compare, varied and deep. I find great excitement in seeing the individuality of each person’s talent and how it blossoms. My new job at the School is to coordinate this

process and to make sure that each singer is pointed in the right direction. We want to make certain that each individual’s assignments unlock the potential in his or her talent.”

Zeger’s experience with some of

the world’s great singers will ably inform his work as artistic director, as he strives to create a current and dynamic vision that promises to transform the Department of Vocal Arts and its students. Underlying the changes envisioned is the philosophy that each student at Juilliard should have an individualized program to help him or her meet the needs of the changing landscape in the world of the performing arts. The current student-to-teacher ratio in the department is 33 full- and part-time faculty to approximately 72 students. With such a remarkable opportunity for students to be guided so closely by professionals in the field, Zeger will seek to assure that all students “get exactly what they need to perform at their very best and to succeed in their careers.”

It is Zeger’s plan to organize the curriculum for students on a continuum, from undergraduate through graduate and, if appropriate, into the training grounds of the Juilliard Opera Center. Along the way, Juilliard’s mission to train “whole and complete people” (as Foreman describes it) will never be forgotten. Previously, there was not a comprehensive scheme to the process. Now, as Zeger puts it, “all the programs should rhyme.”

The School was encouraged by attendees at last November’s retreat to coordinate the administrative forces in the department. To that end, President Polisi and Dean Stephen Clapp formed four committees to address the issues of mission structure, curriculum, internal communications, and external communications. Zeger himself will chair the curriculum committee. In addition, he will coordinate the long-range planning of repertoire for the Juilliard Opera Center, as well as overseeing which directors, stage designers, and conductors will be engaged to oversee J.O.C. performances. “I am really looking forward to mobilizing this incredible team,” he says. “We have a great responsibility to make sure that all that we do contributes to the education of our singers in the most meaningful ways possible.”

Zeger has clear ideas about what vocalists need to succeed both at Juilliard and in the world beyond: “a vital connection with the audience that is, above all, honest, as well as a willingness to look at their careers in an entrepreneurial way.” He stresses that every singer should be willing to explore new ways to bring music, and their thoughts about that music, to a public that may have less education in this musical form than in times past. In addition, believes Zeger, the era of “every man for himself” is over. Vocalists must learn to make connections by engaging in unique and innovative collaborations, and by connecting to audiences of all types. The rigors of a career in the 21st century include capturing the attention of an

audience that is more visually oriented. As a result, Zeger feels that any singer who succeeds in being accepted into the Juilliard Opera Center must possess world-class vocal talent as well as an “individual spark” that informs potent and passionate performances.

For those who have come to admire Zeger’s work as a collaborator in vocal recitals around the city and as contributor on the intermission programs during the Metropolitan Opera broadcasts, have no fear; he plans on continuing his involvement in both of these arenas.

One of the first duties he will fulfill in his new position at Juilliard will demonstrate his ongoing commitment to performance, as he graces the Daniel Saidenberg Faculty Recital Series this month in the Juilliard Theater. This recital will offer an array of repertoire joining music, dance, and drama—combinations that have intrigued Zeger throughout his career. “The repertoire was chosen through conversations I had with Stephen Pier, of the Dance Division, and Ralph Zito, of the Drama Division,” he explains. “As the program began to take shape, the musicians I asked were all excited by the idea. Stephen Clapp, Jerry Lowenthal, and Darrett Adkins will all be taking part.”

Included in the evening will be *From Pent-up Aching Rivers*, featuring the choreography of Donlin Foreman in the slow movement of Rachmaninoff’s Sonata for Cello; *Mazurkas*, with the music of Chopin choreographed by José Limón; *Kaddish* by Kodaly, choreographed by Anna Sokolow; and a new work featuring the music of D. Scarlatti choreographed by Alan Danielsen. Jacquelyn Buglisi and Risa Steinberg will join the artists listed above for this performance.

It is clear from Zeger’s first performance as artistic director that he is returning to the collaborative magic that captivated him when he first discovered vocal music, and that this force continues to feed his artistic drive and vision to this day. □

*Jamée Ard, director of national advancement/alumni affairs, is also an alumna of Juilliard’s Vocal Arts Department.*



Photo by Christian Steiner

Brian Zeger

**Faculty Recital:**  
**Brian Zeger and Friends**  
**Juilliard Theater**  
**Tuesday, Oct. 26, 8 p.m.**

**Free tickets available in the Juilliard Box Office after Oct. 5.**

ence of this talented alumnus on its singers and young pianists. Then, as now, the possibility of “bringing along the next generation” provided Zeger with great excitement and fulfillment. “The talent pool here at Juilliard is rich beyond compare, varied and deep. I find great excitement in seeing the individuality of each person’s talent and how it blossoms. My new job at the School is to coordinate this

## 2004-05 RECITAL PROCEDURES AND REQUIREMENTS

### ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 1, 2004

Recital Qualifications:	Sign-Up Begins:
Non-Required Recitals: December	October 5, 2004
Non-Required Recitals: January	November 9, 2004
Non-Required Recitals: February	November 30, 2004
Non-Required Recitals: March	January 18, 2005
Non-Required Recitals: April	February 1, 2005
Non-Required Recitals: May:	March 16, 2005

All recitals and public performances must be approved by the Concert Office. Application forms, available dates, and detailed instructions are available there.

All recitals must take place in either Paul Hall or Morse Hall. (Percussion

recitals should take place in Room 309, and organists may make arrangements to perform in church, but an application form must still be completed.)

There is a \$100 fee for changes or cancellations made within two months of your recital date. (If changes are made for medical reasons, a doctor’s note must be received.)

Program information and stage set-up diagrams are due two weeks prior to your recital. Programs must be typed and have your teacher’s signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the recital hall may be booked when all of the above information has been received.

Recital receptions are no longer allowed in the building, due to increased schedule demands. Please make outside arrangements with the cafeteria or with other local establishments.

All audio/video taping must be pre-arranged with the Concert Office and the Recording Department.



# From Chautauqua to China and Beyond,

## Becky's Last Year

**By DANIEL MORGAN SHELLEY**

**D**RAMA DIVISION faculty member Rebecca Guy has spent the past 20 summers working with the Chautauqua Conservatory Theater Company, serving as artistic director for 17 of those years. Last summer, Guy announced that the 2004 season would be her last as artistic director. I was fortunate to be a part of the conservatory this summer, which came to be known as “Becky’s Last Year.”

The Chautauqua Institution, which celebrated its 125th anniversary in 1999, is a community renowned as a center for the performing arts and a resource for the discussion of the important issues of our time. Approximately 7,500 persons are in residence on any day during a nine-week summer season, and more than 150,000 attend scheduled public events over the course of the season. Some 300 students are accepted annually into the Chautauqua schools of fine and performing arts, and more

story was flawless, and the technical support for the show was incredible. The opportunity to work in an Equity show with high-quality stage management was a student’s dream, and I could not have asked for a more generous and patient director than in my own teacher, Ralph Zito, who was also on the faculty at Chautauqua. During my entire nine weeks there, I was able to work on my craft in a very stress-free and fun way, and remember why I got into acting in the first place: because it makes me happy. The Chautauqua environment fosters a healthy artist, which in turn fosters an uninhibited flow of creativity. For audience members, this institution provides an invaluable opportunity not only to experience the arts, but to learn about the vital details that go into the creative process.

As a member of this year’s conservatory, I got to experience firsthand not only how wonderful the institution is as a whole, but also how much of an impact Rebecca Guy has made there.



The original staff of the Theater School at Chautauqua in 1984. In the middle of the second row are Becky Guy and Michael Kahn.

than 400 open-enrollment continuing education courses are offered each season.

Originally called the Chautauqua Lake Sunday School Assembly, the institution was founded in 1874 as an educational experiment in out-of-school, vacation learning. By 1880 the Chautauqua platform had established itself as a national forum for open discussions of public issues, international relations, literature, and science. Approximately 100 lecturers appear at Chautauqua during a season.

For student performers like myself, Chautauqua is an opportunity not only to learn and perform with field professionals, but to do so in an environment that is centered on artistic, spiritual, and psychological growth and well-being. I arrived at the institution a week early to begin rehearsals for the opening show of the season, Athol Fugard’s *My Children! My Africa!*. It was undoubtedly the best performing experience of my life so far. So many different elements came together in an amazing way for me. I got to work with two remarkable actors: Vanessa Caye Wasche from the Guthrie Program at the University of Minnesota, and Equity actor Helmar Augustus Cooper, who was in the Broadway revival of *Ma Rainey’s Black Bottom* last year. Mr. Fugard’s

She came in 1984 as an instructor at what was then known as the Theater School, a training program partly developed by Guy’s mentor and friend, Michael Kahn, who is now Richard Rodgers Director of the Juilliard Drama Division. A year later, the program was retitled the Chautauqua Conservatory Theater Company, and in 1988 Guy became its artistic director. More than 80 plays have been produced at C.C.T.C. under her guidance, many of which she directed and/or acted in. Some of her favorites include *Collected Stories*, *Marvin’s Room*, and a very successful production of *The Laramie Project*, which sparked meaningful and much needed discussion in the Chautauqua community.

This year at Chautauqua, Guy was asked to give one of the department of religion’s Thursday afternoon lectures at the Hall of Philosophy as a last-minute stand-in for a speaker who cancelled. To give insight into Becky’s character, I quote from *Chautauquan Daily* staff writer Judy Lawrence, who interviewed Guy about the lecture. “She agreed to do it because she was terrified,” wrote Lawrence. Guy described it as feeling she was “up there without a mask and that’s a terrifying thing. I knew that by doing this ... I would probably, hopefully dis-

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## The Professional Project: Je Me Souviens

**By LUKE WILEY**

**A**FTER years of dancers coming to her for advice about summer programs, Alexandra Wells, ballet instructor and mentor at Juilliard, created a unique program to address their needs. Thus was born the Professional Project, an intensive, three-week program in Montreal that she founded three years ago, and which I was fortunate enough to take part in the past two summers. “There’s a whole dance world out there, just across the border,” Wells says. “All of these great companies exist in Montreal, so I thought, ‘Why don’t students apprentice during the summer?’”

Although the program was created specifically with Juilliard students in mind, Wells handpicks the dancers from schools all across North America: “I only take artists who are special, extraordinary human beings.” With this in mind, she’s created the opportunity for participants to work with choreographers, teachers, and companies in an innovative dance environment.

This summer, dancers took morning classes taught by Denise Biggi of the Paris Opera Ballet; Jean-Yves Esquerre, ballet master for Les Ballets Jazz de Montreal; and Wells. Every afternoon of the first week, dancers were divided into groups and learned repertoire, working with Les Ballets Jazz de Montreal, O Vertigo, Foundation Jean-Pierre Perreault, Louise Bedard, and Nathalie Buisson teaching Nacho Duato repertoire. They even got to experience a mock-audition with representatives from Cirque du Soleil.

During the last two weeks of the program, each dancer worked exclusively in one company setting. One group learned *Circle Songs* by Shawn Hounsel, under the auspices of Les Ballets Jazz. Another group worked with Sylvain Émard on the creation of a new contemporary piece. Yet another group got to assist Hélène Blackburn in the creation of a large ensemble work. I was part of a group that worked with Margie Gillis, utilizing her techniques of experimentation and exploration. Brynt Beitman, another Juilliard senior, and I were also fortunate to be among the four emerging choreographers who created works on the Professional Project participants while being mentored by Margie Gillis. On the final evening of the program, all of the works were presented in a showing for the Montreal dance community.

Wells explains the dancers’ daily schedule: “Each day begins with a ballet class, then we go on to rehearsals just like a professional company. I want to match dancers’ strengths with choreographers who will stretch them.” Caitlin Brown, a graduate of Arts Umbrella in Vancouver, Canada, concurs: “You’re not treated as a student, but as an emerging dancer.”

Though everyone walks away with a different experience, many noted similar things. Idan Sharabi, a third-year dancer at Juilliard, appreciated the fact that “corrections are more about dynamics, about why you do a step and not always about achieving the physicality of the step.”

As for the diversity of dancing, Claire McKeveny, a Marymount Manhattan graduate, commented: “It’s



In the first week of the Professional Project, a daily workshop offers participants the chance to work with a variety of choreographers.

reinforced my idea of the dancer as a chameleon, being able to adjust constantly during the day. Also your ability to absorb information, store it away and then get it out when you need it. You process it all overnight and do it better the next day.” The intense daily schedule challenged dancers’ passion and drive. “Your body will collapse at the end of the day, but your hunger for going farther becomes stronger, greedier,” said Sahara Morimoto, a National Ballet School of Canada graduate.

**T**HIS summer, the Project’s 50 dancers came from more than 15 dance schools and conservatories around the U.S. and Canada. Beitman commented: “It’s really cool that it’s a small number of dancers; everyone gets attention.” Larry Trice, a junior at Boston Conservatory, even went so far as to say: “You can’t even compare this to other summer programs! They figure out the right individual place for you. Alexandra Wells is amazing, I can’t ask for a better person to talk to—she wants to take care of everyone.” Juilliard senior Brian McNeil recommends the program for third- and fourth-year dancers: “It’s only three weeks long, but you can’t leave Montreal empty-handed. There’s a wide range of movement for you to experience that doesn’t come close to ballet. For people looking for jobs, there are so many choreographers—there’s great potential for work.”

Bobbi Smith, a third-year dancer at Juilliard, was moved by her experience at the Foundation Jean-Pierre Perreault: “The moment I stepped into the Foundation, I felt like I had walked into a sacred space that treated dance the way it should be treated. It was almost like going to a church for dance.” McKeveny added definitively: “The arts are a daily experience here. There isn’t the same push to always make new work that makes money. I’m interested in art pushing society forward, and I’m not so sure that’s happening in other places ... I

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# Summer Travels Broaden Perspectives

## Stranger in a Strange Land: An ‘A.B.C.’ Discovers China

By JEANNETTE FANG

XIAN is bleak. It seems the most striking example of the urban juxtaposition of slum and ostentation. Directly bordering our ornate Grand New World Hotel, there are crumbling sidewalks and fermented peaches mashed into grates. The people here seem either to have scrunched, sour faces or beanbag cheeks of apathy. The men proudly hike their shirts up over their Buddha-like bellies, a pregnant mound of smooth, sepia skin, cooling off in the glistening of heat.

This tale begins after a dumpling banquet, where a group of 30 young, American-born Chinese practiced glutony in the middle of their so-called “journey to discover their roots.” Invited here through the Chinese Overseas Exchange Association, we were a conglomeration of U.S. Presidential Scholars, Intel Science Talent Search winners, and International Olympiad U.S. Team members. I was an alien intruder on this world, the lone Presidential Scholar of the Arts—the weird person who did music and did not have smarts validated

by numbers and letters. The rest consisted of squadrons from Harvard, M.I.T., or Stanford.

We had congregated in the Beijing Friendship Hotel, a five-building, red-tiled behemoth, and were bused over a period of 12 days to the Forbidden City, Behai Park, the Acrobatic Macrocosm, Tiananmen Square, the People’s Hall, and the Temple of Heaven. We had trekked the Great Wall, watched heavily hyped promotional videos of the 2008 Olympics, and fraternized with students from Tsinghua and Peking Universities (in my case, smiling vigorously to disguise the large hole in my brain that the language of Chinese should have filled). We were experiencing ultimate immersion, a chance to witness ancient Chinese music, art, dance, and theater, as well as imbibe the rich 10,000-year-old history begun by the great Yellow Emperor, Huang-Di. The C.O.E.A. was probably hoping to replant traditional Chinese values into our Americanized brains, afraid that, after a generation of A.B.C.’s (American-born Chinese), there’d be no more purebreds left. Xian was next: two nights in a city which

seemed to be blanketed in velvety smog.

We had this night free from activities to roam the winding noise of China’s old city. My docile friend Feng and I swung our arms in the gray winds of Xian that picked up odors of pickles and incense. Across from the restaurant we had just left, an assortment of dried mushrooms scattered in a booth made large, goblin-like formations. The restaurant cornered a large plaza, sunken from the main street through a series of wide planks, and as our eyes roamed over the masses of hunched,

leather-skinned people, a sudden apparition swam into our vision.

“HUA!” Flowers were shoved into Feng’s face—maroon-tinged roses in plastic cones. A woman’s spectral wail dug in, as he shook his head gently and walked faster, instinctively trying to lose her. She obstinately pressed on, shaking her roses emphatically and bleating persistently, “*Mai hua gei piao-liang de mei sheng*” (“Buy flowers for the girl”). We walked still faster, having been lectured sternly by jaded leaders to cover our purses and not give in to “hawkers.” Half a mile later, she was still there, hands glued to Feng’s sleeves. She pressed the roses repeatedly into his hands, dropping them and counting on his reflexes to catch the falling flowers. He tried to give them back, but her hands were suddenly slack and unresponsive. He lay them on the ground near her feet, and she kept spooning them back into his hands. She was of indeterminate age, hair like a spiky bowl, bulkily clothed in tan. Her eyes were like vacant canisters, ages past youthful longing and enthusiasm. *Please*



The author in front of the 10,000-year-old tree supposedly planted by Huang-Di, from whom all Chinese people descended.

Continued on Page 18

# Finding Balance: Reflections on My Fellowship in Bali

By VIVIAN FUNG

I sit in my New York apartment and cannot believe that I have just come back from a trip to Bali, where I spent six weeks working with artists from the United States, Indonesia, Malaysia, Singapore, the Philippines, and India. I was very fortunate to have been one of 17 professional artists accepted to the Asia Pacific Performance Exchange (APPEX) program, organized by the U.C.L.A. Center for Intercultural Performance (C.I.P). Under the leadership of Judy Mitoma, the director of C.I.P. and founding chair of the department of world arts and cultures at U.C.L.A., all 17 of us gathered together in a small village called Pengosekan in the heart of Bali’s mainland, where we shared, laughed, cried, and created art in one of the most beautiful places I have encountered. By beautiful, I mean not only physically beautiful, but spiritually and socially as well.

The physical memories of that place are plentiful: tiered green rice fields tended by patient rice farmers pushing their oxen; sounds and sights of animals all around—roosters, birds, flies, giant bees, gigantic spiders, egrets, butterflies; gamelan playing coming from a nearby village; temple ceremonies; burning incense; people on their knees praying. But even more significant to me are my memories of the people and their culture. In Balinese, there is no special word for artist, because everyone in Bali makes some sort of art as part of their everyday life, whether it be painting, weaving, woodcarving, playing in a gamelan, or dancing. A farmer could be tending to his rice paddies by day, but performing in the local gamelan group in the evening. As Judy aptly explained in our daily working sessions together, the source of Balinese culture and art is in the ceremony and ritual. Playing in a gamelan, dancing the complex *legong* dance—all comes as an offering to the gods. For Bali’s most dedicated artists, success is defined by the ability to access the divine, not as something rooted in commercial or monetary gains. I think this could be true of an artist working in the West or East, but it is something especially nurtured by the profundity of making art in Bali. It is a dream come true for us artists!

In this setting, the 17 APPEX fellows gathered every day from Monday to Friday (and occasionally on weekends), to work together with the intent of sharing our cultures and connecting across national boundaries, without being inhibited by our cultural differences or

language barriers. At times, these limitations would be a temporary setback, but those moments were transient since everyone was committed to our projects. Our group consisted of seven musicians, six dancers, three puppeteers, and one actress, all working in different traditions. I quickly discovered that I had much to learn from the group. Here are some highlights:

Week One: Each of us had to give an introduction of ourselves, our lives, and our work. I came prepared with my bio to hand to each member, thinking—as a career-hungry New Yorker—that a bio would be the best way to describe your work and who you are. Far



APPEX fellows unleash their collective creative spirit beside the tiered rice paddies. The author is pictured in the middle row, far left.

from it! Some started sharing their personal stories, how they grew up, how they became artists. The stories were very touching, filled with private moments. Some became so emotional that the only way to express what they felt was through tears. I remember Yin Mei, a dancer born in China, describing her experiences as a child during the Cultural Revolution. I remember Alden, a dancer from the Philippines, describing how he witnessed his father dying from multiple gunshots when he was young and how he grew up without a father. I remember Anurupa, a puppeteer from India, describing how she would go into some small villages in India and work with battered women through making and playing with puppets.

Week Two: Each fellow had to give a master class/workshop on some aspect of their work. I got a tiny dose of the essence of tai chi; of a folk Malay dance called Zapin; of improvisation through body movement; of modern dance steps; of different *ragas* and *talas* in Indian classical music; of modern and traditional Javanese puppetry; and of traditional

Philippine music and dance. Our bathrooms were partially exposed to the open air, so every time we took a shower, we could see the sweeping sky. I was taking a shower one evening when a frog decided to visit me on the shower rod. He was ugly, but also adorable in his bumpy-skin, greenish-tint sort of way. Just as quickly as he came, he leapt out of sight as I was finishing my shower.

Weeks Three and Four: I had the chance to work more closely with some of the musicians in our group. To my amazement, I was the only one who wrote anything down on paper. Everyone else worked aurally, playing by ear. I had to rewire my brain and think of music in an entirely different way, one that focused on improvisation and the repetition and development of rhythmic and melodic patterns. In hindsight, I would recommend working this way to any concert musician, even if one decides not to pursue that tradition in the long run. Working this way makes one think of music—even the written Western repertoire—from a whole new perspective.

Every Tuesday and Thursday morning, our group would have gamelan sessions with Dewa Berata, the director of the gamelan group Çudamani (who, incidentally, will be performing at the new Rose Theater at the Time Warner Center at Columbus Circle on May 1, 2005, as part of the World Music Institute series; I would highly recommend going). It was so fascinating how Dewa taught gamelan. I would compare the experience to going to an aerobics class: First you learn a basic move, repeat it a few times, and then add on the next move. As more moves are added on gradually, they are repeated and then embellished upon. In this fashion, one learns an entire piece, section by section. Every professional gamelan player has to know all the parts of the gamelan in order to play in the group; there are probably more than 10 different patterns to learn at any given time. While we were playing as a group, Dewa and his brother, Dewa Rai, also a member of Çudamani, were “fixing” each of the parts that needed to be corrected by playing that part in front of the player, so that the player could fix his part on the spot by learning it aurally. This was going on while we were playing the piece together.

Weeks Five and Six: We were given the chance to work together more closely on a single project during the last two weeks of our time in Bali. I proposed a project to explore sound and shadows. We had evening rehearsals because we needed darkness for

Continued on Page 23

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# Becky's Last Year

Continued From Page 8

cover something new about myself." Asked about trust during the lecture, Guy described theater as a communal life form and explained (as Lawrence wrote) that "her responsibility as a director is to create a safe place for actors as well as for the writer. The best way to go into a creative process is to assume trust. 'I try to go into a situation trusting everyone,' she said."

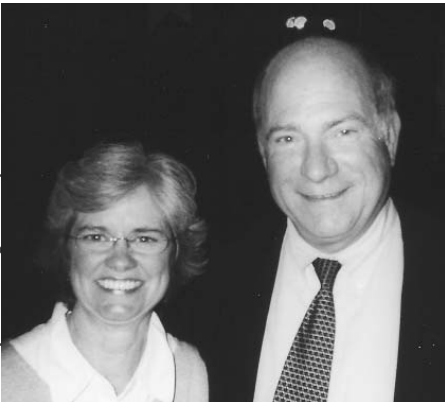
That mentality of trust, community, and courage is exactly the legacy that Rebecca Guy will leave the C.C.T.C. with. Colleagues and students alike have commented on it. One of this year's actors, Audrey Kelley, who comes from Rutgers University, said: "For her to remain an open person, not afraid to show us who she is as a human being and still be effective as an artistic director, is awe-inspiring. She has shown me that *all* of my person can be appreciated in a world that tends to depreciate people."

Allison Lee, Equity stage manager for the C.C.T.C., has worked with Becky for nine years. "I have seen how she respects our craft, her understanding and appreciation for the entire process and what goes into the making of theater," she said. "She insists that we learn to take risks, to explore the cost, to fail and to succeed and always look for more."

Chautauqua Conservatory Theater Company artistic associate Ralph Zito, who also heads voice and speech for Juilliard's Drama Division, has a year-round working relationship with Guy. In an interview with *Chautauquan Daily* staff writer Susannah Dainow, Zito said of Guy: "... it's really rare that one has the opportunity to work so closely over a long period of time with someone who is such an incredible friend ... one of my proudest professional accomplishments is what we've created together in the conservatory with providing this experience that's a combination of training and performance." This was also Zito's last year at Chautauqua, after nine years of directing and teaching.

Near the close of the season, a wonderful organization at Chautauqua called the Friends of the Theater threw a rousing celebration simply called "The Beckyfest." Stars hung from the ceiling with the names of all the plays produced under Guy's tutelage. Excerpts from her favorite plays were read by guest speakers. Pictures of Guy throughout the years hung on the walls, and the room was filled with those who had been touched by her commitment to the institution and to the theater as a whole.

"It's a real challenge to be responsi-



Becky Guy and Tom Becker, the president of Chautauqua Institute, at Beckyfest.

ble for the artistic environment and culture at Chautauqua," Guy recently told me. As artistic director, she had the final say on what the theater season would consist of each year, balancing the triple responsibilities of choosing "entertaining" shows for the institution's audience; creating a nurturing environment for the artists, students, and staff; and honoring the spirit of theater in producing quality work. One of Becky's consistent satisfactions of the past 20 years was watching the growth of the students, like myself, over the course of the summer.

Chautauqua will never be quite the same, and I sincerely hope that the next artistic director will be as much of a blessing to the company as Rebecca Guy has been. □

Daniel Morgan Shelley is a third-year drama student.

# New York-Budapest Exchange

Continued From Page 5

October 18 to begin a mini-residency that includes two days of coaching with the ensemble playing their music, a composers' forum, and a preconcert discussion panel, culminating in the Budapest concert on October 23.

The Franz Liszt Academy was founded in 1875 with Franz Liszt himself as its first president. For Budapest—one of Europe's most beautiful cities, whose inner city, with its panoramic view of the Danube, has been designated a Unesco World Heritage Site—the Liszt Academy is not just a renowned conservatory, but also one of the city's most important centers of musical life, with an intense schedule of concerts by distinguished ensembles and performers (and famously excellent acoustics in its main hall). The concert in Budapest will be included as part of the city's prestigious Fall Festival, bringing additional exposure for all involved. The visiting Juilliard composers will also be taken on a tour of the Liszt Museum

and the house where the great Hungarian composer Bela Bartok once lived. They will have the chance to experience life at the cultural heart of Hungary.

Juilliard and the Liszt Academy owe a tremendous debt of gratitude to Susan Adler, a Juilliard donor who also has ties to the Liszt Academy. Ms. Adler's generous support helped to make the Twin Concerts possible.

Kati Agocs hopes that the music and ideas exchanged will supply a window of insight for composition students' transatlantic counterparts, and that the project will provide participants and attendees alike with the chance to network with musicians in the partner country and stimulate further collaboration. "Out of a more sympathetic understanding of the common issues," she says, "they might also realign their goals for the future of our field." □

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



TIME

by Jeni Dahmus

CAPSULE

The following events occurred in Juilliard’s history in October:

**1905** October 11, the Institute of Musical Art, Juilliard’s predecessor institution, opened for classes in the former Lenox Mansion on Fifth Avenue and 12th Street.

**1945** October 1, William Schuman, distinguished arts administrator, educator, and Pulitzer-prize winning composer, became president of Juilliard. He remained in office until 1961.

Beyond Juilliard

**1945** October 4, the Ballet Theater in Boston premiered choreographer Michael Kidd’s one-act ballet *On Stage!* with music by Juilliard alumnus Norman Dello Joio, scenery by Oliver Smith, and costumes by Alvin Colt.

**1977** October 4-7, Mstislav Rostropovich conducted his first concerts as the music director of the National Symphony Orchestra in Washington, D.C.

**1962** October 24, it was announced at a press conference that the Juilliard building on Claremont Avenue had been sold to the Manhattan School of Music for \$4 million.

**1977** October 21, actress Estelle Parsons appeared as a guest lecturer in the Juilliard Theater Center.



Luciano Pavarotti with President Polisi and former dean Bruce MacCombie.

**1991** October 30, tenor Luciano Pavarotti worked with Juilliard singers in the first of two master classes on arias from the Italian repertoire. Nearly 1,000 people attended the ticketed event. The second class, held two weeks later, featured a performance of the final act of *La Bohème* by six students. The series marked Pavarotti’s third teaching engagement at Juilliard; his previous master classes took place in 1979 and 1987. □



Jeni Dahmus is Juilliard’s archivist.

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The Sounds of Surprise

By LOREN SCHOENBERG

IN a recent *New York Times* review, Joel Sachs received kudos for his New Juilliard Ensemble—and, as the critic noted, “What could better test a student ensemble’s mettle than a public program just a couple of weeks into the school year of rigorous, stylistically varied scores that they are guaranteed never to have encountered before?”

Victor Goines and the Juilliard Jazz Orchestra will be mounting the same hurdle, albeit with several more weeks under their belt, twice this month in an ambitious pairing of programs that run the gamut of jazz composition. The relative amounts of improvisation and composition will vary, not only from piece to piece, but from concert to concert. The first—“The American Songbook, Volume II,” on October 4—will



feature small ensembles and arrangements of classic songs written by the students themselves. They will encounter the formidable challenge of bringing to life music written decades before they were born. Ella Fitzgerald, Benny Goodman, Miles Davis, Art Tatum, Wynton



Marsalis, and many other jazz greats have already put their stamp on this repertoire. The composers represented in this concert include Jerome Kern, Hoagy Carmichael, and Harold Arlen, each of whom took different things from the jazz experience. Finding a new setting that at once respects the contours of the original and also rhymes aesthetically with how the music has currently evolved has these budding jazz musicians experimenting with all sorts of compositional devices. They range from relatively literal treatments of the pieces as they were originally conceived to variations that border on the abstract. So, in a sense, the component pieces of this concert can be seen as creating a compositional mosaic of their own, and that’s not even allowing for what the various soloists will spontaneously add to the mix on the evening of the concert.

That’s what is at the root of jazz music—the “sound of surprise,” as the writer Whitney Balliett once eloquently put it. But too many times this fosters the illusion that jazz musicians pluck their ideas out of the air, with little forethought. Nothing could be further from the truth. They are constantly honing their improvisatory schemes with new compositional devices, with many sets of variations in the rhythmic, melodic, and harmonic spheres. But what makes it all work is a sense of theme and variations; without that, jazz, like many other types of music, can easily devolve into formlessness. Form here is used in the sense that the composer/educator Ernst Toch used it in his classic *The Shaping Forces in Music*. Form with a capital “F” referred to music that had an intrinsic unity, regardless of what formal manifestation it took. Form with a small “f” stood for music that had all the rhetorical external trappings but which was hollow at its core. The thrilling thing about jazz at its best is

that the musicians involved don’t know what is going to transpire when they walk onto the bandstand. In a jazz ensemble, any one of the members can be the instigator or catalyst who takes the performance in an entirely new direction.

And while this sort of “in the moment” jazz is more readily associated with small ensembles, where the music is generally more fluid, it can also strike when a larger ensemble is playing. The best big bands—let’s not forget that the big band is the American equivalent of the European symphony orchestra—played music that was tailored to their individual strengths. The most brilliant example of this during the last century (doesn’t that sound strange?) was Duke Ellington’s band. Ellington took inspiration from a player’s style, and turned what—in another context—might have been seen as a limitation into a thing of genius.



Clockwise from above: Hoagy Carmichael in 1948; Harold Arlen; Richard Rodgers.

Throughout the Juilliard Jazz Orchestra’s “New Notations: Juilliard Jazz Originals and Arrangements” on October 11, you will be treated to music written for big band by young musicians thoroughly schooled in the traditions of the idiom, but each of whom has a decidedly contemporary attitude. I have heard several of the pieces in rehearsal, and can testify that not one could be mistaken for music of the past, although some bear more of a relationship to the way things were done than how they necessarily are done today. And that is what will make the concert such a varied presentation. Soloists with the musical resources of the Juilliard Jazz Orchestra members are able to take you through all the eras of jazz within a single solo, and part of the excitement in encountering the band in a live performance is following how they integrate these variations into the larger compositional frame.

Juilliard Jazz Ensembles  
Paul Hall  
Monday, Oct. 4, 8 p.m.

Juilliard Jazz Orchestra  
Juilliard Theater  
Monday, Oct. 11, 8 p.m.

Free tickets available in the Juilliard Box Office.

Orchestras, like sports teams, ebb and flow as their personnel changes; you will be encountering several new faces in the orchestra this year, and that’s all for the good. What it means is that America’s premier jazz education program is thriving and that succeeding generations are making themselves felt. Remember when you walk into the concert hall to hear either event that you will be hearing music never heard before, and never to be heard exactly in the same way again. There’s something intrinsically American about that, no? □

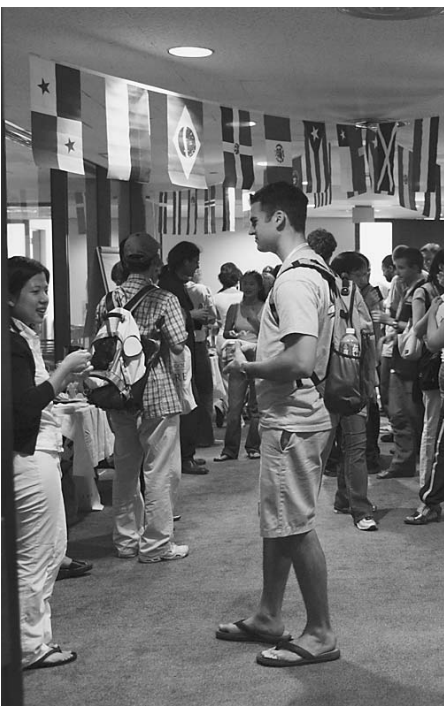
Loren Schoenberg, who teaches jazz history, has been on the faculty since 2001.





**The enthusiasm of the orientation leaders was so over-the-top that I couldn't help but be excited and a little giddy about starting at Juilliard. At first, we all felt hopelessly awkward trying to meet people—but really, I met some great friends, and I'm starting to feel like I'm part of a great community.**

—Joel Ayau, first-year master's student, collaborative piano



**Clockwise from top left:** Dean Clapp enjoyed a conversation in the open air with master's student Poh Joo Tan on the Circle Line cruise. *(Photo by Sabrina Tanbara)*  
Tobey Miller took aim at the piñata on Latin Night at the cafeteria. *(Photo by Sabrina Tanbara)*  
Playfair got all the students moving and better acquainted, including dance students Adam Weinert and Naomi Reid. *(Photo by Rosalie O'Connor)*  
Alexandra Lee and Julie Mealiff waited for their chance to check in with the orientation staff. *(Photo by Rosalie O'Connor)*  
Violinist Kayoung Nam and flutist Justin Bahrami enjoyed an alfresco lunch on the first day of orientation. *(Photo by Rosalie O'Connor)*  
Orientation leader Sean Davis and first-year drama students Scott Thomas and Ben Rappaport found that the Brooklyn Bridge was the perfect spot to view the Manhattan and Brooklyn skylines. *(Photo by Patrick Cook)*  
Anna Woolf and Abbey Roesner made moving in to the residence hall a breeze. Students cheered as President Polisi welcomed them to The Juilliard School. *(Photo by Rosalie O'Connor)*  
(Left to right) Michael Block, JaMario Stills, and Luke Rinderknecht entertained while people dined in the cafeteria. *(Photo by Sabrina Tanbara)*  
(Left to right) Rachael Cooper, Laura Mead, Emely Phelps, and Anna Dodd went to see *Aida* on Broadway. *(Photo by Abbey Roesner)*  
International students got a chance to socialize at a reception in their honor. *(Photo by Rosalie O'Connor)*  
(Left to right) Scott Thomas, Chris Kapica, and Marquita Raley celebrated a victory at the Juilliard Olympics. *(Photo by Sabrina Tanbara)*

## A Meditation on Orientation (Or, How

The summer of 2002 was a wonderful time for me. I had just graduated with a master's degree from New York University and had the entire summer to relax—to enjoy Central Park and the city, free from school or work. Toward the end of summer, I was offered the position of assistant director of student affairs at Juilliard. The carefree days of summer were instantly behind me. I began working at Juilliard about a week before orientation commenced. This proved to be quite interesting, since it was *my* job to orient the new students to Juilliard. Two hundred new students were looking to me to help them adjust to the School. They expected me to know about Juilliard, and have all of the answers they were looking for.

Of course, I didn't have all of the answers. While orienting the new students, I was orienting myself. I had lots of help from my co-workers, and a talented group of orientation leaders and Residence Life staff members. I wouldn't have changed that experience at all. Having to learn about Juilliard, while at the same time serving as the "expert," helped me to understand a little better what the new students feel when they get here. I felt all of the excitement, uncertainty—and, yes, fear—that many of the new students also felt. By the time orientation 2003 rolled around, I had obviously learned a lot more about Juilliard and was ready to tackle it.

Orientation is my favorite time of year. While it is by far the busiest and most challenging time for me, it is absolutely one of the most rewarding and fulfilling experiences I have at Juilliard. Seeing the excitement on the new students' faces always gives me a little thrill. I can't wait for move-in day, when I finally get to put

faces to all of the names I have been seeing. Some students get out of their cars with looks of trepidation; others jump out ready to take over Juilliard. But almost all of them start to smile when they are greeted by a group of enthusiastic orientation leaders jumping up and down and welcoming them to their new home. As the students arrive, I look forward to getting to know them, learning what they do, and wondering who they will become during their time at Juilliard.

I am often asked why I do the work I do, or what I enjoy most about it. This year's orientation offers me the best example yet to answer that question. The orientation leaders and I worked night and day to make it successful. (You wouldn't believe how much hard work goes into making fun!) Nothing that happened during orientation could have happened without the assistance of the 21 orientation leaders and the entire Residence Life staff. Each one of them played an integral role in all of the planning and implementation of these two weeks. And we got tired. *Exhausted*. And when you get tired and exhausted, occasionally the thought pops into your head: Why am I doing this? I just wanna go to bed!

But then, there is that moment—the one that makes you realize what a gift it is to do work you really love. That moment for me this year occurred in the most unlikely of places: karaoke. That's right, karaoke. Juilliard World Idol, to be exact. The event was going well and getting ready to wind down. Then the host called up one of the shyest and quietest members of my staff. I couldn't believe she was going to sing. This orientation leader was already a wonderful leader. But she was very quiet, doing her work





*Much Work Does It Take To Have Fun?)*

with little fanfare or fuss. Earlier in the week, she had shared with me that it had taken everything she had, just to say her name out loud on the stage during the president's welcome.

Now she was standing in front of a room of strangers, preparing to sing karaoke. The music started and her quiet voice began to fill the room. You could see that she was nervous but determined. As she continued to sing, her fellow orientation leaders joined her on the stage. They all held hands behind her

do. It was also the staff behind her, giving her all of their love and support. It was a gift.

And that is what I love about orientation and about my job. Every new student I get to talk to, every student who takes that tiny step out from what they know into the unknown, is a gift. I get to see students take those first steps toward becoming who they will be someday. No one has a better job than me. So, for all of the new students and all of the returning students, thank you. It is my hope that I



The weather was perfect for this year's Circle Line cruise. Everyone on the boat, including the author (center, in white), enjoyed great views of the New York skyline and the great company of their Juilliard cohorts. (Photo by Kenneth Karpel)

and chimed in at the chorus. When she finished, they gave her a standing ovation. There was something about that moment that touched me deeply. I think it was knowing that she had taken a huge risk for herself. She was willing to do something she might never ordinarily

am able to teach each student a little—but I know for sure that I learn something about myself from every interaction I have with the students at Juilliard. Thank you for giving me such an amazing gift.

—Clara Jackson, Assistant Director of Student Affairs



I liked how so many activities were optional; we were given time to explore N.Y.C., adjust to this new environment, and feel out the School and its community at a comfortable pace. Making many activities optional gave students liberty to choose what interested them, as opposed to making all activities mandatory.

Thanks!

—Monica Raymund, first-year student, drama



The Circle Line cruise was the best orientation event. The breathtaking view with the array of lights and buildings proved to be truly spectacular. I enjoyed capturing Lady Liberty in the sunset on my camera. The full moon created a releasing atmosphere and marked the rise of a new beginning. A combination of the water's soothing sounds and the city's nonstop drone awakened a desire deep within to appreciate those moments while we can.

—Salima Barday, first-year student, double bass





# Paying Homage to Casals, an Artist of Conscience

By **SELMA GOKCEN** and  
**JONATHAN C. KRAMER**

THROUGHOUT his long career as an internationally acclaimed artist, Pablo Casals (1876-1973) was a symbol of the aspirations of his oppressed countrymen, a beacon of freedom in a world darkened by fascism, and—as an old man—the center of pilgrimage for the greatest musicians of his time and a leading activist for peace. On October 9, we will present a program at New York's 92nd Street Y titled "Pablo Casals, Artist of Conscience: An Homage to the Great Cellist and Humanitarian." Through words, texts, and music, we will explore the intellectual, artistic, cultural, and spiritual roots of Casals' musical thought, and his contributions to the expressive potential of his instrument and the art of interpretation.

Why Casals? Why now? It is our conviction that Casals made music with such intensity, passion, integrity, and purpose that he might serve as a model for young musicians. And he lived his life with such intensity, passion, integrity, and purpose that he might serve as a model for us all. It is also our concern that Casals' memory may fade with the passing of the years, and of those who knew him. Bach, the summation of the Baroque, was forgotten in the succeeding era of the Rococo, which found little sympathy for his contrapuntal rigors. It was almost 50 years after his death before Forkel published the first biography, 70 years before Mendelssohn conducted the *St. Matthew Passion* and Berlioz proclaimed, "Bach is Bach, as God is God!" Could it be that Casals may also need to be similarly resurrected and revered? He, like Bach, lived at the end of a great musical age and consolidated its expressive possibilities as its greatest interpreter. His interpretive method—based as it was on rigorous analysis, instinct and intuition—has been eclipsed in the past half-century by notions of "historical authenticity" on the one hand and hyped-up virtuosity on the other. For Casals, the interpretive artist was a mediator between the lifeless notes on the page, and the living forces of motion and emotion that the notes

might evoke in the here-and-now of their performance.

Particularly in his rendering of Bach, whom he esteemed above all other composers, Casals felt none of the insecurity that many performers feel today, bedeviled with questions of "How is it supposed to go?" Casals never felt that Bach spoke a language foreign to his own (although, unlike Bach, he was raised on *sardanas*—the traditional Catalan dance—by the Mediterranean, and later in life, flew in airplanes). He believed that Bach's music was a universal language whose meaning was implicit in its

unless their pronunciation of late 16th-century p's and q's were "historically informed," their interpretations of *Hamlet* and *Macbeth* would be "inauthentic." Imagine the straitjacketing of their creativity, intuition, and imagination. The scenario is, of course, absurd, because we understand that, with language, the sound and meaning are not absolutely linked (making translation possible) and that actors build a performance on their understanding of the *meaning* of the text, and use diction, gesture, intonation, and what other expressive skills they have to convey that meaning to an audience of their contemporaries.

Not authenticity, but power and insight, are the criteria of great performances in the theater.

And power and insight were exactly the criteria that Casals sought in his interpretations. He had little patience with those whom he called "the purists." While his recordings may now, to some, seem dated or old-fashioned, to those who heard him live in his prime, his playing was revelatory. His performances, like those of great actors, had the power to move the human soul, to convey the joy, terror, sorrow, and pity of human life, through music, to his audience. There is a story of an Italian janitor listening back-

stage to a performance of a Bach suite and saying to a colleague, "Verdi always makes me weep." For Casals, music was poetry, song, dance, and rhetoric; it was expression, and profoundly tied to a sense of life lived—its dynamic relationships, pulls and stresses. And this brings us to the heart of the matter, for the way he played was also the way he lived. Intonation was a matter of conscience. The study of a musical phrase was a quest for truth, meaning, and value. His career was a way of serving his fellow men and women and of honoring his responsibility as a human being to connect with the human family, using his art as the means. In his own eloquent words: "I am a man first, an artist second. As a man, my first obligation is to the welfare of my fellow men. I will endeavor to meet this obligation through music—the means which God has given me—since it transcends language, politics, and national boundaries. My contribution to world peace may be small, but at least I will have given all I can to an ideal I hold sacred."

In an almost naive way, he found the coexistence of music and war, music and tyranny, utterly bewildering. He had seen more than his share of war and of tyranny in his lifetime, and devoted his last years to a self-directed crusade for peace and justice. His cello and his baton became weapons against weapons, his life a war against war. When, at the age of 96, he played his signature anthem, the Catalan folksong *Song of the Birds*, at the United Nations, it was the culminating moment in a life of service to music and humanity. It was also a triumph of the human spirit when he declared that the birds in the song sang of peace to a war-torn world. His art became an embodiment of that most ancient and fervent prayer: that we can live together in peace and thereby be worthy of the beauty and grace that life can bestow. How little we now ask of our great artists—that they play higher and faster and louder, as though that were the point, rather than finding a way to reach and sanctify, through music, the human soul.

For ticket information, call the 92nd Street Y at (212) 415-5500 or visit [www.92y.org](http://www.92y.org). □



Photo courtesy of the Museu Pau Casals

Pablo Casals in Brussels, 1965.

melodic, harmonic, and rhythmic structures.

Imagine the following fantastic scenario: Historians of the theater exhume skulls of Elizabethan actors in order to determine, by electron-microscope analysis of grooves in the jawbone, the precise pronunciation of each letter of the Shakespearean phonetic alphabet. Now, suppose that actors working today were made to believe that,

stage to a performance of a Bach suite and saying to a colleague, "Verdi always makes me weep." For Casals, music was poetry, song, dance, and rhetoric; it was expression, and profoundly tied to a sense of life lived—its dynamic relationships, pulls and stresses. And this brings us to the heart of the matter, for the way he played was also the way he lived. Intonation was a matter of conscience. The study

*Cellist Selma Gokcen holds a B.M., M.M., and D.M.A. from Juilliard. She resides in London, where she performs and teaches at the Guildhall School of Music and Drama. Cellist Jonathan C. Kramer is professor of arts studies at North Carolina State University and adjunct professor of ethnomusicology at Duke University.*

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

Milton E. Cassel  
(DIP '29, *clarinet*)  
Bruce F. Lake (BS '62, *piano*)  
Michael K. Loudon (Group 17)  
Alice E. Mercer (DIP '35 *violin*)

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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.

Now, more than ever, is the time to protect your legacy. I welcome your call to discuss compiling your personal recordings onto Compact Disc in a secure and private setting.



# Showcasing the Legacy of the Violin at Juilliard

By JANE GOTTLIEB

VISITORS to the fifth floor of the Juilliard building will notice a series of photographs of violinists near Room 530, the current teaching studio of Itzhak Perlman and former teaching studio of the renowned teacher, the late Dorothy DeLay. Titled “The Legacy of the Violin at Juilliard,” these photographs represent the first of a series of “Legacy” exhibits prepared by the library and archives in advance of the School’s 2005-06 centennial celebrations.

The story of Juilliard’s violin legacy begins with Franz Kneisel, founder of the Kneisel String Quartet and member of the Institute of Musical Art violin faculty from 1905 until his death in 1926. Romanian-born Kneisel emigrated to America in 1885 to assume the position of concertmaster of the Boston Symphony Orchestra. While in Boston he presented the American premiere of the Brahms Violin Concerto, and founded the Kneisel String Quartet with his fellow B.S.O. players violinist Emanuel Fiedler, violist Louis Svecenski, and cellist Fritz Giese. The quartet quickly established its reputation as one of the leading American chamber ensembles, and the players resigned from the B.S.O. in 1903 to devote more time to chamber music activities. Frank Damrosch invited the group—which then included Kneisel, Svecenski, second violinist Julius Theodorowicz, and cellist Alwyn Schroeder—to join the I.M.A. faculty at the time of the School’s founding in 1905. Second violinist Theodorowicz was succeeded by Julius Roentgen, and later by Hans Letz. Willem Willeke succeeded Alwyn Schroeder as cellist. The quartet disbanded in 1917.

Among Kneisel’s violin and chamber music students were Louis J. Bostelmann, Joseph and Lillian Fuchs, Samuel Gardner, Sascha Jacobsen, Louis Kaufman, and Karl Krauter. Kneisel also established the Kneisel Festival in Blue Hill, Me., which is now directed by Juilliard piano faculty member Seymour Lipkin.

The I.M.A. community was quite shaken by Kneisel’s death in 1926, and Damrosch sought to appoint a violin teacher of similar stature. He engaged the then 80-year-old Hungarian violinist Leopold Auer, who had established a reputation as a renowned pedagogue in Europe and America. Damrosch wrote in his history of *The Institute of Musical Art, 1905-1926*: “Professor Auer told me on several occasions that he had never known a school in which the violin students were so well grounded in the fundamentals of good violin playing and showed such qualities for artistic development.” Auer taught and coached I.M.A. violinists until his death in 1930.

Kneisel’s student Joseph Fuchs began his studies at the Institute of Musical Art in 1906, when he was 6 years old. He was concertmaster of the Cleveland Orchestra from 1926 to 1940, and in 1943 launched his career as a soloist with recital and concerto performances worldwide. He returned to his alma mater to teach in 1946 and remained on the School’s faculty until his death in 1997. Fuchs is pictured in the exhibit in two photos: one from 1960 in rehearsal for a performance of Juilliard President William Schuman’s Violin Concerto with Schuman and conductor Jean Morel in attendance, and one with Dorothy DeLay on the occasion of his 95th birthday celebration in 1995.

Another Juilliard violin legacy line may be traced to Louis Persinger, faculty member from 1930 to 1966. Persinger had studied with the renowned

Belgian violinist Eugène Ysaÿe in Brussels, and donated the manuscripts of three of Ysaÿe’s solo sonatas (nos. 2, 3, and 6) to Juilliard’s library. Prior to joining Juilliard’s faculty, Persinger had established his teaching credentials as the primary teacher of Yehudi Menuhin. Among his other students were Isaac Stern, Ruggiero Ricci, Guila Bustabo, Louise Behrens, Dorothy Minty, and Camilla Wicks.

Also featured in the exhibit is a photo of Édouard Dèthier, faculty member from 1906 to 1962 and teacher of Robert Mann, founding member of the Juilliard String Quartet. There is a photo of Ivan Galamian, teacher of Perlman, Jaime Laredo, Michael Rabin, Pinchas Zuckerman, and Kyung-Wha Chung, and author of the text *Principles of Violin Playing and Teaching* (1962; 2nd edition, 1985). There are several photos of the Juilliard String Quartet over the years in the exhibit, as well as several photos of Dean Stephen



Photo by Lisa Yelon



Photo by Aimé Dupont

Top: A section of the exhibit; bottom: The Kneisel Quartet, c. 1917.

Clapp, who was a student of Ms. DeLay.

Situated closest to the door of Ms. DeLay’s legendary studio is a photo of Itzhak Perlman performing with Samuel Sanders and a proud photo of Ms. DeLay herself standing with her student Juliette Kang and Maestro James DePreist, following a performance by Ms. Kang in November 1992. One of the most prominent violin pedagogues of the century, Dorothy DeLay (1917-2002) studied at Oberlin College with Raymond Cerf, a student of Ysaÿe’s, and later at Juilliard with Persinger. She joined Juilliard’s faculty in 1948, working first as Galamian’s assistant before establishing her own studio. In addition to Juilliard, she taught at the Aspen Music School, Sarah Lawrence College, New England Conservatory, and Cincinnati College-Conservatory. Her roster of students includes many of the world’s most successful violinists, among them Mr. Perlman, Cho-Liang Lin, Sarah Chang, Robert McDuffie, Shlomo Mintz, Gil Shaham, Nadia Salerno-Sonnenberg, and Midori.

It is difficult if not impossible to depict the rich legacy of Juilliard’s violin faculty in an exhibit of 16 images or an article of several hundred words. Archivist Jeni Dahmus has compiled a chronological listing of Juilliard violin faculty from 1905 to the

Continued on Page 23

## DISCOVERIES

by Brian Wise

### Marsalis Goes Back to Basics

The Magic Hour. “Feeling of Jazz,” “You and Me,” “Free to Be,” “Baby, I Love You,” “Big Fat Hen,” “Skippin’,” “Sopbie Rose-Rosalee,” “The Magic Hour.” Wynton Marsalis Quartet, with Bobby McFerrin and Dianne Reeves, vocals. (Blue Note Records 91717)

WHATEVER one thinks of Wynton Marsalis’s tradition-minded jazz aesthetic—and virtually every jazz musician has some opinion—his advocacy for the art form helped to renew its cultural significance. Jazz at Lincoln Center, of which he is the artistic director, is opening its new \$128 million Frederick P. Rose Hall this month in the Time Warner Center on Columbus Circle. The Pulitzer Prize he received in 1997 for his oratorio *Blood on the Fields*, the first such prize awarded to a jazz artist, helped bring the genre into a prize category once wholly occupied by classical composers. Marsalis was also an influential force in creating the Juilliard Institute for Jazz Studies, a program founded three years ago in conjunction with Jazz at Lincoln Center.

Last year saw another milestone in Marsalis’s career, when he signed with the venerable Blue Note label. This ended a two-decade affiliation with Columbia that produced 32 jazz albums and 11 classical albums. It also marked a move towards a lighter, back-to-basics approach. While his recent projects have been epic-scaled, large ensemble pieces (*All Rise*, *Blood on the Fields*), *The Magic Hour*—his label debut—is his first small combo project in five years. Indeed, listening to this disc, one recalls the terrain Marsalis explored as a member of Art Blakey’s Jazz Messengers, the hard-swinging ensemble he joined in the summer of 1980, after a year as an undergraduate trumpet student at Juilliard, where he now serves on the faculty and as a trustee.

Just as Blakey often nurtured young lions in his all-star groups, Marsalis teams up here with three former protégés: pianist Eric Lewis, bassist Carlos Henriquez, and drummer Ali Jackson. Each has worked with Marsalis over the last several years and together they convey an easy rapport while turning in distinctive solos. Many of the tunes are playful and melodic, including the brisk “Free to Be,” which features some freewheeling trumpet work from Marsalis and imaginative drumming from Jackson; “You and Me,” which highlights Marsalis’s rich and supple tone; and “Skippin’,” whose catchy melody and jagged time signatures recall Thelonious Monk at his most playful. Guest vocalists Bobby McFerrin and Dianne Reeves bring a relaxed sophistication to Marsalis’s modest but appealing originals.

Only in the 13-minute title track does Marsalis hint at program music, a selection he describes as an ode to the hour before parents put their kids to bed. With an opening melody reminiscent of *Flight of the Bumblebee*, the miniature suite takes many unexpected turns, with jittery rhythms giving way to a mid-tempo groove, a Cuban *clave*, and finally, a bedtime story ballad.

Naturally, this album hasn’t put to rest the controversies about Marsalis’s contribution to jazz. To his admirers, he has single-handedly rescued the art form from obscurity by reviving the styles of the 1940s, ’50s and ’60s. Some critics, however, have found his work too conservative and too quick to dismiss avant-garde and jazz-fusion musicians for turning their backs on blues and swing. *The Magic Hour* is neither ultra-conservative nor a radical departure; taken on its own terms it has a loose, dynamic quality that bodes well for his future outings on the label. □

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



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

# New Staff at Juilliard

**Zoe Andrada** is excited to join the Pre-College Division as an administrative assistant. She graduated this past June from Carleton College in Minnesota, where she studied theater and music. She has been a lifelong student of piano and is now exploring the visual arts. Zoe is interested in opera, costume design, figure skating, and juggling.

**Neenia Barlatt**, graduate assistant for multicultural affairs in the Student Affairs Office, earned a B.S. in exercise science from Cook College at Rutgers University. She held several leadership roles as an undergraduate, including class president, resident assistant, and special events coordinator. After graduation she worked for Johnson & Johnson as a personal trainer and Douglass College as a program coordinator for student activities. Neenia is currently a resident director for the Cook College residence life program and is earning a master's degree in counseling psychology at Rutgers' Graduate School of Education. She enjoys dancing, cultural events, traveling, and volunteering for the American Cancer Society.

**Charles Boyle**, associate bursar in the Business Office, worked at New York University for more than 14 years and held a variety of positions in the Payroll Office, the Admissions Office in the Graduate School of Arts and Science, and the Bursar's Office. He enjoys running (which he tries to do every day, schedule permitting) and has completed the New York City

Marathon three times. Charles is interested in history (particularly American history and the Civil War era) and baseball (especially the Chicago Cubs).

**Adam Brandow** joins the Department of Vocal Arts as assistant to the artistic director and coordinator of special events. He graduated from Bates College in May 2003 with a bachelor's degree in music and German, and has recently returned from his second yearlong stay in Vienna. Adam was previously a summer intern in the Juilliard archives, where he worked with the School's special collections. In his free time Adam enjoys the outdoors, reading, harpsichord building, and is an enthusiastic violist.

Financial Aid Office assistant **Kenneth Bryson** recently received his master's degree in voice from Juilliard. He also holds a bachelor's degree from the Cincinnati College-Conservatory of Music. Ken is originally from Lancaster, Pa.

**Monia Estima**, assistant director for music admissions, has worked at the Center for Continuing Education at Sarah Lawrence College and in the Admissions Office at Manhattan School of Music. A voice major with a B.M. in music education, she enjoys reading, writing, and singing utter nonsense, as well as suffering the slings and arrows of her outrageous 9-year-old, Sebastian.

Admissions Office receptionist **LoisMarie (LoMa) B. Familiar** is a

native North Carolinian who graduated with a B.F.A. in dance from East Carolina University. She has spent the subsequent years traveling up, down, and around the East Coast, making her home in various towns and states that provided her with opportunities to dance or teach dance. She returned to N.Y.C. two years ago to follow her heart and live life a little more richly.

**Gary L. Gatzke**, development associate for the Office of National Advancement and Alumni Relations, received his bachelor's degree in 2002 and master's degree in 2004 in double bass performance from Juilliard. A native of northern Michigan, Gary attended the Interlochen Arts Academy and was a member of the Traverse Symphony Orchestra. In 2002 and 2003 he was a featured soloist with the Benzie Area Symphony Orchestra in Benzonia, Mich. Gary traveled with the Juilliard Orchestra for the past two summers to Spoleto, Italy. His other interests include wine, geography, kayaking, entertaining, and home improvement.

**Jessica Isler**, the library's new administrative/acquisitions assistant, graduated from Middlebury College in May with a B.A. in music. While at Middlebury, she studied composition, worked in the music library, sang in the chamber choir, and was a D.J. on Middlebury's independent college radio station, WRMC. Jessica planned on moving to New York after graduation and feels very fortunate that her first and only job application led her to Juilliard. She lives in Brooklyn.

**Patrick Posey**, assistant orchestral librarian, is a native of Northern Virginia and a graduate of Louisiana State University and the University of Michigan. Active as a saxophonist and teacher, he has performed and presented master classes across the U.S. and Canada. After teaching saxophone at the University of Windsor and University of New Mexico, he began doctoral studies at the University of North Texas. In the summer, he serves as dean of the advanced division at the Brevard Music Center.

**Geoffrey Scott** joins the Admissions Office as the new assistant director for recruitment. He holds a B.M. in vocal performance from the Boston University School for the Arts, and a dual master's degree in both voice and

opera performance from New England Conservatory. He is currently working on a third master's in higher education administration from Suffolk University in Boston, and hopes to graduate in May 2006. Prior to his post at Juilliard, Geoffrey worked as the assistant director for graduate admissions for Suffolk University. Originally from Houston, Geoffrey currently resides in Brooklyn.

**Allie Timberlake** is graduate assistant for student programming in the Office of Student Affairs. She is a first-year graduate student in N.Y.U.'s higher education program and has spent the past five years working in the Admissions Office at Loyola University New Orleans. Allie is excited to be a member of the Juilliard community, as she has a dance background, having traveled both nationally and internationally with Komenka Ethnic Dance and Music Ensemble. She has also performed with both the Loyola Ballet and Happensdance Modern Dance Company.

**Jessica Wells**, senior officer of research and data management in the Development Office, loves New York City and other people's dogs. She grew up outside Philadelphia and came to the city eight years ago to attend Barnard College. Upon graduating with a degree in creative writing, she worked in Barnard's development department as research analyst for four years. When not slaving away on Google, Jessica spends her time writing short stories, reading, quilting, learning German, traveling, and volunteering in politics. She lives in Inwood with her boyfriend, Sean.

**Devon Winfield** joins the Human Resources Department as the benefits coordinator. Her experience includes working as an H.R. coordinator with the American Symphony Orchestra League and a nonprofit human services agency in Brooklyn. Devon holds a B.S. in business from the University of Maryland Eastern Shore and is currently working on a master's degree in human resources management. In her spare time, she enjoys listening to live music, wine tasting, playing chess, bowling, and watching cooking shows. Although she has never played an instrument, while growing up on Long Island she took ballet, jazz, tap, and African dance. Her next challenge is learning piano. □

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# JUILLIARD PORTRAITS

Judith Clurman  
Director of Choral Activities

*Judith Clurman is founder and director of the New York Concert Singers and of the Juilliard Choral Union. In addition to her choral conducting classes and summer workshops at Juilliard, she also gives master classes and workshops around the world. Clurman has worked on many projects at Lincoln Center and has commissioned numerous works by award-winning composers. A faculty member since 1989, she is also an alumna of the School.*

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

When I started piano lessons, as a youngster, I knew that music would become an integral part of my life. I accompanied choruses in the fourth grade and loved getting involved with singing and voices. I also remember, when I was a young child, how smitten I was with a concert of music by Beethoven and Debussy at Tanglewood, conducted by Charles Munch. I can still see the stage and hear the music. It was a turning point of my life.

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

My mother instilled her love of music in me. I always listened to music at home—chamber music, musical shows, symphonies, and piano concerti. I was also greatly influenced by a wonderful public school music program.

**What was the first recording that you ever bought? What was its significance to you?**

When I was in junior high, I bought

my first “personal” recording. It was a collection of Renaissance choral music. I remember listening to madrigals by Thomas Morley and I enjoyed listening to how the voices blended together. As a youngster, I always listened to my parents’ recordings. The Beethoven symphonies, conducted by Toscanini, were always exciting to hear.

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

I lost my place while I conducted a Mozart canon with Juilliard students singing during the Lincoln Center Mozart Bicentennial celebration. Thank goodness the students ended the piece properly. No one in the audience ever knew what happened!

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

Vienna. I would have them go into the many concert halls, palaces, and rooms for which many of the greatest composers wrote music to be performed.

**What’s the most satisfying aspect of teaching for you?**

I love working with young people and passing on my knowledge to students.

**What’s the most frustrating aspect?**

The school year is too short! I always run out of time.

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

I love to travel, read, cook, and go to art museums.

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

Having my son Ari.

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

Never lose your love of music. It sustains you through the good times and the difficult moments.

Luis Rivera  
Mailroom Supervisor

*Born in Puerto Rico but “raised in the streets of New York,” Luis attended Bronx Community College, where he studied data processing. Before coming to Juilliard, he worked in a print shop as a key operator, with responsibility for overall machine supervision.*

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

I have been here now for 18 years. I still recall that, on my first day, a few employees were collecting for a Lotto drawing and asked if I wanted to join—to which I responded, “I have *no* money.” They seemed perplexed by my answer and explained that it only required \$1 to join, to which I turn replied: “I have NO money!”

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

I think I would like to try Randy Hunt’s job as director of investment operations. It might be fun investing millions of dollars of someone else’s money.

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

That would be when I had a temp job working in the basement of the World Trade Center, back in 1983, handling archival stock. My job ended about two weeks before the truck bombing.

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

I would drive up to the Delaware Water Gap. It is very peaceful and serene there.

**Many Juilliard staff members also perform; do you, or did you ever consider it?**

I did attempt playing the trumpet for a year or so in high school. When my parents realized that they couldn’t afford to buy me my own instru-

ment, they suggested I focus on scholastics.

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

I thoroughly enjoy drama performances. It always intrigues me when actors make me believe in their characters.

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

I am currently in the process of obtaining a mathematics teaching degree from Lehman College.

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

When I visited my oldest brother out in California last year, I hadn’t seen him in over 17 years. My girlfriend also drove out from Colorado to visit with me and my family. It was very special.

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

There have been only a few accomplishments in my life, but my proudest one has to be my son Eric.

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

The fact that I have eight brothers and three sisters. I also have nieces and nephews who are older than I am.

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

The fact that this city actually *never* sleeps. You can go out at any time of day or night and get whatever you desire.

**What is your dream job?**

Any job that would allow me to work out of my home.

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

I just finished reading *The Sigma Protocol*, by Robert Ludlum. I am fascinated by novels of espionage.



Judith Clurman with her husband Bruce and son Ari, vacationing on the Oregon coast in the early 1990s.



Luis Rivera suited up for his niece Shelley’s wedding in California, July 2004.

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

## JUILLIARD CONCERTS

180 Maiden Lane, Ground Floor Lobby, Tuesdays, 12:30 p.m. to 1:30 p.m.

**October 5: Tonos Ensemble**

Tanya Dusevic-Witek, flute  
Krystof Witek, violin  
Jessica Meyer, viola  
Katherine Cherbas, cello  
Works by Mozart, Gershwin, and Witek

**October 12: Onyx Chamber Players**

Miho Segusa, violin  
Chihiro Fukuda, viola  
Claire Bryant, cello  
Daniel Spiegel, piano  
Works by Mozart and Brahms

**October 19: Gemini String Quartet**

Jonathan Chu, violin  
Annie Rabbat, violin  
Youming Chen, viola  
Caitlin Sullivan, cello  
Works by Bach, Tchaikovsky, Beethoven, Dvorak, and Mozart

**October 26: Djuliarso Jazz Duo**

Nial Djuliarso, piano and voice  
Yasushi Nakamura, bass  
Works by Gershwin, Ellington, Porter, Berlin, and Waller



# Business Professionals Make Music—and Do Good

**By ADELE POLOMSKI**

THE Park Avenue Chamber Symphony, recognized as one of New York City’s finest non-professional ensembles, is unique. Not only do they offer wonderful concerts, but this nonprofit organization also plays a big part in supporting both young musicians and New York-based public service organizations. In a concert last October that featured Juilliard Pre-College student Jourdan Urbach as soloist, they raised \$100,000 dollars for the Trickle Up program, which helps people rise from poverty by starting small businesses. The ensemble has also raised \$25,000 for the Kaufman Center’s Lucy Moses School scholarship fund, which brings Suzuki violin training to inner-city children. Most recently, PACS has generously offered its musical and fund-raising talents to benefit the Juilliard Pre-College Parents Association scholarship fund.

PACS was founded in 1999 by David Bernard, a 1982 graduate of the Pre-College Division. Bernard went on to continue his musical training at the Curtis Institute of Music. After graduating, he served as assistant conductor of the Jacksonville Symphony and later the Stamford Symphony. He credits the Pre-College with helping him make the decision to pursue music as a career. “This is where I learned to make music my own,” he says, remembering his Pre-College experience. But eventually,

Bernard discovered that making music professionally brought less fulfillment than he’d anticipated. “In professional music, many musicians seemed to lose their enthusiasm and wonder. Playing was a job, and the musicians brought to their work all the enthusiasm of a Monday-morning commute.”

Disheartened, Bernard left classical music to pursue a business career. But he never stopped loving music. He often attended concerts, and it was during a performance by the New York Philharmonic that Bernard found himself longing to make music again. He thought about his own experience, and decided there must be other conservatory-trained musicians in New York like himself—men and women pursuing business careers who would be interested in performing purely for their love of music. This belief became the inspiration for what is now the Park Avenue Chamber Symphony.

Today, PACS members—non-professional musicians who have attended conservatories including The Juilliard School, Manhattan School of Music, the Mannes College of Music, and the Curtis Institute of Music—include investment bankers from Goldman Sachs, Merrill Lynch, and Morgan Stanley, as well as judicial law clerks and attorneys from Paul, Weiss, Rifkind,

Wharton & Garrison LLC; Tannenbaum Helpern Syracuse & Hirschtritt LLP; Cowan DeBaets Abrahams & Sheppard LLP; Tofel Karan & Partners, and the law departments of the City of New York and the State of New York. Other members are executives with Alliance-Capital, Bank of America, BMG Records, Cyan Pictures, DB Marketing

Technologies, HealthBridge, Johnson & Johnson, Nickelodeon, Pfizer, Reader’s Digest, PricewaterhouseCoopers, RG Niederhoffer Capital Management, Social Accountability International, and Tommy Hilfiger.

According to Bernard, “PACS players perform because they are passionate about music. Playing is a critical part of their lives ... the musicians look forward to working in rehearsals and are actually giddy before a performance.” For many of the orchestra members, PACS has offered the “utopian music-making experience” they first experi-

enced in the Pre-College when playing an instrument deepened their appreciation and understanding of music they loved. This passion for classical music, combined with technical facility and musical maturity, is what defines the Park Avenue Chamber Symphony as one of New York’s premier non-professional ensembles.

This month, PACS will lend its considerable musical and fund-raising talents by teaming up with the Pre-College Parents Association to present “An Evening at Lincoln Center.” Proceeds of this concert will benefit the Juilliard Pre-College Parents Association scholarship fund. Founded in 1997, the fund affords financial aid to talented children in critical need of scholarship assistance.

The concert, at Alice Tully Hall on October 26 at 7 p.m., will feature current Pre-College student Sandy Cameron as soloist in the Sibelius Violin Concerto. The program will also include Mozart’s Overture to *The Magic Flute* and Schubert’s Symphony No. 9 in C (“The Great”). Charles Osgood, radio personality and anchor of CBS News Sunday Morning, will host the event.

Tickets, starting at \$35 for students, are available at the Alice Tully Hall box office, or at the Parents Association table in the Juilliard lobby every Saturday. □

*Adele Polomski, a fiction writer earning a master's degree from Rutgers, is the mother of a Pre-College violinist and the Parents Association hospitality co-chair.*



David Bernard leading the Park Avenue Chamber Symphony.

## WORDS without SONGS

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

### Two black crows

By Zulema Quintáns

Two black crows hit the pavement  
first one,  
then the other.  
You like them now because  
they aren’t waking you up early in the morning  
with their screeching.  
They’re just sitting there on the sidewalk,  
never like that again.

### To stop again

By Zulema Quintáns

The white bag  
filled with  
orange peels,  
a food container,  
a star studded plastic bag.  
A white bottle cap,  
a pen cap too,  
on the other corner of the music stand.  
I was sitting, resting my pen on the page when  
the garbage  
caught my eye.

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

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).

## Stranger in a Strange Land

Continued From Page 9

*buy a rose, they seemed to say. Twelve cents won't save my life or give me much food but it might let me feel something more than this.* After five minutes, Feng fished out his last three *yuan* and gave it to her. Her blank eyes stayed the same; she did a little bow, a monotonous thank-you—but she kept standing close, holding out more roses, as if he would now buy the whole bunch. Not even a hope—just a gesture she’d done forever.

Feng handed me the rose and I’d barely eked out a shameful thank-you when he was accosted by a small head—a dead-eyed oval with a massive white cup in tiny hands. I didn’t hear what he was saying, because his voice was ironed over; he seemed surrounded by a heavy quilt of melancholy. We had no more small bills and weaved our way faster around hundreds of people, but the little boy was still there, velcroed to Feng’s benign face. It was shocking to see those eyes in such a small body: the eyes of a middle-aged prisoner deadened to his surroundings. By now we had exited the plaza and reached the rest of our group, standing next to our bus driver and the cameraman who was filming our group for a documentary. Feng had stopped moving, and the little boy was mutely knocking his cup against Feng’s waist—tired, little persistent taps.

The cameraman lifted his eyebrows. “What’s the matter boy? Go away!”

Mute tapping, a gaze into a splintery space.

“Go on. Older brother has to go. He doesn’t have any money for you. What’s the matter with you? Go on!”

The cameraman spoke gruffly but without anger—the ruthless insistence of habit. He was used to this. But the little boy still tapped Feng; he looked like a shell held up by strings. He didn’t ask any of us for money, but merely fixated on the beatific face of Feng, while we shuffled around uncomfortably. We started to take out our wallets when Feng unfolded a U.S. dollar for the boy to snatch.

“You got your money, now go,” the cameraman

clipped, and the little boy wordlessly sank back, absorbed into the snakelike mass of tiny beggars.

We had all seen hawkers and beggars before, encountering the merciless aggression of the needy ever since day one. But I was shocked by the youth of this diminutive being, who could not stop—not for anticipation of a reward, but perhaps for some sort of melancholy knowledge that he would avoid one day’s beating. There were some stories that said these children were actually human slaves, sold by impoverished parents or kidnapped, begging for money to give to brutal bosses.

Perhaps it’s true; after all, about 140 million people in China live on the equivalent of one U.S. dollar a day. The urban poor number around 14 million, with a reported 100,000 abandoned children and 150,000 street children, but researchers put the actual number closer to 300,000.

This is what I remember most from my trip—probably since guilt is one of the most powerful emotions a human can feel. I thought it might do some sort of good to research world aid and provide links, but the people I broached this idea with laughed at my naïveté, saying that these organizations were all corrupt and that there were millions of children in worse straits than the urban poor of China’s booming economy. They shrugged with the pointlessness of it all. You can’t save the world, they told me—but that wasn’t my intention. No one can save the world; they just try to assuage their tremendous guilt in the face of suffering. But how do we determine who deserves what? So we cushion ourselves, point to the futility of the effort, and think we serve the world best by just going through life counting our blessings.

But surely, doing *some* good is better than none. I know this is rather pink and bubbly idealism, and I shouldn’t start warping into preachy mode when I have the least right to. But perhaps it is important to keep this shock alive, and why I felt impelled to spread what had struck me most in the foreignness of my supposed ancestry. □

*Jeannette Fang is a second-year piano student.*

# Polished Brass Shines Onstage

By JOHN D. ROJAK

THE American Brass Quintet's annual concert launches the Daniel Saidenberg Faculty Recital Series this month in the Juilliard Theater. Not that every concert there isn't special, but this year's event has several significant pieces on the program. We are honoring the memory of a recently lost composer, giving two New York premieres, and showcasing a large group of our Juilliard students



The American Brass Quintet in concert, fall 2002.

in collaboration with us. Leading off our program will be a new suite of early music by Thomas Morley, edited by our prolific trumpeter, Ray Mase. This is a collection of wonderful pieces that capture a range of moods and colors. We premiered the suite in Aspen this summer and it is a terrific addition to our already rich Renaissance repertoire. Following Morley will be the Brass Quintet of Meyer Kupferman. Written for the A.B.Q. in 1970, the piece is angular

**Daniel Saidenberg Faculty Recital Series: American Brass Quintet**  
**Juilliard Theater**  
**Wednesday, Oct. 13, 8 p.m.**

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

and powerful. It has been somewhat neglected in recent years, due to our wealth of new commissions, but we were compelled to program it this season to memorialize the unfortunate passing of Mr. Kupferman last spring.

We present it with respect and honor to his widow.

The Urban Brass Quintet will assist us in three works of Giovanni Gabrieli to close the concert. Originally formed for the A.B.Q. seminar, the Urban Brass has now been together for three years, and this past summer won the New Horizons Fellowship at the Aspen Music Festival. This mentoring program offered them the opportunity to work closely with A.B.Q. members, not only in coaching and chamber music settings, but also in private lessons and orchestral performances. (Of course, there was also a bit of hiking and restaurant mentoring.)

In another collaboration with our students, Anthony Plog's Octet will conclude the first half of the concert. Two trumpeters and two trombonists from the A.B.Q. seminar join us for this exciting brass showcase, as our hornist, David Wakefield, steps to the podium to conduct.

Rounding out this concert is a new piece we're very pleased to add to our repertoire. Steven Sacco is a former student of our Juilliard faculty colleague, Eric Ewazen. Ewazen has written a number of very successful pieces for us over the past 18 years, so when Sacco expressed interest, we did not hesitate to ask for a quintet. The new piece is titled Quintet for Brass and is in three sections. The middle section is a suite of five short movements, and can be performed on its own. It is surrounded by two beautiful movements, including a rousing mambo that closes this lovely piece.

We look forward to seeing everyone in the theater. □

*Trombonist John D. Rojak has been a member of the faculty (and of the American Brass Quintet) since 1991.*

Photos by Peter Schaaf



**CONVOCATION AND OPENING DAY PICNIC**  
**September 1, Juilliard Theater and Milstein Plaza**

**Above left:** Master's student Konstantin Soukhovetski performed piano works at convocation while faculty member David Dubal gave historic commentary on the compositions.

**Above right:** Michelle Smith (B.F.A. '04, dance) reported on a trip to Peru that recent dance graduates took in June.

**Right:** Faculty members Ed Bilous and Michelle DiBucci enjoyed the annual picnic on the plaza with their son.



**FORTEPIANO ON DISPLAY**  
**September 7, 2nd-floor Hallway**

Anyone walking by the Chamber Music Office on Tuesday, September 7, got glimpse of a rare sight: The School's fortepiano was out for students to view and try. The instrument, made by Belgian builder Chris Maene, is a reproduction of a fortepiano built in 1795 by 18th-century piano builder Anton Walter, one of the first Viennese piano makers. Composition doctoral student Noam Sivan (standing) stopped by to ask Audrey Axinn questions about the instrument. Axinn coaches chamber ensembles with fortepiano at Juilliard.



Photo by Lisa Yelon

**PILATES CLASS**  
**September 12, Room 320**

Renee Orona led a Pilates class as a Horizons event, which 27 students attended in order to sample the popular fitness method.



Photo by Eddie Buggie

**RESIDENT ASSISTANT TRAINING TRIP**  
**August 16, Knight's Eddy, New York**

**Left:** Voice students Marquita Raley and Alex Mansoori share a supportive hug during the R.A. trip.

**Below:** Rafting was a great way for the R.A.'s to practice teamwork and problem solving during their training. Bryna Pascoe and Julia Boudreaux paddled along.



Photos by Chris Clarke



## SPEAKING UP!

The Juilliard School's Public Speaking Club Meetings are open to students, faculty, staff, and alumni  
Where: Room 241 (Computer Training Lab)  
When: Thursdays, 12:30-1:30 p.m.

**October 21 First-Time Speakers:** Prepare an introductory speech on any topic. To participate, please contact Jane Cho at ext. 7315, or by e-mail at jcho@juilliard.edu.

**October 28 Political Passions:** It's a week before the elections. What are your feelings on the war in Iraq, homeland security, or the next president of the United States? Come speak your mind in six minutes or less. To participate as a speaker, please contact Derek Mithaug at ext. 7314, or by e-mail at dmithaug@juilliard.edu.

**November 11 Extemporaneous speaking: How to give a great speech with no time to prepare:** Come learn how to speak effectively when put on the spot. Learn some of the tricks that great speakers use to help them formulate their thoughts. To participate, please contact Joseph Bartning at ext. 7313, or by e-mail at jbartning@juilliard.edu.

Sponsored by the Office of Career Development.

FOCUS

by Greta Berman

ON ART

The Language of Native American Baskets: From the Weavers’ View

ON the lower tip of Manhattan island, there is a gem of a museum, open seven days a week, free of charge. The National Museum of the American Indian is housed in the old U.S. Customs House, located at 1 Bowling Green, near the Staten Island ferry, and across the street from Battery Park. The building, perhaps the finest example of the Beaux-Arts style in New York City, was designed by Cass Gilbert, and is characterized by Greek-style columns inside and out; a sumptuous, marble-paneled lobby; and sculpture outside by Daniel Chester French, the renowned maker of the statue of Abraham Lincoln in Washington, D.C. Reginald Marsh, an important 20th-century painter, later created mural paintings for the ceiling of the vast rotunda.

The museum possesses more than a million pieces, making it the world’s largest collection of Native American art. But rather than simply show them all at once, the curators have created a series of shifting exhibitions, focused and organized so that a visitor can easily make sense of and appreciate the objects. At present there are three major exhibitions: one called “First American Art,” a sumptuous show of tremendous variety; a changing exhibit called “Continuum: 12 Artists,” presenting new work by 12 contemporary Native artists; and “The Language of Native American Baskets: From the Weavers’ View.”

I found there was just too much to see in one visit, so I opted to concentrate on the current exhibition of Native American baskets. Although this show has been open for more than a year, it will close in January of 2005. It is beautifully organized, large, varied, and thought-provoking. If you are tempted to think that this is a show about crafts rather than “art,” think again.

The difference between art and crafts has perplexed many for a long time; in fact, one goal of many artists

during the latter part of the 20th century and the start of the 21st has been to break down those barriers.

If the difference lies in the utility or lack of utility of the objects, then many of the objects in the show are unquestionably art, since they are hardly usable baskets in the usual sense, but rather, pieces of sculpture, made for purely aesthetic reasons. But, then, who really cares about the distinction, if there is one, anyway?

So, leaving categories aside, let’s look at the show—a marvel of orderliness. Consisting of more than 200 19th- and 20th-century baskets from

quotations have been reproduced on walls throughout the galleries. Unlike many exhibitions, this one encourages you to sit first, and look through these books while studying the objects, before you move off to other rooms. The whole exhibit is seen through the eyes of the weavers, and it is organized by means of weaving techniques.

And the baskets themselves? Well, many are only baskets, as we know them, in the broadest sense of the word. They include jars, earrings, hats, clothing, portfolios, a mural, and non-representational sculpture.

has been lost, but it possesses a new identity. “This piece walks in two worlds,” the artist has said, “just as many native people do.”

Another contemporary piece, by Theresa Hoffman of Waterville, Me., *Ear of Corn*, looks like the real thing, but is constructed of wicker-plaited black-ash splints, with a wart-weave overlay. Next to the “ear,” its long, smooth husk is displayed as separated from the cob—but, in fact, its end fits neatly into the top of the basket as a cover. Thus, in a clever turn, the artist has replicated the original function of the husk, to protect the corn.

Julia Parker’s *Beaded Miniature Basket* of 2003 is an example of an updated traditional Pomo basket. The Pomo tribe used these tiny, incredibly detailed, labor-intensive baskets as gifts to important or revered persons; sometimes they were destroyed in honor of the dead. This piece, like the traditional ones from the beginning of the last century, shows off the skill of the weaver. Bristling with colorful glass beads, it is made of a base of natural materials: coiled willow and sedge root.

This basketry exhibition is but one aspect of a most remarkable institution. To return to a consideration of the museum as a whole, it is important to know that no object associated with ritual or religion is shown unless expressly approved by the appropriate tribes. In fact, one goal is to return to them, upon request, certain objects, especially those some collectors had acquired illegally.

The museum is under the auspices of the Smithsonian Institution, and it should be noted that, by press time, an exquisite new National Museum

of the American Indian will have opened on the National Mall in Washington, D.C.

The National Museum of the American Indian is located at 1 Bowling Green, and is easily accessible by subway. Take the 1 or 9 to South Ferry; the 4 or 5 to Bowling Green; the J, M, or Z to Broad Street; or the N or R to Whitehall Street. The museum is open seven days a week from 10 a.m. to 5 p.m. (and stays open on Thursdays until 8 p.m.). □



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



**Left: *Ear of Corn*, 2003. Theresa Hoffman, Penobscot (Waterville, Me.). Natural and dyed wicker-plaited black-ash splints with wart weave overlay. Below right: *Beaded Miniature Basket*, 2003. Julia Parker, Kashaya Pomo-Coast Miwok (Yosemite, Calif.). Three-rod and one-rod coiled willow and sedge root with glass beads. Below left: *Basket*, 2003 by Terrol Johnson, Tohono O’odham (Tucson, Ariz.). Cast bronze gourd with bundle-coiled bear grass.**



the museum’s collection, as well as recent works, it would be overwhelming, if not for the focus and sensitivity shown by the curators.

In the center of the first room, you will see several glass cases containing luminous objects. Four invited artists each chose four traditional baskets to pair with their own baskets, as well as some by their colleagues. These make up the core of the exhibition, around which curators have deftly woven (literally and metaphorically) the entire show. This central part demonstrates living links to a tradition. On the tables next to the works lie small catalogues containing the artists’ thoughts, while additional

The objects in the show represent four basic weaving techniques: wicker, plaiting, twining, and coiling. Explanations next to the baskets clearly define these various methods. Sometimes weavers combine techniques and, especially in contemporary works, add unexpected forms and materials.

Witness the basket by Terrol Johnson. For this work, Johnson, an Arizona artist, cast a gourd in bronze, adorning it with bundle-coiled bear grass. The combination of strength and delicacy, of solidity and airiness, produces an artwork of character, elegance, and grace. Certainly its function as a “basket”

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ALUMNI NEWS

DANCE

2000s

**Mark Burrell** (BFA '04) will be dancing in the Radio City Christmas Spectacular and a new Janice Martin video.

**Joseph Simeone** (DIP '04) began rehearsing with the Cunningham Dance Foundation Repertory Understudy Group in August. **Andrea Weber** (BFA '97) joined the Merce Cunningham Dance Company in January 2004, after having danced with the Repertory Understudy Group since July 2002. **Robert Swinston** (BFA '75) has been assistant to the choreographer since 1992, and directs the activities of the Repertory Understudy Group. In 2003, he received a Bessie Award for his performance in the revival of Cunningham's *How to Pass, Kick, Fall, and Run*. **Trevor Carlson** (BFA '92) is general manager of the Merce Cunningham Dance Company.

**Randy Castillo** ('03) began his second year with the Compañía Nacional de Danza II, directed by Nacho Duato, in Madrid.

**Aya (Koenig) Sumika** (BFA '02) has a leading role in the new NBC drama *Hawaii*.

1990s

**Laura Shoop** (BFA '98) is playing the role of Hodel in the Broadway revival of *Fiddler on the Roof*.

**Kristofer Storey** (BFA '98) completed his second year dancing in Mannheim, Germany, with choreographers Kevin O'Day and Dominique Dumais. Storey was recently a finalist in the Stuttgart International Solo-Dance Competition. He will be freelancing this year in Europe, Africa, and the U.S.

**Charlotte Griffin** (BFA '97) returned to Barcelona in September to teach modern technique and to choreograph a new work at El Institut del Teatre, where she was in residence last fall.

**Henning Rübsam**'s (BFA '91) dance company Sensedance will perform at Baruch Performing Arts Center in New York October 13-17. The dancers on the program include **Erika Pujic** (BFA '95), Shizu Yasuda, **Kathryn Sydell** (BFA '04), Michael Pendell, **Samuel Roberts** ('98), and Rübsam. The company will perform *Django, Chorale, Herman Sherman*, and *Petit Pas*.

1970s

**Peter Sparling** (BFA '73) Dance Company celebrates its 10th anniversary this season.

1960s

The Limón Dance Company performed two programs at New York's Joyce Theater from September 23-October 3. Program A included the company premiere of *Concerto 622* by **Lar Lubovitch** ('64) in celebration of the 250th anniversary of Mozart's birth. Program B consisted of six works, including *Phantasy Quintet* by **Adam Houghland** (BFA '99) and *Psalm*, with a score by **Jon Magnussen** (MM '95, DMA '99, *composition*). **Carla Maxwell** (BS '67) is artistic director of the company, and **Brenna Monroe-Cook** (BFA '02) and **Francisco Ruvalcaba** (BFA '96) were among the dancers performing.

DRAMA

2000s

**James Liao** (Group 33) can be seen this month at Arena Stage in Washington, in a revival of David Henry Hwang's

Tony Award-winning *M. Butterfly*, directed by Tazewell Thompson.

**Alex Correia** (Directing '03) directed a workshop performance of Harold Pinter's *The Dwarfs* at the Williamstown (Mass.) Theater Festival in August.

**Samantha Soule** (Group 31) is appearing now Off-Broadway at the Culture Project in the premiere of *White Chocolate*, a play by William Hamilton, directed by David Schweizer.

**Daniel Talbott** (Group 31) is currently appearing at Berkeley (Calif.) Repertory Theater in the West Coast premiere of *Eurydice*, written by Sarah Ruhl and directed by Les Waters.

**Steve Boyer** (Group 30) appeared last month at the McCarter Theater in Princeton, N.J., in *Last of the Boys*, a new play written by Steven Dietz and directed by Emily Mann.

**Jeffrey Carlson** (Group 30) can be seen Off-Broadway this month in the Manhattan Class Company's premiere of Bryony Lavery's play *Last Easter*, directed by Doug Hughes.

**Michael Milligan** (Group 30) appeared at Shakespeare & Company in Lenox, Mass., this summer in *As You Like It*, directed by Eleanor Holdridge, and *The Comedy of Errors*, directed by Cecil MacKinnon. Milligan was assistant director for that company's summer production of *Othello*.

**Tim McGeever** (Group 28) can be seen this month in the premiere of *Leading Ladies*, a new play written and directed by Ken Ludwig, at the Alley Theater in Houston.

**Michael Barakiva** (Directing '00) directed Anuvab Pal's *Fatwa!* at the Blue Heron Arts Center last month as part of the N.Y.C. International Fringe Festival.

**Anne Louise Zachry** (Group 27) is currently appearing in a revival of Beth Henley's play *Crimes of the Heart*, directed by Robert Moss, at Syracuse (N.Y.) Stage.

1990s

**Ian Belton** (Directing '97) will direct *The Balcony* at Skidmore College and *A Mouthful of Birds* at the University of Rochester this fall.

**Sara Ramirez** (Group 26) appeared at the Williamstown Theater Festival this summer in *Cabaret and Main*, a main-stage incarnation of the festival's late-night cabaret, directed by Christopher Ashley. Ramirez can also be seen in the independent film *When Ocean Meets Sky*, directed by Crayton Robey, which premiered at the San Francisco Gay and Lesbian Festival in June.

**Alan Tudyk** (Group 26) can be seen in the 20th Century Fox film *Dodgeball: A True Underdog Story*, written and directed by Rawson Marshall Thurber.

**Stephen Belber**'s (Playwrights '96) play *Drifting Elegant* was performed at San Francisco's Magic Theater last May in a production directed by Amy Glazer.

**Ryan Artzberger** (Group 25) and **John Livingston Rolle** (Group 30) are appearing in a new production of Shakespeare's *Pericles*, directed by Mary Zimmerman, at the Shakespeare Theater in Washington.

**Heather Goldenhersh** (Group 24) can be seen next month in the premiere of John Patrick Shanley's play *Doubt*, directed by Doug Hughes, at the Manhattan Theater Club.

**Chris Moore** (Group 24) and **Sean McNall** (Group 29) will appear together in New York at the Pearl Theater this fall in Molière's *The Imaginary Invalid*, directed by Eleanor Holdridge, and Gogol's *The Marriage*, directed by Jesse Berger.

SPOTLIGHT ON  
DAMON GUPTON

Doing Double Duty

*Damon Gupton (Group 28) doesn't buy the idea that a jack-of-all-trades is a master of none. He's mastering careers as an actor and a conductor. In the years since graduating from Juilliard's Drama Division in 1999, he's had roles in television, film, and at the Public Theater and has made his conducting debut with the Cleveland Orchestra. This year he is taking part in an American Symphony Orchestra League conducting fellowship with the Houston Symphony.*

SUCCESS is something Damon Gupton doesn't take for granted. He works hard at his art, doesn't sleep very much, contemplates his responsibilities to society, and brushes aside suggestions that he should choose one career to focus on. He believes that everything that is supposed to happen to him has happened, and he's just interested in enjoying the journey.

He actually came to music first—in his youth, when he was especially taken by the compositions of John Williams, beginning with a recording of the *Superman* soundtrack. He had expected to hear the actors from the film, but instead, “all I got was the trumpet and timpani at the beginning and horns and then strings. I was like, ‘What is this stuff?’” Trombone lessons soon followed. He attended the University of Michigan, getting a degree in music education and contemplating a career teaching high school orchestra.

It was in Ann Arbor that Gupton's love of acting was born. He began performing in plays his sophomore year at the university, and through the works of August Wilson and Lorraine Hansberry, he says, “I found a part of my life ... and part of my life as an African-American.” This passion led him to Juilliard's Drama Division.

Gupton says, “The Drama Division is single-handedly responsible for me being here right now. Every professional success that I've had has been connected to the Drama Division and for that, I am undoubtedly grateful.” He recalls the frustrations of the program, being pushed to his limits by instructors and directors while spending endless days in the windowless world of rehearsal spaces and classrooms. But he credits Juilliard's drama training with providing the skills that he carries with him today, both in auditions and at the podium. He specifically cites the Alexander Technique, speech training, and theater history he learned here.

Both careers stretch and challenge him as a performer, and he welcomes the variety that the combina-

tion allows him. He says, “I think they exercise different aspects of me as an artist. Acting allows me to have more of an expressive voice, in a way, in terms of bringing other people's words—or my own—to life. Music is more personally internal, so it presents a whole different outlet.” He hopes he can continue working in both fields, and use each to serve the other.

His job in Houston includes participating in the symphony's educational outreach program, going to schools and into the community to increase an understanding of and enthusiasm for music. He is excited about this opportunity to get involved. “I talk a good game,” he says. “But now it's time to put my money where my mouth is, and this position is a good beginning for that.” Gupton believes that the per-

forming arts need to re-evaluate how they appeal to dwindling audiences, and he hopes to find some possible solutions with the youth of Houston. “It's amazing what the kids will take in if they know that you're of their world. That means a lot of adjustment in terms of what you listen to, what you consider to be sacred music, and how you open it all up to include them.”

Gupton is passionate about his role as an artist and believes that he is responsible for helping to institute change, whether it is in classical music or the theater. “There are other voices to be heard,” he says, “other avenues to explore.” He wants the music and theater that he creates to engage and excite audiences, the way John Williams's pieces affected him. Perhaps one of Gupton's performances will be the all-important catalyst—the *Superman* album—that launches a youngster into a career in the arts.



Photo by Steven Kunken

Damon Gupton

—Lisa Yelon

ALUMNI NEWS

1980s

**Peter Jacobson** (Group 20) appeared in *Method and Red*, a new television series that premiered in July on Fox.

**Tim Blake Nelson** (Group 19) can be seen in the Showtime independent film *Bereft*, directed by Tim Daly and Clark Mathis, which premiered at the TriBeCa Film Festival last spring.

**Wendell Pierce** (Group 14) can be seen in the Riff Raff independent film *Mitchellville*, written and directed by John D. Harkrider, which premiered at the Cinevegas Film Festival in June.

**Ving Rhames** (Group 12) will play the title role in *Kojak*, an upcoming USA Network Original movie that will premiere in early 2005. *Kojak* is executive produced by Rhames and Tom Thayer.

**Katherine Griffith** (Group 11) is currently starring in *Under Milk Wood* by Dylan Thomas at the Will Geer Theatricum Botanicum in Topanga Canyon, Calif. She also had a successful run of her solo show *Crazy Ladies* at the Davidson/Valentini Theater in Hollywood.

1970s

**Keith David** (Group 8) can be seen with Vin Diesel in the Universal Pictures film *The Chronicles of Riddick*, written and directed by David Twohy.

**Boyd Gaines** (Group 8) will be seen on Broadway this fall in a revival of Reginald Rose's *Twelve Angry Men*, directed by Scott Ellis, at the Roundabout Theater Company.

**Kim Staunton** (Group 10) appeared at the Denver Center Theater last spring in the premiere of OyamO's *A Selfish Sacrifice*, a new play based on Ibsen's *A Doll's House*, and Jean Giraudoux's *The Madwoman of Chaillot*, both directed by Israel Hicks.

**Robin Williams** (Group 6) received a career achievement award at the annual summer gala of the Chicago International Film Festival in July.

**John Procaccino** (Group 5) appeared at the Intiman Theater in Seattle this summer in *Singing Forest*, a new play by Craig Lucas, directed by Bartlett Sher.

**Stephen McKinley Henderson** (Group 1) can be seen on Broadway in *Dracula: The Musical*, directed by Des McAnuff.

**Kevin Kline** (Group 1) will be honored next year with a star on the Hollywood Walk of Fame.

MUSIC

2000s

**Jesús Castro-Balbi** (DMA '04, *cello*) gave the premiere of *Concierto Indio* by Peruvian composer Edgar Valcarcel in April at the Texas Christian University with the T.C.U. Symphony, German Gutierrez conducting. In May, he was a featured soloist with the Dallas Symphony Orchestra, Gutierrez conducting, at the Meyerson Symphony Center. He was a guest with the Orchestra of Cannes (France) in the 33rd Antibes International Festival of Young Soloists in June, performing Brahms's Double Concerto with current student Arnaud Sussman, Philippe

Bender conducting.

**Sandy Johnson** (BM '02, *bassoon*) was a soloist with the United States Air Force Band during its summer concert series at the National Air and Space Museum in Washington. She recently became the second bassoonist with the Fairfax (Va.) Symphony. Johnson also performed as principal bassoonist with the Fairfax Symphony, playing Beethoven's Symphony No. 9, at the Shenandoah Music Festival in Orkney Springs.

**Eve E. Wickert** (MM '00, *viola*) is now principal viola with the City of Birmingham (U.K.) Symphony Orchestra.

1990s

**Sean Jackson** (MM '99, DMA '04, *organ*) has been appointed director of music at the St. John's Episcopal Church in Stamford, Conn.

**Demarre McGill** (MM '99, *flute*) is now the principal flute at the San Diego Symphony.

The Charlottesville (Va.) Chamber Music Festival, founded by **Timothy Summers** (MM '98, *violin*) and **Raphael Bell** (BM '96, MM '98, *cello*), presented its fifth season of concerts in September. Also participating were **Nicholas Cords** ('94, *viola*), **Jennifer Frautschi** (CRT '98, *violin*), **Clancy Newman** (MM '00, *cello*), **Raman Ramakrishnan** (MM '00, *cello*), and **Dov Scheindlin** (BM '92, MM '94, *viola*).

The U.S. Synchronized Swim Team performed its duet technical event routines to the score of **John Mackey's** (MM '97, *composition*) *Damn* at the Athens Olympics in August.

**Christine Arand** (PS '96, *voice*) performed the role of Gilda in Verdi's *Rigoletto* at the Kimmel Center in Philadelphia this summer.

**Zuill Bailey** (MM '96, *cello*) is slated to make his Far East debut in November in a concert series that will bring him to Hong Kong and Shanghai for recitals, followed by a performance of the Brahms Double Concerto with violinist Kurt Nikkanen and the China National Symphony under the direction of Xiau Lu Li on November 20. Other highlights of Bailey's 2004-05 season include the Shostakovich Cello Sonata at the Bard Music Festival; concerto performances with the Utah Symphony, the Phoenix Symphony, and the Louisville Orchestra; 12 appearances with the Perlman-Schmidt-Bailey Trio; recitals at the Maverick Series in Woodstock, N.Y., and the Lied Center in Kansas; and a series of dates with his duo partner, pianist Awadagin Pratt, culminating in their appearance on NPR's *St. Paul Sunday* in spring 2005.

**Takayuki Kigawa** (MM '94, *piano*) gave a recital at the Greenwich House Music School in New York. The September concert included works by Debussy, Webern, and Stravinsky.

**Angella Ahn** (BM '93, MM '95, *violin*), **Lucia Ahn** (BM '91, MM '93, *piano*), and **Maria Ahn** (BM '91, MM '93, *cello*)—the Ahn Trio—performed at the Utah Symphony and Opera's new Deer Valley Music Festival.

**Sarah Watkins** (MM '92, DMA '98, *accompanying*) made her debut with the Auckland Philharmonia as part of the New Zealand Trio with a performance of Beethoven's Concerto for Piano, Violin, and Cello.

**Travis P. Groves** (CRT '91, *voice*) is scheduled to make his New Orleans Opera debut in the role of Hoffman during the November production of Offenbach's *Tales of Hoffman*.

**Trent Johnson** ('91, *organ*) has received a \$5,000 Wladimir and Rhoda

Lakond Award from the American Academy of Arts and Letters.

**Raja Rahman** (BM '91, MM '93, *piano*) and magician Jarrett Parker took a break from their ongoing Vegas show *Jarrett and Raja* to perform at the Edinburgh Fringe Festival.

Composers **Beata Moon** (BM '90, *piano*) and Jed Distler were featured on the radio program *Soundcheck* in August on WNYC.

**Odin Rathnam** (CRT '90, ACT '91, *violin*) recently performed seven concerts at Boswiler Sommer in Switzerland. The concerts were recorded for broadcast by Swiss National Radio. He returned to the U.S. in July for performances of Chausson's Concerto for Violin, Piano, and String Quartet with the Fry Street Quartet and Heng-Jin Park, of the Boston Trio, on the Market Square Summer Series in Harrisburg and Bowmansdale, Pa., as well as the Brahms G-Major Viola Quintet. In early October, Rathnam was the soloist for Tchaikovsky's Violin Concerto with the Harrisburg Symphony, for their 75th anniversary gala opening concerts.

1980s

**Jee Hyun Lim** (MM '89, *voice/opera*) is to perform the title role in *Madama Butterfly* with the Indianapolis Opera on November 19 and 21.

**Kevin Short** ('89, *voice/opera*) sang Leporello in *Don Giovanni* at the Santa Fe Opera this summer. Short also received the 2004 Outstanding American Award from the National Wrestling Hall of Fame.

Music by **Ashraf Fouad Abdelaziz** (MM '88, *composition*) was featured in concerts in Slovakia, Egypt, and Hungary in April and May. The performers were soprano Cleo Mitilineou and pianist Gabriella Gyker.



**Richard Kessler** (BM '82, MM '83, *trumpet*) was appointed executive director of New York City's Center for Arts Education in May. Kessler was executive director of the

American Music Center, the national service and information center for new American music, founded in 1939 by Aaron Copland, for seven years.

The Great Kat, a.k.a. **Katherine Thomas** (DIP '82, *violin*), was featured in an interview in *The Washington Post* in August.

1970s

**Albert Lotto** (BM '67, MM '69, DMA '79, *piano*) is on the faculty of the Nara Academy of Music and Summer Music Festival in Japan, where he often performs and gives seminars. Lotto is also music director of the performing arts series at Tenri Cultural Institute in New York City.

**Daureen (Dauri) Podenski Shippey** (BM '78, MM '80, *voice*) taught voice and master classes in opera and art song at the Spoleto (Italy) Vocal Arts Symposium 2004 with Enza Ferrari and Judith Coen. She also presented a concert of Italian songs and arias at Spoleto's 17th-century opera house Caio Melisso, accompanied by pianist Pamela Gilmore on the Estate Spoletina concert series. Earlier this summer she portrayed Kostelnicka in Judith Barnes's Vertical Player Repertory production of Janacek's *Jenufa*, directed by Charles Baird and conducted by Nizan Leibovich.

**Justin Dello Joio** (BM '77, MM '78, DMA '87, *composition*) received a \$7,500 Academy Award in Music from the

American Academy of Arts and Letters.

**James Jeter** (MM '73, *bassoon*) played principal bassoon for the Deep Creek Symphony Orchestra in August, as part of the Garrett County Lakes Arts Festival in McHenry, Md. The orchestra performed Beethoven's Ninth Symphony, Richard Strauss's *Der Burger als Edelman*, Barber's *Knoxville: Summer of 1915*, and Mozart's "Prague" Symphony. As one of three finalists for the assistant professor of bassoon position at the University of Memphis, Jeter performed a solo recital in July, featuring works by Vivaldi, Mozart, Hindemith, Mignone, and Piazzola.

**Jeffrey Swann** (BM '73, MM '73, DMA '80, *piano*) performed the complete Beethoven Sonatas in a series in Italy. He also performed at the Caramoor Festival in Katonah, N.Y., and the Festival at Angel Fire, N.M.

1960s

**Akiva Talmi** (BM '69, MS '70, *composition*) and **Mary Talmi** (BFA '70, *dance*) started a rock music camp for children called Band Camp at Berkshire Community College in Pittsfield, Mass.

The Armstrong Chamber Concerts series, founded by **Helen Armstrong** (BS '65, MS '66, *violin*), will be held in Greenwich and New Milford, Conn., this season. On October 15, 16, and 17, Armstrong will be joined by **Joseph Anderer** (BM '72, MM '73, *French horn*) and **Rohan De Silva** (DIP '82, PGD '83, MM '84, *piano*). There will be additional concerts in November and April, as well as in May when flute faculty member **Carol Wincenc** (MM '72, *flute*) will also perform.

**George Pollock** (BS '65, *voice*) has been cast as Saul in the 30-minute independent film *Oy Vey*. Written by Phil Brandt and Rick Young, *Oy Vey* was shot in New York City in September and will be submitted to an independent film festival and HBO.

**Fernando Raudales** (DIP '65, *violin*) founded an international music festival in Tegucigalpa, Honduras, at which he performed—with pianist **Roman Rudnytsky** (BS '64, MS '65, *piano*)—a cycle of four consecutive concerts in July and August. Raudales also performed with pianist Chizuko Takano. The festival is to be held twice a year, and the next will take place at the end of November.

**Philip Glass's** (DIP '60, MS '62, *composition*) *Orion*, a production commissioned by the Cultural Olympiad and part of the season-long Athens Festival, was produced at the Herod Atticus Theater and Dasos Theater and given its premiere in June.

**Dianne Goolkasian Rahbee's** ('60, *piano*) music will be featured in a retrospective concert at Carnegie's Weill Recital Hall on November 13. The performers are to include **Phyllis Alpert Lehrer** (MS '63, *piano*), **Judith Olson** (MS '71, *piano*), and **Magdalena Suchecka Richter** (MM '86, *violin*). The first book of teaching pieces published by FJH Music Co., *Modern Miniatures for Piano Solo*, Vol. 1, has just been released. Belgian pianist Diane Andersen will give a lecture recital featuring Goolkasian Rahbee's Sonata No. 4 in Rome at a European Piano Teachers Association conference. Andersen will soon release a CD of music by Goolkasian Rahbee, including Ballade No. 1, Op. 111; Sonata No. 4, Op. 128; *Tango*, Op. 126; Piano Concerto, Op. 134; *Urartu Rhapsodie* for piano and orchestra; and a number of preludes. The disc will feature the MATAV Hungarian Symphony Orchestra conducted by Goolkasian Rahbee's son David Rahbee. □

*Alumni News is compiled and edited by Lisa Yelon. Submit recent news by e-mail to: journal@juilliard.edu. You must include "alumni news" in subject heading. 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

Trombone faculty member **Per Brevig** (DIP '67, PGD '67, BM '68, DMA '71, *trombone*) recently signed an agreement to extend his music directorship of the East Texas Symphony Orchestra for another four years.

Organ faculty member **Paul Jacobs** will give a concert of works by Bach, Handel, Mendelssohn, and Reger on October 6 at the Church of the Holy Apostles in New York.

**Michael Kahn**, the director of the Drama Division, will remount his produc-

tion of Tennessee Williams one-act plays at Manhattan Theater Club this month featuring **Cameron Folmar** (Group 28) and **Robbie Sella** (Group 21).

Drama faculty member **John Stix** directed the premiere of Brian Quirk's one-man play *Mapplethorpe: The Opening* at the new Provincetown (Mass.) Theater. **Lance Horne** (BM '00, MM '02, *composition*) composed the soundscape for the production.

Orchestration faculty member **Christopher Theofanidis** will join the California Symphony for a performance

of his Masterprize-winning composition *Rainbow Body* on October 24 and 26. Also at the concert, pianist Kirill Gerstein will perform Rachmaninoff's *Rhapsody on a Theme of Paganini* and the orchestra will play Sibelius's Symphony No. 1.

Graduate studies faculty member **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) performed French organ works at the Church of St. Ignatius Loyola in New York in September.

## STUDENTS

**Sandy Cameron**, a Pre-College stu-

dent, will be the soloist for Sibelius's Violin Concerto on October 26 with the Park Avenue Chamber Symphony at Alice Tully Hall. This concert is a benefit for the Juilliard Pre-College Parents Association Scholarship Fund. Charles Osgood will host the evening. (*See a related article on Page 18.*)

J.O.C. student **Matthew Garrett** is to perform a recital at Merkin Concert Hall on October 12. The program will feature works by Rachmaninoff, Schubert, Poulenc, and Ives. □

## The Professional Project

Continued From Page 8

even rehearsed in a space for dance, supported by the government.”

For the past two years I have been grateful to be a part of this program. It thrills me to know that there is a place for dance that welcomes experimentation, questioning, and excitement in being alive. Dancing with Margie Gillis and 12 other dancers was a sacred, magic, and hilarious experience. We learned how to be curious again. We became experts on our own fears and insecurities and learned to let the dance take care of them. We learned to laugh at ourselves. Dancing with and being mentored by Margie for the young choreographers program, I

learned how to trust my body, trust my creativity, and trust my decisions—all in a few weeks!

Of the uniqueness of the Montreal dance scene, Wells comments: “It’s the only city that has 40 substantially funded companies. It’s the contemporary dance mecca of North America. There’s new creative energy; it’s avant-garde—people can try things, they can get experimental, move forward and be supported by the public.” Anyone who knows the frustrations of being a New York dancer will appreciate this city, which appreciates dance and dancers. □

*Luke Wiley is a fourth-year dance student.*

## The Legacy of the Violin at Juilliard

Continued From Page 15

present, which is available upon request. This list reads like a “who’s who” of 20th-century violinists, and we regret that the exhibit could not feature them all. And, still missing from the exhibit as of this writing is a forthcoming photo of the current violin faculty: Earl Carlyss, Stephen Clapp, Ronald Copes, Glenn Dicterow, Hyo Kang, Lewis Kaplan, Masao Kawasaki, Cho-Liang Lin, Robert Mann, Margaret Pardee, Itzhak Perlman, Joel Smirnoff, Naoko Tanaka, and Donald Weilerstein. They and their students represent the continuation of the Juilliard legacy.

Within Juilliard’s violin history there are countless associations that can be traced from teachers to students, and many opportunities for explorations of

pedagogical lineage. Can one hear the influence of Ysaÿe in students of Persinger or DeLay, or the influence of Kneisel in students of Joseph Fuchs? We are privileged to house the papers and memorabilia of Joseph Fuchs, Dorothy DeLay, Tossy Spivakovsky, and Kneisel Hall in Juilliard’s library and archives. We also house hundreds of biographical files with materials on the School’s faculty and students. There is an abundance of material for future research, and we welcome all who are interested in exploring this rich legacy.

“The Legacy of the Violin” exhibit was prepared by Jane Gottlieb and Jeni Dahmus, and designed by Bill Beirne. □

*Jane Gottlieb is vice president for library and information resources.*

## Finding Balance in Bali

Continued From Page 9

our shadow play, and we all had rehearsal space that was partially open to the outdoors. One evening, our puppeteer, Gretchen, was lying on her back trying to get a good shadow of her feet on the paper screen. All of a sudden, a gigantic insect leapt on top of her; it turned out to be a praying mantis, a good four inches long. Throughout our rehearsals, night creatures would come visit us, attracted by our lamps we used to project shadows. Oftentimes moths would come, an occasional abnormally large beetle, some bats, another preying mantis, and lots of geckos.

During the second-to-last evening in Bali, we presented our projects in a showcase at a nearby village called

dren and adults alike. I could feel the warmth and support of the people, even though they did not know us and we did not speak the same language. Members of the Çudamani group came to help us with tech and with setting up the stage for each number. The concert was very special because it reflected our magical time here, and also because the entire community seemed to be involved and invested in our production. Since each of the fellows had gotten to know each other, work with each other, and spend much time together, it was as if we were one family performing together that night. One of the pieces on the program was even titled *Brothers*, and featured our tabla player, Abhijit; our Malay percussionist, Shamsul; our gamelan player, Rai; our sitar player, Paul; and our Philippine dancer/musician, Mario.

While living in a big city such as New York, I sometimes lose sight of why I became an artist, becoming concerned with paying the bills and getting a career on the right track. My trip to Bali helped me put the bigger picture into a clearer perspective. That time for me has been tremendously healing, since it brought me back to the essence of what an artist is, and gave me a broader view of what an artist is capable of contributing to her community. Now, when I get the dildrums, I can close my eyes and dream of that heavenly time in Bali. □

*Vivian Fung, a faculty member in the L&M department since 2002, is also an alumna of the School.*

## CLASSIFIEDS

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CALENDAR  
OF EVENTS

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

OCTOBER

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

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BEAUMARCHAIS *The Marriage of Figaro*  
Translated and Adapted by Joan Holden  
Directed by Timothy Douglas  
Drama Theater, 8 PM  
*Admission on standby basis only.*

**2/SAT**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BEAUMARCHAIS *The Marriage of Figaro*  
Drama Theater, 2 & 8 PM; see Oct. 1.

**4/MON**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
BEAUMARCHAIS *The Marriage of Figaro*  
Drama Theater, 8 PM; see Oct. 1.

**JUILLIARD JAZZ ENSEMBLES**  
The American Songbook—Vol. II  
Paul Hall, 8 PM  
*Admission on standby basis only.*  
*See related article on Page 11.*

**6/WED**  
**RON REGEV, PIANO**  
Morse Hall, 6 PM

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

**7/THURS**  
**SONATENABEND**  
Paul Hall, 6 PM

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

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

**9/SAT**  
**ANDREW THOMAS ANNIVERSARY RECITAL**  
Andrew Thomas, Piano  
FRANCIS POULENC Nocturnes  
ANDREW THOMAS *Morning Twilight*  
WILLIAM BOLCOM *Three Ghost Rags*  
Juilliard Theater, 6 PM  
*See related article on Page 5.*

**CHRISTOPHER GAUDI, OBOE**  
Paul Hall, 8:30 PM

**11/MON**  
**JUILLIARD COMPOSERS CONCERT**  
Paul Hall, 8 PM

**JUILLIARD JAZZ ORCHESTRA**  
New Notations—Juilliard Jazz Originals and Arrangements  
Victor L. Goines, Conductor  
Juilliard Theater, 8 PM  
Free tickets required; available starting Sept. 27 at the Juilliard Box Office.  
*See related article on Page 11.*

**12/TUES**  
**OFRA YITZHAKI, PIANO**  
Paul Hall, 8 PM

**13/WED**  
**PIANO PERFORMANCE FORUM**  
Paul Hall, 4 PM

**AMERICAN BRASS QUINTET**  
Daniel Saidenberg Faculty Recital Series  
SACCO Quintet (N.Y. Premiere)  
KUPFERMAN Brass Quintet  
PLOG Music for Brass Octet  
GABRIELI (ed. Mase) *Venetian Canzoni*  
MORLEY (ed. Mase) Suite

Juilliard Theater, 8 PM  
Free tickets required; available starting Sept. 22 at the Juilliard Box Office.  
*See related article on Page 19.*

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

**EMILY BRAUSA, CELLO**  
Paul Hall, 8 PM

**16/SAT**  
**MISCHA LAKIROVICH, VIOLIN**  
Paul Hall, 8:30 PM

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



Photo by Lisa Kohler

**Mark Stringer will lead the Juilliard Symphony on October 7 in the Juilliard Theater.**

**TOMOYA AOMORI AND YING-HSUEH CHEN, PERCUSSION**  
Room 309, 8 PM

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

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*In the Realm of Chelm*  
Written and Directed by Moni Yakim  
Studio 301, 8 PM  
Tickets not available to the public.  
*Extremely limited standby admission only one hour prior to the performance.*  
*See related article on Page 1.*

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

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*In the Realm of Chelm*  
Studio 301, 8 PM; see Oct. 20.

**22/FRI**  
**NEW JUILLIARD ENSEMBLE/ MANSON ENSEMBLE**  
Joel Sachs and Simon Bainbridge, Conductors  
ANTON WEBERN Concerto, Op. 24  
World Premiere 'Responses' to Webern by Royal Academy of Music composers Robert Broadley, Adam Melbin, and Yuka Takechi, and Juilliard composers Justin Messina, Nico Muhly, and Sean Shepherd.  
Paul Hall, 8 PM  
*See related article on Page 3.*

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*In the Realm of Chelm*  
Studio 301, 8 PM; see Oct. 20.

**23/SAT**  
**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*In the Realm of Chelm*  
Studio 301, 8 PM; see Oct. 20.

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

**24/SUN**  
**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
*In the Realm of Chelm*  
Studio 301, 8 PM; see Oct. 20.

**26/TUES**  
**BRIAN ZEGER AND FRIENDS**  
Daniel Saidenberg Faculty Recital Series  
FOREMAN/RACHMANINOFF *From Pent-up Aching Rivers*  
DANIELSON/D. SCARLATTI new work  
ROREM *Three Women*  
SOKOLOV/KODÁLY *Kaddish*  
LIMÔN *Mazurkas*  
HOLLOWAY *Moments of Vision*  
Juilliard Theater, 8 PM  
Free tickets required; available starting Oct. 5 at the Juilliard Box Office.  
*See related article on Page 1.*

**STANICHKA DIMITROVA, VIOLIN**  
Paul Hall, 8 PM

**27/WED**  
**WEDNESDAYS AT ONE**  
An Afternoon of Chamber Music  
Alice Tully Hall, 1 PM

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

**29/FRI**  
**JUILLIARD SYMPHONY**  
James DePreist, Conductor  
ROUSE Symphony No. 1 (N.Y. Premiere)  
WEBER Bassoon Concerto in F Major  
WAGNER "Ride of the Valkyries" from *Die Walküre*; "Prelude and Liebestod" from *Tristan und Isolde*; "Immolation Scene" from *Götterdämmerung*  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 15 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**30/SAT**  
**SOO BAE, CELLO, AND SOYEON LEE, PIANO**  
Paul Hall, 8:30 PM

NOVEMBER

**1/MON**  
**JUILLIARD ORCHESTRA AT AVERY FISHER HALL**  
Jahja Ling, Conductor  
MAHLER Symphony No. 9  
Avery Fisher Hall, 8 PM  
Tickets \$15, \$7; free student and senior tickets available.  
Available at the Avery Fisher Hall Box Office or CenterCharge, (212) 721-6500.

**4/THURS**  
**CONCERTO COMPETITION FINALS**  
BARTOK Piano Concerto No. 1  
Paul Hall, 4:30 PM

**JUILLIARD SONGBOOK**  
Morse Hall, 6 PM

**SONATENABEND**  
Paul Hall, 8 PM

**5/FRI**  
**RON REGEV, PIANO LECTURE**  
Morse Hall, 6 PM

**HENRY WONG DOE, PIANO**  
Paul Hall, 8 PM

**6/SAT**  
**RON REGEV, PIANO**  
Paul Hall, 8:30 PM

**8/MON**  
**JUILLIARD JAZZ ENSEMBLES**  
Ellington Small Group  
Paul Hall, 8 PM  
Free tickets required; available starting Oct. 25 at the Juilliard Box Office.

**10/WED**  
**WEDNESDAYS AT ONE**  
An Afternoon of Chamber Music  
Alice Tully Hall, 1 PM

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

**NEW DANCES AT JUILLIARD EDITION 2004**  
Fall Dance Performance Series  
Choreography by Robert Battle (with a commissioned score by John Mackey), Susan Marshall, Ronald K. Brown, and Janis Brenner.  
Juilliard Theater, 8 PM

**12/FRI**  
**NEW DANCES AT JUILLIARD EDITION 2004**  
Juilliard Theater, 8 PM; see Nov. 11.

**JEROME L. GREENE CONCERT**  
An Evening of Baroque Music  
Lionel Party, Artistic Advisor and Harpsichord  
BACH Cantata, BWV 51 ('Jauchzet Gott in allen Landen!')  
HANDEL *Music for the Royal Fireworks*, HWV 351  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 29 at the Juilliard Box Office.

**KEUN A LEE, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**13/SAT**  
**NEW DANCES AT JUILLIARD EDITION 2004**  
Juilliard Theater, 8 PM; see Nov. 11.

**CHAMBER MUSIC RECITAL**  
Elizabeth Joy Roe and Greg Anderson, Piano Duo  
Paul Hall, 8:30 PM

**14/SUN**  
**NEW DANCES AT JUILLIARD EDITION 2004**  
Juilliard Theater, 3 PM; see Nov. 11.

**15/MON**  
**WEI WEN, VIOLIN**  
Paul Hall, 6 PM

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

**16/TUES**  
**SHIH-KAI LIN, VIOLIN**  
Paul Hall, 6 PM

**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
Brenda Patterson, Mezzo-Soprano  
Lydia Brown, Piano  
HAYDN *The Spirit's Song; Arianna a Naxos*, cantata a voce sola  
CRUMB *Apparition* (texts by Walt Whitman)  
BOLCOM *The Graceful Ghost Rag*  
IVES *Walt Whitman; Down East; The World's Highway; The See'r; Songs My Mother Taught Me; In the Mornin'*  
BILOUS *Night of the Dark Moon* (Premiere)  
Alice Tully Hall, 8 PM  
Tickets \$20, \$15; half-price student and senior tickets available.  
TDF accepted. Tickets on sale starting Oct. 19 at the Alice Tully Hall Box Office or CenterCharge (212) 721-6500.

**17/WED**  
**WEDNESDAYS AT ONE**  
Music for Winds, Harp, and Guitar  
Alice Tully Hall, 1 PM

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

**ERIC FUNG, PIANO**  
Paul Hall, 6 PM

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

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
KRAEMER *The American Occupation* (Premiere)  
Directed by Trip Cullman  
Drama Theater, 8 PM  
Free tickets required; available starting Nov. 3 at 5 PM at the Juilliard Box Office.  
*Extremely limited ticket availability*

**18/THURS**  
**SONATENABEND**  
Paul Hall, 6 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
KRAEMER *The American Occupation* (Premiere)  
Drama Theater, 8 PM; see Nov. 17.

**ANDREW LENHART, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

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

**19/FRI**  
**NATHALIE JOACHIM, FLUTE**  
Paul Hall, 6 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
KRAEMER *The American Occupation* (Premiere)  
Drama Theater, 8 PM; see Nov. 17.

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
BARDANASHVILI *Steps*  
GERVASONI *Antiterra* (both U.S. premieres)  
LIN New Work  
DESENNE *Sinfonia burocratica ed amazonica*  
BALEY Symphony No. 2 (all three premieres written for N.J.E.)  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 5 at the Juilliard Box Office.

**HIROMI FUKUDA, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**20/SAT**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
KRAEMER *The American Occupation* (Premiere)  
Drama Theater, 2 & 8 PM; see Nov. 17.

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
VERDI Overture to *La forza del destino*  
DVORAK Cello Concerto in B Minor  
BEETHOVEN Symphony No. 7 in A Major, Op. 92  
Juilliard Theater, 8 PM

**AMIR ELDAN, CELLO**  
Paul Hall, 8:30 PM

**VIKINGUR OLAFSSON, PIANO**  
Morse Hall, 8:30 PM

**21/SUN**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
KRAEMER *The American Occupation* (Premiere)  
Drama Theater, 7 PM; see Nov. 17.

**22/MON**  
**JUILLIARD ORCHESTRA**  
Otto-Werner Mueller, Conductor  
MOZART Overture to *Le nozze di Figaro*  
MOZART Piano Concerto No. 9 in E-flat Major, K. 271  
BRUCKNER Symphony No. 4 in E-flat Major ("Romantic")  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 8 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**AARON WUNSCH, PIANO**  
Paul Hall, 8 PM

**23/TUES**  
**GEE YUN LEE, VIOLA**  
Paul Hall, 6 PM

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

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

**24/WED**  
**WEDNESDAYS AT ONE**  
Juilliard Percussion Ensemble  
Alice Tully Hall, 1 PM

**30/TUES**  
**ROSE ARMBRUST, VIOLA**  
Paul Hall, 6 PM

**JAMES BRENDAN ADAMSON, COMPOSITION**  
Paul Hall, 8 PM

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