

# The Juilliard Journal

Vol. XX No. 3

www.juilliard.edu/journal

November 2004

## Juilliard Announces Plans to Celebrate 100th Anniversary Lehman Brothers Donates \$1 Million for Centennial Initiatives

By CHRISTOPHER J. MOSSEY

THE JUILLIARD SCHOOL will celebrate its 100th anniversary in the 2005-06 season with a yearlong, artistically broad program that will include performances of more than 35 newly commissioned works, international and national tours of the School's principal performing ensembles, exhibits, and special publications and events.

In a press briefing on the stage of the Juilliard Theater on October 12, President Joseph W. Polisi—joined by Bruce Kovner, Juilliard's chairman; Richard S. Fuld, chairman and C.E.O. of Lehman Brothers; Lawrence Rhodes, director of the Dance Division; and Michael Kahn, the Richard Rodgers Director of the Drama Division—welcomed 110 members of the press and special guests to announce the 100th-anniversary season. At the briefing, Bruce Kovner named Lehman Brothers as the principal corporate sponsor of Juilliard's centennial celebra-



Richard S. Fuld, the chairman and C.E.O. of Lehman Brothers, spoke at a press conference on October 12 at which plans for Juilliard's centennial were announced.

tion, in recognition of that firm's \$1 million contribution toward the costs of a national tour and many other centennial year initiatives (see story on Page 12).

President Polisi remarked that the centennial plans "have been developed in concert with our faculty, students, trustees, alumni, and administrators to create a unique celebration. Our planning meetings often dwelled on the theme of inclusiveness, since we see Juilliard's legacy as a national and international one in which the performing arts have been enriched by members of the Juilliard community." As detailed by Dr. Polisi, Lawrence Rhodes, and Michael Kahn, the centennial season promises to celebrate Juilliard's legacy through education, performance, and the creation of new work.

The opening of the 2005-06 year provides an example of the wide range of tour activities, world premiere performances, exhibits, and special events that will permeate the entire season. In August 2005, the Juilliard

Orchestra performs at the Lucerne Festival under the baton of Maestro James DePreist, with Juilliard alumna Sarah Chang as soloist; thereafter the orchestra will perform at the Aldeburgh Festival and other locations outside of London. Selected members of the Juilliard Orchestra will then travel to London to combine forces with musicians of the Royal Academy of Music Orchestra in special performances led by Sir Colin Davis. At the same time in August, the Juilliard Jazz Orchestra, led by Victor Goines, will undertake a weeklong residency at the Eugene O'Neill Theater in San José, Costa Rica. These performances follow the success of a quintet of Juilliard jazz musicians who performed there last May.

A multimedia exhibit about Juilliard's history, curated by Juilliard and the New York Public Library for the Performing Arts, will open in September 2005 at the library's Astor Gallery. Other exhibits will be mounted at the School, and will be presented in digital format on the Juilliard Web site. World premiere performances of major works in all three Juilliard divisions follow thereafter. On September 28, the Juilliard Dance Ensemble presents the first of five performances of a newly commissioned creation by Eliot Feld set to alumnus Steve Reich's *Drumming*. This 60-minute dance will feature the entire corps of 80 Juilliard student dancers, performing on a ramp of equally large scale built to fit

Continued on Page 12

## 4 Visiting Artists Offer a Choreographic Collage

By SARAH ADRIANCE

TO describe all four guest choreographers for New Dances at Juilliard Edition 2004, Dance Division Director Lawrence Rhodes uses the same word—not for lack of an adequate vocabulary, but because he feels the word accurately illustrates them all: integrity. Rhodes had a long list of artists to choose from, but feels he has found a good match for the distinctive personality of each class, taking into account the choreographers they worked with last year and finding an appropriate new experience for them.

For the audience, New Dances is a rare chance to see four premieres from four diverse artists, whose work would not normally be seen on the same program. The four gifted choreographers whose works will be performed in the Juilliard Theater this month come from a range of dance lineages. All have successful companies, all have won prestigious awards, and all have earned the admiration of critics and audiences alike. They are artists with strikingly unique voices and they work in markedly unique ways, but all are dedicated to involving the students in the creative process.

### Janis Brenner and the Class of 2008

JANIS BRENNER'S T-shirt says "Innovative Artists in Their Natural

**From freshmen to seniors,  
Dance Division students  
collaborate with guest  
choreographers to create  
and perform works for  
New Dances at Juilliard  
Edition 2004.**

Environment"—a sentiment that perfectly describes the room. The first-year dancers are improvising in groups of three, coming up with movement that might eventually make its way into the work. Two dancers create a structured space that the third dancer moves within. The dancers are relaxed and taking risks with each other; occasionally a particularly spectacular movement passage elicits "oohs" and "ahhs" from the observing dancers.

Brenner is the artistic director of Janis Brenner & Dancers, a company formed in 1985 that has toured extensively throughout the U.S. and internationally (including twice on a U.S. State Department American Artists Abroad grant). Brenner, a former soloist with Annabelle Gamson's company and the Murray Louis Dance Company, has been performing with Meredith Monk and Vocal Ensemble

Continued on Page 18



Fourth-year dancers rehearse a new work by Robert Battle, titled *Mass*.

**THE JUILLIARD SCHOOL**  
60 Lincoln Center Plaza  
New York, New York 10023-6588  
CHANGE SERVICE REQUESTED

Non-Profit Organization  
U.S. POSTAGE  
**PAID**  
NEW YORK, NY  
PERMIT No. 6915

CONTENTS

Features

Juilliard Announces Centennial Plans . . . . .

4 Visiting Artists Offer Choreographic Collage . .

Mezzo Featured in Debut Recital . . . . .

Drama Prepares for Kraemer's *Occupation* . . .

Baroque Music Alive and Well at Juilliard . . . .

Extolling the King of Instruments . . . . .

Student Ambassadors Make Connections . . . .

In Orpheus, All Players Are Created Equal . . .

Tribute to John Stix . . . . .

Christopher Reeve Obituary . . . . .

A Play and Debate Raise Political Awareness . .

Look, Ma—No Hands at RoboRecital . . . . .

Program Unites Composers and Performers . .

Liberal Arts Welcomes 2 Faculty Members . .

Making Music With Carlos Kleiber . . . . .

A Striking Portrait of Vienna . . . . .

Departments

Letters to the Editor . . . . .

Voice Box . . . . .

Discoveries . . . . .

In Memoriam . . . . .

Recent Events . . . . .

Career Beat . . . . .

Time Capsule . . . . .

Words Without Songs . . . . .

Shrink Rap . . . . .

Juilliard Portraits . . . . .

Focus on Art . . . . .

Alumni News . . . . .

Spotlight on David Lennon . . . . .

Faculty and Student News . . . . .

Calendar of Events . . . . .

The Juilliard  
Journal

The Juilliard School  
60 Lincoln Center Plaza  
New York, NY 10023-6588

Director of Publications

Ira Rosenblum

Senior Editor

Jane Rubinsky

Production & Assistant Editor

Lisa Yelon

Editorial Board

Carolyn Adams

Bärli Nugent

Jamée Ard

Jerry Shafnisky

Paula Mlyn

Sabrina Tanbara

Karen Wagner

The Juilliard Journal is published monthly except January, June, July, and August by the Office of Publications, The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 340. Subscription rate: \$20 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106. © 2004 The Juilliard School. All rights reserved. Advertisements without do not constitute endorsement by The Juilliard School. Reproduction in whole or part of any material in this publication without written permission of the publisher is prohibited.

LETTERS TO THE EDITOR

APOLOGIES TO SALLY THOMAS

I was surprised to see my former violin teacher, Sally Thomas, omitted from Jane Gottlieb's article titled "Showcasing the Legacy of the Violin" in the October issue. With a long history of service to the School and her influence on many violinists, surely she deserves mention in such an article.

STEPAN ROCEN  
N.Y.C.

*Jane Gottlieb replies:*

We apologize for the inexcusable omission of Sally Thomas from the violin faculty exhibit and thank Mr. Rocen for bringing it to our attention. Ms. Thomas has been a member of Juilliard's violin faculty since 1961. A graduate of Juilliard, she studied violin with Ivan Galamian and chamber music with Edouard Dethier, Josef Gingold, Hans Letz, and Louis Persinger. She will be featured in the photo of current violin faculty members, which will be added to the exhibit shortly.

THE MEANING OF AUTHENTICITY

I read with great interest the article in the October *Journal* about Pablo Casals ("Paying Homage to Casals" by Selma Gokcen and Jonathan C. Kramer), which painted a touching picture of the great cellist, conductor, and humanitarian.

I must take issue, however, with the article's discussion of authenticity. The authors ask the reader to imagine a world in which scientists had reconstructed the exact minutiae of Shakespearean pronunciation. They write, "Imagine the straitjacketing of ... creativity, intuition, and imagination" if modern interpreters of Shakespeare

were expected to adhere rigidly to this dialect in order to be considered authentic.

No doubt Casals would have agreed with part of this argument. An eminently creative musician, he wrote that "there are no two notes absolutely alike, and no note can be played absolutely the same way twice." Certainly the notion of a single correct interpretation would have been completely foreign to Casals' musical values.

Yet Casals was neither arbitrary nor capricious. His immense reverence for the great composers manifested itself in intense score study and contemplation. He writes in his memoir that he practiced Bach's six cello suites for more than a decade before he first dared to perform them in public.

At the heart of the historical performance movement is this same spirit of respect for composers and their music. To quote Joseph Joachim, the renowned violinist and frequent chamber music partner of Brahms, "In order to do justice to the piece which he is about to perform, the player must first acquaint himself with the conditions under which it originated. For a work by Bach or Tartini demands a different style of delivery from one by Mendelssohn or Spohr." The inspiration behind this statement is not some abstract commitment to authenticity; rather, it is the belief that a truly great composer undoubtedly has something to offer a performer who is trying to interpret his or her music.

I have often wished that I could have the opportunity to hear Bach improvise at the organ, to read a Mozart string quartet with the composer, or to hear Chopin perform his Preludes. Though I know these fantasies will never come to be, I feel lucky that I can at least read firsthand accounts about their performing and

teaching. I can study their manuscripts—as Casals, who prided himself on his manuscript collection, certainly did—to see whether my modern editions reflect what the composers actually wrote. And yes, we can practice and perform on period instruments that replicate the instruments these composers knew and for which they conceived their music.

Whether one chooses ultimately to perform on period or modern instruments, to perform a cadenza that the composer wrote or to devise one's own, and so on, must be a personal decision. The relationship between composer and performer is complex, and all musicians must seriously consider how they wish conceive of this relationship. Yet we must never cease to ask questions of the composer. Whether it is through musical analysis, practice with period instruments, meditation, or any other method, it is axiomatic that asking these questions can only enhance one's musicianship. And if we ask the questions with enough creativity, I believe we will always find the answers.

EDWARD KLORMAN  
(B.M. 2004, *viola*)  
N.Y.C.

*Mr. Klorman is instructor for the Historical Performance Project, a series of workshops about performance practice for viola students of Heidi Castleman, Misba Amory, and Hsin-Yün Huang, sponsored by the Garrett Albert Special Fund.*

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.*

VOICE

by Emily Ondracek

BOX

The Well-Informed Citizen

By the time most readers see this column, the election will be over. Some will be unhappy with the outcome. One might wonder, "Could I have done more to help my candidate or candidates?" At the moment there is nothing to be done, but we can begin preparing ourselves for future elections.



Emily Ondracek

In a democracy, there are no issues that are not important to all citizens. There should be no differentiation between men and women, white and black, east and west, wealthy or poor. Many times in our society, issues are categorized according to special interest voting groups—such as "women's issues," for example—which only leads to segregation. Identifying one's self by gender or race, instead of simply as an American, allows politicians to pander to special interest groups in order to receive their votes. We need to realize that there is no one group that should feel victimized or feel they have the right to special treatment, because we are all citizens of a *united* nation. We

are all living under the same laws, with the same responsibilities. Our issues should be faced and considered together—or perhaps rethought and considered on an individual level, as to the justice or necessity of the issue. If each person takes his or her responsibilities in a serious and educated manner, fairness and justice should be the end result.

Citizens cannot do a service to their country by voting if they are not educated about the important

**In a democracy, there are no issues that are not important to all citizens.**

issues at hand or dangers threatening their nation and their freedom. There are many sources through which we can become educated, including newspapers, books, television, and radio. However, we must know that a perfectly unbiased newspaper article, book, or television broadcast does not exist. We must gather our information, hear what our official candidates are saying, and ultimately come to our own conclusions. It is very easy to come to conclusions based on another person's opinion, and not determine the correct decision for yourself.

Individuals can make a difference on Election Day. However, it is not the day we vote for the candidate who caters to our special interest, but for the one who will provide for the greater good, now and in the future. (In which manner did *you* vote?) Nor is it the day we vote for those whom

our teachers, celebrities, politicians, or parents think we should. We must not accept the views of anyone else because we think they are smarter or know better than we who should be elected to lead us and represent us. Ours is one of the few nations that provide for the individual's rights and freedoms to such a great extent. We must not become lazy and passive, but remain vigilant and active in guarding our treasures.

During the four years before the next presidential election, we each have the opportunity to become further educated about the issues facing us as professional musicians, dancers, actors, parents, or citizens in general. Some beliefs may be re-evaluated and others may become more firmly set in our minds. Do not wait until primary elections to learn about the candidates. Do not simply watch the presidential debates to see which candidate looks better on television or speaks well, even without saying anything (content is more important than delivery or sex appeal!). The outcome of this election—or the next—might or might not be what one had hoped for, but if we fully accept our great responsibilities as citizens of this great nation, then our leaders and our country will truly represent each and every one of us. □

*Emily Ondracek is a master's student in violin.*

*Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column for consideration, e-mail it to journal@juilliard.edu 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.*

# Multifaceted Mezzo Featured in Debut Recital

By **CHRISTOPHER KAPICA**

**M**EZZO-SOPRANO Brenda Patterson—the alumna who will perform this month as winner of the 2004 Alice Tully Vocal Arts Debut Recital—had an epiphany at the age of 7, when she and her family attended a production of Mozart’s *The Magic Flute*. The performance greatly affected her, and she delved into exploring every aspect of the opera, from learning German to designing sets. Studying voice was the next logical step. She wholeheartedly committed herself to being a singer and, at 9 years old, begged her parents to get her vocal training, despite what she calls an admitted lack of innate talent. “I didn’t really have any voice at all,” she concedes humbly. “I just learned how to sing, really; I don’t think I was somebody who was born with an extraordinary instrument. I started out with a very limited one. It’s something I’ve worked at very gradually over a long time,” she says. It is truly inspiring that her desire and ambition have never faltered; after 19 years of voice lessons and a lot of hard work honing her craft, she has achieved abundant success as a vocalist, producer, and scholar.

Brenda graduated two years ago with a master’s degree from Juilliard. She has studied for almost 10 years with Edith Bers, who she says was monumental in the development of her artistry. Ms. Patterson calls her teacher “an infinitely wise person” and adds, “She is so passionate about what she does, and is totally warm and devoted.”

While at Juilliard, Brenda also participated in the New Juilliard Ensemble—a source of some of her modern repertoire—the Focus! Festival, and the Juilliard Percussion Ensemble, in addition to a multitude of individual collaborations. Some of

*Euridice*, one of her most demanding roles; Fidalma in Cimarosa’s *The Secret Marriage*; Hippolyta in Britten’s *A Midsummer Night’s Dream*; Aloës in Chabrier’s *L’étoile*, and Alcina in Haydn’s *Orlando Paladino*. She has participated in a vast array of festivals, including Tanglewood, Aspen, the Music Academy of the West, the Cleveland Art Song Festival, Bowdoin, Ravinia, and the Greenwich Music Festival. In addition, Brenda has sung with the Orchestra of St. Luke’s and the New York City Opera’s “Showcasing American Composers.”

Brenda explicitly distinguishes herself and others in her field as “vocalists,” rather than merely singers, and is pleased that Juilliard identifies its department with the label “Vocal Arts.”

“Your voice is your instrument,” she says. “You should be able to

music—though more challenging to perform—can be more accessible and humanistic, especially to younger people. However, she doesn’t believe it to be drastically different from the classical repertoire, considering both mere-



Photo by Sam Handel

Brenda Patterson



Brenda Patterson performing with the New Juilliard Ensemble and conductor Joel Sachs in January 2002.

*In the Mornin’*. She will also present George Crumb’s *Apparition*, Haydn’s *The Spirit Song* and *Arianna a Naxos*, and the premiere of a piece by Edward Bilous titled *Night of the Dark Moon*, for female vocalist, chamber ensemble, and electronics. Brenda says that the themes of the series of works are evident, but she wants the audience to determine them themselves.

Accompanying Brenda will be pianist Lydia Brown, a current doctoral student at Juilliard studying under Margo Garrett. The two met at a chamber music festival in Aspen in 1997 and have worked together ever since, for almost eight years. Brenda recognized their synergy almost immediately. “I never worried about finding a husband, but I always worried about finding a pianist,” she says jokingly. “After probably the second time I heard Lydia play, I was like, ‘That’s the one!’”

One of the most interesting facets of the singer’s background is her fascination with medieval history. She simultaneously earned a bachelor’s degree in medieval studies from Barnard College while pursuing her master’s degree at Juilliard. Though contemporary music and the medieval world do not seem to parallel one another superficially, Brenda draws a correlation between the two. “The medieval world is before the rules were written, before things were codified, and contemporary music is after all the rules have been broken; there’s that sort of lawlessness to both worlds, which appeals to me.” While at Juilliard, she had the opportunity to portray the role of Denise in Stephen Paulus’s opera *Heloise and Abelard*, a conduit between the medieval realm and the stage. “That was one of the few times the worlds came together,” she says. “I was very excited about it. It was very emotional for me to get to meet the characters.”

Brenda will finally get to meet another character of her childhood fantasy after 20 years, when she takes on the role of the Second Lady in *The Magic Flute* at the Hamburg Opera. “It’s like a dream come true, finally. It’s funny, though, because the Second Lady wouldn’t be a dream role for anybody except me, probably.” □

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

**Brenda Patterson, mezzo-soprano**  
**Alice Tully Vocal Arts**  
**Debut Recital**  
**Alice Tully Hall**  
**Tuesday, Nov. 16, 8 p.m.**

**See the calendar on Page 28 for ticket information.**

her opera credits since graduation include Orfeo in Gluck’s *Orpheo ed*

use it in all sorts of ways.” She has cultivated a very diverse background, consistently performing a range of opera, song, chamber music, and everything in between.

Brenda will surely be utilizing her full palette of techniques at the Alice Tully recital, performing a gamut of contemporary pieces. “I try to sing only things I believe in,” she says, adding that she believes contemporary

ly components of a heterogeneous body of music. In terms of contemporary works, admits Brenda, “you have to bring more of yourself to it. There’s more of an interpretive challenge. You can’t take anything for granted.”

Her program will include six songs by one of her most beloved composers, Charles Ives: *Walt Whitman*, *Down East*, *The World’s Highway*, *The See’r*, *Songs My Mother Taught Me*, and



**The Amalfi Coast Music Festival & Institute™**

**BASED IN VIETRI SUL MARE, ITALY**

*One of the most stunningly beautiful shorelines of the Mediterranean.*

## INTENSIVE STUDY & PERFORMANCE IN ITALY

**JUNE 26 - JULY 20, 2005**

Master classes, private lessons & seminars in PIANO, VOICE & STRINGS with **DISTINGUISHED FACULTY**:

Paul Badura-Skoda	Michael Cordovana	Thomas Jaber
Penelope Bitzas	Luiz de Moura Castro	Thomas Mastroianni
Michele Campanella	Barbara Hill-Moore	Norma Newton
Alfred Clark	Ian Hobson	Anastasios Vrenios

Daily concerts offer many performance opportunities.

Recital Preparation program & Young Artist Concert Series.

Special topics sessions on performance anxiety.

SUMMER OPERA PRODUCTIONS with festival orchestra:

Puccini’s *La Bohème* & Bellini’s *I Capuletti e i Montecchi* (All leading roles open to qualified participants).

Inquiries: Center of Musical Studies **t** 301.320.9046 **e** festival@musicalstudies.com **www.musicalstudies.com**

### CHAMBER MUSIC WORKSHOP

WITH THE FINE ARTS QUARTET

Ralph Evans violin   Efim Boiko violin  
Yuri Gandelsman viola   Wolfgang Laufer cello

(includes special program for serious amateurs)

**EXTENSIVE GUEST PROGRAM** offering excursions, courses in Italian language & culture, regional cooking, painting & ceramics classes, and daily concerts in the area’s most picturesque locations.

Excursions to Capri, Pompeii, Naples & Ravello.

Lodging in gracious hotel with private beach on a spectacular stretch of the Mediterranean.

Guests & auditors welcome.

# Drama Division Prepares for Kraemer’s Occupation

By TOMMY SMITH

LINK twice and you might miss him. Perhaps the busiest person in an institution of notoriously busy people, Joe Kraemer never seems to stop moving. In addition to administering Juilliard’s prestigious playwriting fellowship program, he acts as the Drama Division’s dramaturg, helping to develop new and classical plays for the season’s repertoire. If that weren’t enough, he also serves as personal assistant to Michael Kahn, the Richard Rodgers Director of Juilliard’s Drama Division and artistic director of Washington D.C.’s Shakespeare Theater. Kraemer can often be found behind his desk on the fourth floor, simultaneously (yet effortlessly) typing e-mails while talking on his headset while greeting students or guests.

So how Kraemer found time to write a play is anyone’s guess.

*The American Occupation*, Kraemer’s first full-length piece, will premiere this month in the Drama Theater under the direction of Trip Cullman, featuring the fourth-year actors. The play—a rollicking, transcontinental fusion of comedy, drama, and song—follows the exploits of Leisurely Yours, a struggling rock group in the hip Brooklyn neighborhood of Williamsburg waiting for its big break. Plagued with petty infighting, casual drug abuse, and dwindling audiences, the band finally unites to accept a major tour sponsored by MTV Europe. The only catch? The tour is a ploy to bring Western music to the Muslim world. Soon, the American hipsters find themselves face-to-face with political and religious turmoil percolating in countries unfamiliar with the rock ‘n’ roll lifestyle.

Writing the piece has been a daunting but rewarding task for Kraemer, who admits to the rigors of juggling his administrative duties with creating a new play. “It’s hard to find the time after a long week at work, but I try to be very disciplined,” Kraemer said. “I get up four days a week and write from 6 to 7 in the morning. And I can usually find three solid hours on weekends of effective time at my laptop, so it’s about seven to eight hours

Kraemer said. “I thought, ‘What if they actually played shows? What would that be like?’”

This led Kraemer to investigate the possibilities for his narrative. Starting in the ultra-hip Williamsburg music scene, Leisurely Yours eventually winds up churning out American rock for audiences in Muslim countries. This switch of scene provides for a compelling fish-out-of-water scenario for the play’s dramatic action.

“There’s a division of focus in Acts 1

*Occupation*, molding the play’s requirements to fit the performance needs of the fourth-year actors.

“In my capacities as dramaturg, I looked with Michael Kahn for a large play for the repertory season of the present class. I realized that the play I was writing might become a larger play—much larger than I’d thought!” Kraemer said. “As the play we wanted to find got larger in cast size, the mechanics, themes, and tone began to change as well.”

While the play is riddled with details about the rock ‘n’ roll lifestyle, Kraemer himself has never ventured into the arena of musical performance. “I gave up piano after two lessons back in Catholic school, and even failed the class where you learn the recorder,” Kraemer said. “But I love music, from Orlando Gibbons to the Streets. In fact, I wrote this play listening only to Keane and William Byrd masses, so I guess I can be a bit of an Anglophile on the music front.”

Kraemer is certainly familiar with the art of playwriting. Since 1992, he has worked with and helped develop some of America’s brightest young playwrights, including David Auburn (*Proof*), Stephen Belber (*Tape*), David Lindsey-Abaire (*The Wonder of the World*), Adam Rapp (*Finer Noble Gases*), and Noah Haidle (*Mr. Marmalade*), among others. He also belongs to a writers’ group comprising Juilliard playwriting alums Hilary Bell, Ron Fitzgerald, Daniel Goldfarb, Deborah Laufer, Julian Shepard, and Lindsey-Abaire.

All this experience fed directly into the genesis of *The American Occupation*. “One of the big gifts of my work here has been the enormous wisdom I’ve absorbed about playwriting, especially from masters of the craft like [playwriting program heads] Chris Durang and Marsha Norman. While there are many big ideas I’ve taken away from their classes and labs, it’s often the asides that stick in your mind—like Marsha saying you need to create a problem by page five of a play that really captures your audience, or Chris mentioning how important it is to have at least one character you keep your eye on from start to finish,” Kraemer said. “But Daniel Goldfarb probably gave me the most important piece of advice when I found myself sinking, over the summer, in front of my laptop: second acts can always be shorter than first acts. I repeated that like a mantra through most of the month of August.” □

Tommy Smith is an artist diploma candidate in playwriting.



Group 28 actors Eunice Wong, Tim McGeever, Chanda Hartman, Adrian Rieder, Patch Darragh, and Rob Beitzel from Group 28 gave a performance of Kraemer’s short piece, *Find Some Planets*, which developed into *The American Occupation*. Left: Chanda Hartman and Tim McGeever in the 1997 performance.

Having a talented group of Juilliard actors has played an integral part in the creation of *The American Occupation*, as Kraemer has tailored the roles with the participation of the individual actors. “When I saw the current fourth-year actors in their cabaret performance last winter, it dawned on me how right this class might be for a rock ‘n’ roll project,” Kraemer said. “I can’t wait to hear them performing the songs that have been created for them for this project, too!”

and 2 of the play. In the first, I chose to emphasize the insular, competitive music scene of Williamsburg band politics. In the second act, I wanted to see what it would be like to watch those worlds clash: band politics meeting world politics head on. It seemed like fertile dramatic ground for me.”

While the countries of Morocco, Tunisia, and Egypt may seem a far cry from the familiarity of New York, Kraemer sketches these scenes with remarkable detail, drawing from his own experience. “In 1999 I took a sabbatical from Juilliard, traveled to Europe and North Africa with my cousin, and lived for three months in Morocco. The landscapes there have haunted my imagination ever since,” Kraemer said. “One of the things that fascinated me most was the perceptions people brought with them to foreign countries about themselves, their lives, and the places they call home—and how those perceptions shift and change as you begin to open up (or not) to the new world around you.”

This concept greatly influenced Kraemer’s writing as he began to form the first draft of *The American*

**The American Occupation**  
Drama Theater  
Wednesday, Nov. 17-  
Sunday, Nov. 21  
  
See the calendar on  
Page 28 for details.

a week—when I can get it.”

The creation of *The American Occupation* has been an exciting odyssey for Kraemer, who first created some of the characters in the play nearly seven years ago. It originally appeared as the short piece *Find Some Planets* in a 1997 showcase, alongside Jessica Goldberg’s *Refuge* (winner of the 1999 Susan Smith Blackburn Prize) and David Lindsey-Abaire’s subsequent regional hit *Fuddy Meers*—two plays Kraemer helped develop through Juilliard’s playwriting program.

“In *Find Some Planets*, the band never leaves the loft; they just sit around talking about performing,”



The curtains opened, the orchestra tuned, and the maestro finally made his entrance.



# Baroque Music: Alive and Well And Thriving at Juilliard

By KENT TRITLE

SO you want to play Baroque music? Do you have a Baroque bow? Can you sing “straight tone”? Are you able to manage the smaller keys of the harpsichord without getting stuck “in the cracks”? Should you even consider playing Baroque music on your modern instrument? Happily, the answer to this last question is yes! But if you miss the opportunity to be “historically informed,” you can really do a disservice to the music.

We are now in the best of all possible worlds when it comes to performing early music. The miracle of recorded sound has changed our ears forever. Excellent recordings of early music by period-instrument ensembles abound, and have become the standard reference recordings for musicians, music students, and the larger public. And historically informed performances on both period and modern instruments flourish right here in New York City. There is even a legacy, believe it or not, of historically informed early-music coaching and study here within the Juilliard community. Especially through the work of devoted and inspired musicians such as faculty member Albert Fuller, we have seen an about-face in Baroque appreciation in the two decades since I graduated from Juilliard.

Through his teaching and coaching, Mr. Fuller—more than anyone else in this country—has been responsible for converting modern instrument virtuosos into career period-instrument players. He has also had a profound effect on many conductors, including me. Thus Fuller’s work and that of others—including Lionel Party and Michael White—has had far-reaching effects at Juilliard. Fortunately, every student at Juilliard with a desire to become “historically informed” has access to this knowledge.

One of the opportunities singers and keyboard players have to address historical performance issues is found in the Oratorio Practicum, a graduate seminar at Juilliard. I am pleased to bring to this class my personal experience of conducting a broad spectrum of oratorio (a genre that lives for the singer somewhere between art song and opera). In particular, I have had tremendous positive experiences conducting great Baroque masterworks using modern instruments, but with keen observation of Baroque stylistic and expressive conventions. I am convinced that this approach works beautifully. But I am spoiled, because many in my orchestra—and certainly all my professional choral singers—have had experi-

known early music conductors—such as John Eliot Gardiner, Andrew Parrott, and Nicholas McGegan—are engaged to conduct Baroque and Classical works with major symphony orchestras.

In the Oratorio Practicum, we study many periods of repertoire simultaneously. Our class is a workshop for music performance. On any given day we may dive into works of Carl Orff, Giuseppe Verdi, Johann Sebastian Bach, and George Frideric Handel. For each era, we discuss conventions and idiomatic concerns. When we are working on repertoire from the Baroque era, we typically spend a little more time than usual getting to the things that make this music come alive.

**We are now in the best of all possible worlds when it comes to performing early music.**

Wary voice teachers want to know, do I ask the singers to sing “straight-tone”? No. After all, the voice *is* the original instrument—and, fortunately for us, the qualities that set the virtuoso singer apart have changed little since the end of the Renaissance. What is truly important is the ability to communicate something personal through the voice. In Baroque music especially, this means we must create gestures with the voice, and hone the ability to latch onto the inherent rhetorical expressiveness ingrained in the score. Frequently, gestures are related to instrumental techniques, and we need to become familiar with the characteristics of, for example, the Baroque bow to understand how these sounded. Or, as another example, we may see that, even though there may be a general lack of dynamic variation indicated in the score, the composer has used the natural qualities of musical production to create inherent dynamics—lower is softer, higher is more emphatic, rising lines create *crescendi*, and so on. And so the music comes to life.

So here at Juilliard, we do have tremendous opportunities for studying early music. The annual Jerome L. Greene concert—which will include vocal music this year for the first time—is but one of the more public events. And I am sure that, if demand exceeded the supply, the administration would support further opportunities for this study. If you love Baroque music, you must jump in with both feet. Don’t be bashful. Find a chamber music coach or a classroom environment that will support your love of this music. It will doubtless help your career, whether or not you ever play a historic instrument. Juilliard has many ways for you to get involved, so do it today! You’ll be glad you did. □

*Kent Tritle has been on the faculty since 1996. He is organist of the New York Philharmonic and music director of Sacred Music in a Sacred Space, the choral music series at Manhattan’s Church of St. Ignatius Loyola.*

**Jerome L. Greene Concert:  
An Evening of Baroque Music  
Alice Tully Hall  
Friday, Nov. 12, 8 p.m.**  
  
**Free tickets available in the  
Juilliard Box Office.**

ence in period-instrument ensembles, or even pursue a career in the period-instrument world. This kind of crossover is now expected in the professional freelance scene, and these stylistic practices are even entering the standard orchestral venues as well-

## Music Academy of the West

SANTA BARBARA

 SUMMER SCHOOL & FESTIVAL 2005  
JUNE 18 - AUGUST 13  
NANCYBELL COE, PRESIDENT



**Violin:** Peter Salaff  
*Cleveland Institute of Music*  
Kathleen Winkler  
*Rice University,  
Shepherd School of Music*  
Zvi Zeitlin  
*Eastman School of Music*


**Viola:** Donald McInnes  
*USC Thornton School of Music*

**Cello:** Alan Stepansky  
*Peabody Institute of  
Johns Hopkins University*

**Bass:** Nico Abondolo  
*USC Thornton School of Music*

**Application and audition recording due January 31, 2005**  
*Intensive training and performance: weekly private lessons,  
masterclasses, orchestra, chamber music and opera*  
**A full-scholarship institution** | 1070 Fairway Road, Santa Barbara, CA 93108  
805.969.4726 [www.musicacademy.org](http://www.musicacademy.org)  
SEE WEBSITE FOR CATALOG AND APPLICATION

*Mark O'Connor*  
**APPALACHIA WALTZ TRIO**  
Featuring Carol Cook, viola & Natalie Haas, cello




**MARK O'CONNOR'S  
APPALACHIA WALTZ TRIO**  
FEATURING  
CAROL COOK & NATALIE HAAS

*Crossing Bridges*

The *New York Times* calls Mark O'Connor's career "one of the most spectacular journeys in recent American music" and refers to him as "a polystylist who refuses to be tied down to any one genre."

**CROSSING BRIDGES  
COMING FALL 2004**

  
**www.markoconnor.com**  
For booking information contact:  
Charles Letourneau • IMG Artists • 152 West 57th Street 5th Floor • New York, NY 10019  
(212) 994-3524 [cletourneau@imgworld.com](mailto:cletourneau@imgworld.com)

# Extolling the King of Instruments

By DANIEL SULLIVAN

*Continually attracting a variety of interesting visitors, The Juilliard School's weekly organ performance class was recently privileged to have Michael Barone—the distinguished producer of Minnesota Public Radio's nationally broadcast, weekly organ feature Pipedreams (pipedreams.publicradio.org)—as a guest on October 14. A highly perceptive individual, Barone graciously offered comments on the students' performances, participated in a discussion with the class, and agreed to an informal interview. Here's what he had to say:*

**Daniel Sullivan:** There is a thought that instrumentalists have much to learn from studying and hearing each other play. For example, organists often find inspiration in the bowing decisions that string players make in Bach's music. What does the organ offer to other instrumentalists?

**Michael Barone:** Perhaps a sense of awe that one person can “do all that”! Beethoven had a high regard for organists for this reason—they could manipulate the beast and still make music with it. As we all know, Mozart thought of the organ as “King of Instruments” ... for every good reason.

But in a way, this is a “trick question”—since you could ask what other instrumentalists learn from, say, pianists. Also, since keyboard music generally predates the violin repertoire, does one use “bowing suggestions” across the board in Baroque music, or only when the keyboard writing is imitating a string concerto? We all learn from each other, ultimately, as we attempt to create a beautiful sound and a memorable experience.

**DS:** It may reasonably be argued that the organ's seemingly indissoluble association with the church is found to be helpful in some cases, but in others, to needlessly drive away potential enthusiasts. Where this connection with the church stigmatizes the organ, what might possibly help to correct a faulty awareness of the organ's potential and musical value?

**MB:** I'm not sure why the church association should be viewed as a stigma. Churches are often inspiring pieces of architecture, beautifully decorated, and both the look and the sound of an organ in a church really does “move the spirit.” I don't understand the prejudice some people have about entering a church to attend a concert, and the fact that they feel uncomfortable doing so. What an opportunity for the non-churchgoer!

On the other hand, there is plenty of repertoire that is unabashedly secular, and should be performed in appropriate venues. The number of new instruments being installed in concert and recital halls around the country should provide opportunity for a new outlook for organists. We do confront the challenge that these venues must be appropriately and sufficiently funded (with an endowment account), so that use of these organs is fiscally possible. Donors should think of this when they shell out hundreds of thousands (or millions) of dollars to pay for an instrument. Plan for the future; simply creating the instrument is not enough.

And it wouldn't hurt for classical organists to learn about programming—which, in the end, is the biggest barrier to a broad-based organ appreciation.

The organ is only a tool (check the Greek root for the term “organ”), and our intelligent and imaginative use of it makes all the difference between an agreeable experience for the audience or a distasteful one. Almost any repertoire can be offered successfully if the instrument is appropriate for it and the presentation is friendly. And if you're

afraid to talk, get a knowledgeable friend who isn't.

**DS:** Increasingly, musicians are finding themselves compelled to become vocal advocates for art and to undertake a widespread, overall musical education of the masses that used to be part and parcel of a standard educational upbringing. Other instrumentalists are afforded the luxury of being able to take their instruments into classrooms and hospitals as part of

standing in an Austin Universal Wind Chest), having various pipe types shown and demonstrated ... all of this is always amazing to young kids. Get them in middle school—they're the most inquisitive ones.

Any church organist who does not take the opportunity to have an “organ demo day” each year for the Sunday-school classes (young and old; don't forget that adults are inquisitive, too) is missing a huge opportunity.

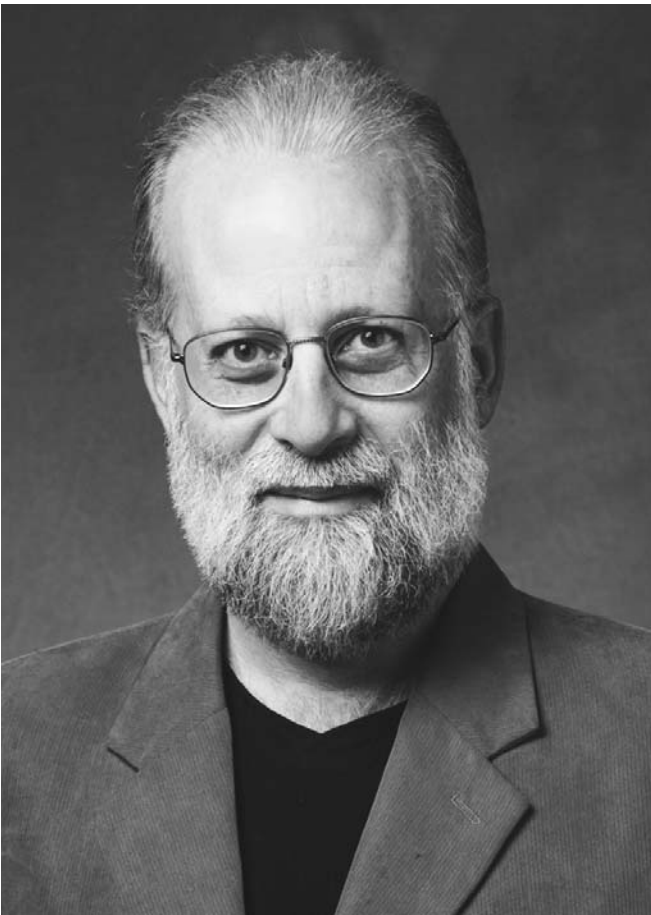
The pipe organ has an immense repertoire that spans more than six centuries. Virtually any pipe organ can be played (and programmed) with music that will cause people to be inspired and entertained.

A case study: The late Earl Miller (a gung-ho Organ Historical Society member who taught at a prep school in New England) would arrange, every summer weekend, to go around to a different little village church and give a recital on their historic pipe organ. Some of these instruments may have had only six or 10 stops; many had never been played in a recital before. Using varied period repertoire, bringing along an assisting instrumentalist (flute, violin) or singer, and remembering to include music with memorable melodies and good rhythm—plus inserting a smile and bit of charm (personal and musical) now and then—made all the difference. Earl's recitals were a summer attraction, enjoyed by many.

One struggles to achieve the balance of art and entertainment ... and all art is entertainment—if you are not attracted to it, you cannot experience it. Audiences are like timid animals, but once you have them “with you,” then you can take them places and make them hear things that they would never otherwise have imagined.

Bach's admonition about “playing the right notes at the right time” is only the beginning—and he knew it, too. (Though Bach didn't much care about audience appeal, since his was a captive audience ... and we all know what happened to his music in the years after his death.) □

*Daniel Sullivan is an artist diploma candidate in organ.*



Michael Barone

this outreach, or perhaps to at least find a piano already there. The pipe organ, however, is immobile. Is it possible for the organ to play a critical and prominent role in this educational outreach ... and what are some ways this might be done?

**MB:** Yes, easily—and the American Guild of Organists' PipeWorks programs are showing real results. Also, scheduling a field trip for school kids to visit a facility with an impressive pipe organ is not at all difficult or costly. Watching an organist play, looking inside the case (or, in some instances,

## Your Musical Life

**Richard S. Abramson ('65)**  
**Professional Audio Service**

914-337-5232 (V)  
914-793-0113 (F)  
proaud@attglobal.net

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.



## Professional Children's School est. 1914

Located just blocks from Lincoln Center, PCS is the academic school for children pursuing careers in the performing arts. A fully accredited, independent day school, PCS enrolls 190 students in grades 4-12.

To attend the Open House, or to learn more about the school, contact Admissions Director Sherrie Hinkle.

## Open House

Wed., Nov. 10  
5:30-7 PM

132 West 60th Street  
New York, NY 10023  
(212)582-3116  
pcs-nyc.org



# Ambassadors Program Connects Current Students and Alumni

By LAUREN McMINN

It is 7:50 a.m. on a Wednesday morning. One by one, they start filtering in, a little bleary-eyed, lacking coffee and a few “Z’s.” They begin chatting about last night’s rehearsal, the upcoming performance, the issues surrounding the presidential election ... Then, 10 minutes later at 8 a.m., bolstered by a cup of joe and a bite of bagel, these 12 Juilliard students, representing all three divisions, are ready to focus. At one of their monthly morning



**Above:** Current Vocal Arts student Adrian Kramer, 2004-05 Student Ambassadors Chad Sloan and Aaron Blake, and 2003-04 Student Ambassador Amy Buckley (MM '04) met alumna Renée Fleming ('86) for a Tower Records signing of her new record, *Handel* (Universal Classics), on September 15.

**Right:** Dance students met with dance alumnus Dudley Williams ('60) for Lunch With an Alum on May 11 in the Board Room.

meetings, they are now ready to “talk alumni.”

These select students—recommended by faculty, staff, and fellow students—have joined the 2004-05 Student Alumni Ambassador Program. Begun last year with nine students, the program has now expanded to include 12: Chad Sloan and Aaron Blake (voice); François Battiste, Mauricio Salgado, and Rutina Wesley (drama); Armando Braswell, Laura Careless, and Bryna Pascoe (dance); Willie Applewhite (jazz); Laura Poe (collaborative piano); Chenxin Xu (piano); and Nathalie Joachim (flute).

The group’s mission is to work as a team with the Office of Alumni Relations, strategically connecting current students and alumni of the School. This involves planning and executing events that bring students and alumni together, offering creative input on programs and communication channels for alumni and students, and serving as the general representative voices for their divisions regarding alumni relations.

Members of the group realize how important it is for current students and alumni to connect. Making that link, says Sloan, “is important not only for the School, but for us as students, to have a clearer view of what life outside of these walls is like for artists.” Battiste, a new member this year, believes it is vital for students in all divisions “to have a practical perspective with which to gauge their individual possibilities upon graduation. Establishing communication with someone who has charted similar waters should, at the very least, supply one with a comparative outlook that will assist in making the transition from training to the strong reality of being an artist.”

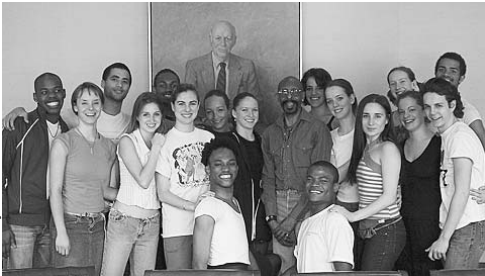
Wesley, participating for the second year, explains: “Alumni have answers to questions that we couldn’t always ask fac-

ulty members. They are in the real world, living it, and they have insight into things that will help students make the transition into their careers with more resources and confidence.”

Before the Student Ambassador program was created, there had been no tangible connection at Juilliard between the student body and the Alumni Relations Office. Many students were unaware of the wonderful resources and benefits available to them once they leave the School—not to mention the actual location of the Alumni Office itself. (It is in Room 208.)

The Student Ambassador program was a hit in its first year, sponsoring more than a dozen events and programs. One of the most productive events so far is called Lunch With an Alum, which invites distinguished alumni back to the School to have lunch with students, who get to ask questions and garner advice in an intimate setting.

Last year, dance students wanted to meet Dudley Williams, a Juilliard alumnus who has been a member of the Alvin



Ailey American Dance Theater since 1964. Student Ambassador Armando Braswell facilitated the luncheon discussion on May 11 with Mr. Williams and more than 30 dance students, who gathered in the Board Room. For Braswell, “the luncheon setting made things more relaxed and, even though we were talking to a legend, all the students felt comfortable enough to ask the questions they wanted. His stories about his career were amazing.”

For orchestral musicians, Lunch With an Alum on May 7 brought back to the School alumnus Bob Neu, vice president and general manager of the Minnesota Orchestra. Neu offered advice to students on many topics, but most specifically on the orchestral audition process—both from the organizational and individual perspective. Student Ambassador Gary Gatzke (who has since joined the Alumni Office after graduating with his master’s degree last year) helped coordinate the event, and said, “It was great to meet a successful and happy Juilliard alumnus who has taken a path different from his original field of study.”

Student ambassadors worked last year to promote the first-ever Student Photo Competition. Photo submissions from current students that captured a sense of life at Juilliard were judged and produced into a 2004-05 calendar as a gift to the 2004 graduates. Because of the calendar’s success, the group plans to make the Student Photo Competition a yearly event, with this year’s competition beginning in early November. (Details on the contest are on Page 27.)

As representatives for the student body, student ambassadors are often called upon when prestigious alumni visit the School. At last year’s commencement, for example, they escorted the honorary doctorate recipients. Escorting Dame Judi Dench was the best part of being a student ambassador for

Continued on Page 21

## DISCOVERIES

by Brian Wise

### Ma Goes to the Movies

Yo-Yo Ma Plays Ennio Morricone. *Yo-Yo Ma, cello; Roma Sinfonietta Orchestra, Ennio Morricone, conductor. (Sony Classical 93456)*

It has been said that the most highly skilled worker on any film is the composer of its musical score. No one other than Steven Spielberg has remarked that music is 50 percent of a movie.

This past summer sadly saw the passing of three of Hollywood’s greatest film composers: Jerry Goldsmith (*Planet of the Apes*), David Raksin (*Laura*), and Elmer Bernstein (*The Magnificent Seven, To Kill a Mockingbird*). Despite the “end of an era” laments, movie music seems to be flourishing in other corners of the classical music world. Cellist Yo-Yo Ma, who studied with Leonard Rose in both Juilliard’s Pre-College Division (1964-71) and the School’s Professional Studies program (1971-72), has been featured on the soundtracks to a number of films, including *Seven Years in Tibet* and *Crouching Tiger, Hidden Dragon*. Now, for his latest Sony Classical release, he has taken up the cause of Italian film composer Ennio Morricone.

Morricone’s career in film music began at the height of the 1960s spaghetti Western craze and has flourished ever since. This album focuses on his big, romantic, and mostly recent scores, including *Once Upon a Time in America, Cinema Paradiso*, and *The Untouchables*. Morricone has crafted the lush arrangements specifically to highlight the singing tone of Ma’s cello, while grouping much of the music into suites centered on the directors Giuseppe Tornatore, Sergio Leone, and Brian De Palma.

In these arrangements, Ma’s cello often serves as a stand-in for another solo instrument, whether it’s the pan flute in the original *Mission* score or the ghostly, wordless vocal parts that inhabit *The Good, the Bad and the Ugly*. If there’s any complaint here, it’s that some of Morricone’s edgier, more experimental scores are overlooked, and some of his trademark effects have been glossed over (the eerie whistling, dissonant harmonicas, thundering brass, etc.) Still, it’s an enjoyable introduction to a composer often overlooked, and Ma brings both deep affection and star power to the enterprise.

### The Eroica's ‘Triple’ Scores

Eroica Trio Performs Beethoven. *Triple Concerto in C Major; Op. 56, with the Prague Chamber Orchestra; Piano Trio in B-flat Major; Op. 11. (Angel/EMI Classics 5 62655 2)*

BEETHOVEN’S Triple Concerto for Violin, Cello and Piano is generally not considered one of the composer’s most winning works in the chamber music canon. It has a reputation for stiffness and formality and is often regarded as the stepchild of the more imposing works that Beethoven composed around the same time, including *Fidelio*, the Fourth Piano Concerto, the Piano Sonata No. 23 (“Appassionata”), and the Violin Concerto.

This doesn’t faze the Eroica Trio, which claims the distinction of playing “the Triple” more times than any other ensemble. In the Eroica’s hands, we’re less inclined to dwell on the work’s shortcomings—the somewhat clunky development sections and lack of a showy cadenza—and more on Beethoven’s subtle effects for the soloists and their interaction with the orchestra.

We also appreciate what a workout this piece is for the performers. Cellist Sara Sant’Ambrogio brings intensity and focus to the rapid passagework in the *rondo* finale and a singing tone to the *largo* movement. Her colleagues—pianist Erika Nickrenz and violinist Adela Pena—keep pace, culminating in an electrifying finale. If a surplus of impetuosity leads to an occasional forced phrase or scraped note, it is refreshing in an era of canned, overly polished studio recordings.

It’s worth noting that the Eroica’s sense of teamwork has its roots at Juilliard, where its members, as students at the School in the mid-1980s, decided to join forces as the Eroica Trio. The Grammy-nominated ensemble went on to win the prestigious Naumburg Chamber Music award in 1991, and signed with EMI Classics in 1997. This is their sixth release on that label, and it features the Prague Chamber Orchestra, a conductorless ensemble steeped in the old European performance tradition. As a bonus, the disc features a thoroughly enjoyable account of the early B-flat Trio, Op. 11.



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

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

# In Orpheus, All Players Are Created Equal

By JONATHAN CHU

PLAYING in an orchestra can be a fun and rewarding experience, but it also comes with its share of drawbacks. String players often feel their contribution to the overall group is unimportant, especially from the middle of a 14-player section. Those same string players are often oblivious to the wind players next to them, who are playing beautifully but unable to penetrate the wall of string sound all but blocking every note. And the conductor—why is he dictating everything, when

and productive,” explains Kay. “At Orpheus, if the rehearsal process ‘sags,’ we have no one to blame but ourselves. So an Orpheus musician has a different kind of responsibility.”

Different skills are also required for an ensemble of this kind, compared to the traditional orchestra. “You must be a self-directed musician,” says Frank Morelli, who teaches bassoon at Juilliard and has been a member of Orpheus since 1978. “You can’t wait for people to tell you what to do. You must be able to give and take criticism. You need to think creatively and be prepared to give a lot of yourself.

Players must take greater responsibility for learning the works in greater depth than one might in a conducted orchestra.”

Leading is important—both in persuading your colleagues of your ideas, and also communicating through body language—but equally so is knowing when to follow, according to Eric Bartlett, a Juilliard alum and faculty member, and cellist with both Orpheus and the New York Philharmonic. “While everyone has interesting and productive ideas in rehearsal, it is ultimately a



Above: Orpheus members rehearse in Room 309 on October 18. Right: Clarinetist David Singer discusses the score with another Orpheus member during the rehearsal at Juilliard.

everyone seems to hate his ideas? Why is he waving so wildly when it’s supposed to be *pianissimo*? And can he please stick with the tempo he set at the last rehearsal? No wonder so many musicians leave orchestras more apathetic than when they began.

Fortunately, there are other options. Enter Orpheus, one of the world’s elite chamber orchestras, best known for its style of conductorless performance and self-governance. Since its inception in 1972, Orpheus has performed all over the world to wide acclaim, collaborating with the great artists of today. Orpheus has also recorded extensively for the Deutsche Grammophon, Sony Classical, Verve, BMG, Decca, RCA Red Seal, and Nonesuch labels, producing more than 70 disks. Its unique rehearsal technique has become a model for schools and businesses as an example of successful, grassroots democracy and teamwork that produces exemplary results.

In Orpheus, principal player positions are never fixed, and musical direction is not provided by a central authority figure, as there is no conductor. For every work in a concert, the members of the orchestra select the concertmaster and principal players for each section. These form the core group, whose task is to decide upon the ideas guiding that piece and lead the rehearsals. During the rehearsal process, all members of the orchestra participate, providing comments and taking turns listening to the ensemble from the hall, until the piece is refined and performance-ready. “It’s an empowering experience, and one can take it as far as one wants,” says Alan Kay, a Juilliard alumnus and faculty member who is a clarinetist in Orpheus. Kay also serves as program coordinator, an elected position whose primary job is to decide the music the orchestra plays, as far as two years in advance. “Every participating musician in an Orpheus ‘set’ [any given program, shepherded through the process of rehearsals, concerts, and tours] has a chance to be a living part of the final interpretation of a piece. For some, this means score preparation; for others, it means bringing a special affinity for a particular composer’s music to Orpheus; for still others, it might mean building on their knowledge of a particular piece by hearing what others have to say and arguing about it for an afternoon!

“In a traditional orchestra setting—one which I also love—a conductor dictates the pacing of a rehearsal and the shaping of a piece; a good conductor knows how to keep a rehearsal stimulating



very finely honed ability to follow that makes an ensemble sound like an ensemble.”

Although Orpheus is a household name among musicians and the classical music-loving public, its roots are quite humble. Martha Caplin, violinist and Juilliard alumna, has been a member since 1982 but played with the group from the beginning. “I got involved originally because of my association with other Juilliard graduates I knew in the group. All of us were heading toward chamber music careers while in school,” she explained. “We played in shopping malls and small churches—anywhere we could.”

For creative students who might be unsure of whether or not to follow the beaten path, Eric has some advice. “You never know if a new idea is going to fly until you try it. Orpheus’s way of making music—which people are finally coming to accept after 30 years—was a radical new idea when it was introduced in 1972. The best time to pursue your new ideas is right after school, before you have made a lot of financial, personal, and geographical commitments. Sell your idea to a few like-minded colleagues, so that you are not laboring in darkness by yourself. Go and be creative; worry about getting rich later.” □

Jonathan Chu is a master’s student in violin. He has played with Orpheus as a violin alternate and is going on tour with them to Europe this month.

## DO YOU KNOW THESE ALUMNI?

We’ve lost track of the following alumni and would love to get in touch with them again. If you have any information on their whereabouts, please contact the Alumni Relations Office at (212) 799-5000, ext. 344. Any assistance will be greatly appreciated!

Name	Year	Studies
Edmond E. Agopian	1987	Violin
Sungsoo Ahn	1992	Dance
James M. Alexander	1984	Piano
Gwen E. Appel	1994	Clarinet
Ziv Arazi	2000	Violin
Samuel Baird	1992	Drama
Robin E. Baldino	1974	Violin
Alan Ball	1981	Piano
Stephan B. Beckon	1988	Dance
Alexander Boder	1981	Violin
Joseph J. Boylan	1989	Tuba
Gines-Didier Cano	1984	Bassoon
Kyung-Hie H. Chung	1985	Voice
Carolann Cortese	1977	Dance
Nestor D. Cybriwsky	1979	Cello
Maria G. DeAguilo	1977	Harp
Cynthia Dickason	1975	Drama
Peter D. Donovan	1993	Bass
Claudia Florian	1993	Dance
Eric S. Fritz	1992	Tuba
Marilyn M. Fung	1987	Bass
Elizabeth A. Gerring	1987	Dance
Iris E. Gillon	1980	Piano
Elizabeth Goitein	1994	Oboe
Fiorella Gonzalez	1983	Violin
Eva Gordon	2002	Viola
Fuensanta Gutierrez	1988	Dance
Kim L. Haan	1983	Oboe
Juliet M. Haffner	1977	Viola
Jennifer B. Hall	1997	Drama
Suzanne J. Handel	1985	Harp
Maureen Hanrahan	1979	Bass
John M. Hanulik	1981	Oboe
David W. Harding	1987	Viola
Wolfgang Hasleder	1991	Violin
Patrick S. Hays	1980	Piano
Mercie J. Hinton	1975	Dance
Kristina K. Isabelle	1991	Dance
Daven R. Jenkins	1974	Cello
Jill W. Johnson	1977	Dance
John M. Jones	1979	Clarinet
Tamaki Kanaseki	1987	Violin
Akemi Kawano	1989	Piano
Bok H. Kim	1985	Piano
Mi-Won Kim	1984	Piano
Hedi S. Klebl	1975	Voice
Steven B. Koeppel	1973	Trumpet
Linda H. Kuttis	1978	Piano
Bing-Lu Liu	1988	Piano
Laura L. MacDermott	1983	Drama
Dalienne J. Majors	1972	Dance
Juliet M. Marsat	1987	Flute
Nari Matsuura	1991	Piano
Saul R. Maya	1998	Dance
Margaret O. Meta	1979	Flute
Maureen R. Volk	1977	Piano
Young Soo S. Yang	1991	Piano
Herman Zuker	1979	Piano



# Remembering John Stix, A Teacher of Passion and Insight

**By RICHARD FELDMAN**

WE lost a master teacher and a rare man when John Stix passed away on October 2. John taught acting at Juilliard for 30 years, and worked in the theater, movies, and television for more than 50 years. He was teaching with enormous passion—and profound insight—right to the end of his life.

John used to carry around, on a slip



John Stix (second from left) and Richard Feldman teaching together.

of paper tucked into his notebook, a quote from Ralph Waldo Emerson: “God offers to every mind its choice between truth and repose. Take which you please, you can never have both.”

John chose a life of truth, a life defined by curiosity, by a spirit of investigation and exploration, and a driving sense that there was always more—more to us than we knew, more to be revealed, more to be expressed. For John, it was the actor’s job, the actor’s glory to reveal, reveal, reveal.

In that same notebook, he had compiled over many years exercises, thoughts, quotes, observations, ideas, reminders, revised thoughts, revised exercises—all interspersed, bouncing off one another, amplifying each other, all revolving around the task of the actor. The notebook is a portrait of a great mind: deeply thoughtful, willing to not know, and hot in pursuit of truth.

The best tribute to John is to share a sampling of those writings:

- ◆ Is the work personal, connected, exploratory, honest, reaching for the truth? Honest on the stage, in the

- ◆ moment, and revealing everything.
- ◆ You wish before you do something to know whether it’s right or wrong. Therefore, it holds you back from giving yourself fully to what you’re doing.
- ◆ Never worry whether you’re getting it. The degree to which you get it varies—like making love—it’s not always the same.
- ◆ I can strengthen your will, but I want you to strengthen your own will.

- ◆ What do you want to tell us that you’re not telling us.
- ◆ The stage for you is now a place to work. You can be afraid and work, nervous and work—but work.
- ◆ A Year of Discovery: to develop a sense of process to live in the moment on stage to enhance the range of imagination and expression to break down bad habits to reduce self-consciousness and inhibition to provide an atmosphere of risk-taking and relating to help the actor discover where blocks and barriers are to explore the different facets of personality, which are normally subdued to develop the NEED to speak to combat anticipation to find and release impulse and temperament to work within a group to discover what stirs that imagination work on the whole instrument; mind; body; emotions

Continued on Page 10

# Christopher Reeve, Star of Superman Movies, Dies at 52

JUILLIARD-TRAINED actor Christopher Reeve, who first captured the public’s imagination as the high-flying Superman and later became a real-life hero through his courageous struggle to overcome paralysis, died on October 10 at his home in Pound Ridge, N.Y. While being treated for an infection, he went into cardiac arrest and lapsed into a coma. He was 52.

“One of Juilliard’s most distinguished graduates, Christopher transcended the severe challenges he faced and brought extraordinary courage and determination to all that he addressed,” said Juilliard’s president, Joseph W. Polisi. “He stood as a role model for all of us at the School and showed us how his exceptional artistry and creativity could be used to make a positive impact on our entire society. His legacy will live on at Juilliard for many years to come.”

Born in Manhattan on September

the Day (1993), *Morning Glory* (1993), *Above Suspicion* (1995), and a 1998 remake of the Hitchcock classic *Rear Window* for TV. He directed *In the Gloaming* for HBO in 1997.

An avid sportsman, Reeve performed his own stunts for the *Superman* movies. He owned several horses and regularly competed in equestrian events until the May 1995 accident that left him paralyzed from the neck down. Months of therapy eventually enabled him to breathe for longer and longer periods without a respirator, and he found new purpose as an advocate for research into spinal cord injuries. He lobbied Congress for better health insurance for those who suffered catastrophic injury, and frequently called upon those in Hollywood to put more of their efforts into films about social issues.

Reeve was determined to walk again, through intensive exercise and iron will. In 2000 he had regained sen-



**Right:** Christopher Reeve (third from left) in a Juilliard production of Congreve’s *The Way of the World* in 1974.

**Below:** The honorary doctorate recipients in 1997 included Reeve (center) with (left to right) President Joseph W. Polisi and fellow honorees Kurt Masur, Jiri Kylian, Howard Gilman, and Mary Rodgers Guettel.

25, 1952, Reeve began appearing in school plays around the age of 8. He was 9 when he was cast in a Gilbert and Sullivan operetta at the McCarter Theater in Princeton, N.J. By the time he was 15, he had already joined Actors Equity and had apprenticed at the Williamstown Theater Festival.

After graduating from Cornell University, Reeve entered Juilliard’s Drama Division in 1973. Faculty member Moni Yakim remembers him as a quiet and hard-working young man, very generous of spirit, who was nevertheless “a bit prankish in a sweet way—his imitations of Cary Grant were absolutely hilarious.” While at Juilliard, Reeve began his two-year run in the soap opera *Love of Life* as the bigamist Ben Harper, and made his Broadway debut playing the grandson of Katherine Hepburn’s character in Bagnold’s *A Matter of Gravity*.

The cinematic role of the comic-book hero with which he was to be forever identified fell to Reeve, still a relative unknown, in 1978. Three sequels followed (in 1980, 1983, and 1987). Other roles, which enabled him to avoid action-hero typecasting, included those in the 1980 Broadway play *Fifth of July* and film *Somewhere in Time*, and the 1982 *Deathtrap*. Later film credits included *The Remains of*

his wife, Dana Morosini, and their son, Will, 12; two children from a previous relationship, Matthew, 25, and Alexandra, 21; and by his mother, father, and brother. □

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

<b>Alumni</b> <ul style="list-style-type: none"><li>Silas A. Baker (’55, <i>voice</i>)</li><li>Frank Banko (DIP ’41, <i>trumpet</i>)</li><li>Mary Bray (DIP ’41, <i>piano</i>)</li><li>Mary A. Canberg (DIP ’45, <i>violin</i>)</li><li>Richard B. Chapline (MS ’52, <i>voice</i>)</li><li>Jane W. Darnell (DIP ’48, <i>voice</i>)</li><li>Harriet G. Engelhardt (DIP ’40, <i>piano</i>)</li><li>Wallace H. Harper (’64, <i>piano</i>)</li><li>Bertram Owen Kelso (’47, <i>voice</i>)</li><li>Mary Elizabeth Lasley (BS ’44, <i>piano</i>)</li><li>Robert Samuel Lissauer (Special Studies, ’36)</li></ul>	<ul style="list-style-type: none"><li>Rivka Iventosch Mandelkern (’39, <i>violin</i>)</li><li>Jean K. Ohrbach (DIP ’45, <i>piano</i>)</li><li>Ellen J. O’Mara (Group 1)</li><li>Jason T. Pell (BM ’95, <i>violin</i>)</li><li>Christopher Reeve (Group 4)</li></ul> <b>Faculty</b> <ul style="list-style-type: none"><li>John Stix (Drama Division)</li></ul> <b>Friends</b> <ul style="list-style-type: none"><li>Janet Kramer</li><li>Walter Scheuer</li></ul>
--	--

# A Play and a Debate, To Raise Political Awareness

By **NICHOLAS WESTRATE**

I had heard a reading of Tony Kushner's play *Only We Who Guard the Mystery Shall Be Unhappy* this summer, and knew that it needed to be read at Juilliard before the 2004 presidential election. Juilliard students desperately need to become more politically aware and empowered. I have never seen a schoolwide demonstration or a single protest poster in my three years here. Once, in the residence hall, three of us watched the State of the Union address on the lounge television while others begged for the channel to be changed. This is a conservatory—but we are still college students at a time of war! To be fair to our community, these are symptoms of our entire generation; we are coming of age as a generation void of passion and imaginative thought. Modern American culture has left us indifferent. But young artists cannot survive in such an apathetic culture, and America has never needed us as much as it does now.

Encouraged by Kathy Hood, administrative director of the Drama Division, I decided to produce a reading of Kushner's surreal play in which the First Lady, Laura Bush, is given the opportunity to extend her famous literacy program to three dead Iraqi children guarded by a single angel in heaven. As Kushner reminds us in the piece, "She is a very nice lady." I asked two of my colleagues—third-year drama student Mary Rasmussen and fourth-year drama student Rebecca Brooksher, to assist me in jolting our student body with this play. My classmate François Battiste, also a program assistant for the Office of Student Affairs, was organizing a political debate in an attempt to get out the vote on campus. We thought it best to

join forces, so we presented "Voices Heard: A Juilliard Town Hall Meeting" on September 26 with the hope of igniting the passions of our peers. My agenda was obviously one-sided (as was the play), but the Office of Student Affairs encouraged me to invite both sides of the political spectrum to participate. So we did.

After weeks of calls and e-mails, we were finally sent New York City councilwoman Gale Brewer by the Kerry campaign, and were referred to Peter Hort, a Republican running for Congress, by the Republican Committee of New York City. (The Bush campaign did not return any e-mails or telephone calls.) Mr. Hort confirmed three days before the event, and Ms. Brewer gave us five days' notice. Needless to say, planning was hectic. The evening would consist of the reading, a brief intermission, and then the debate. Only two questions were e-mailed in once the students were notified about the event (both questions from one student). So François and I wrote most of the questions ourselves. All of them had to be predetermined—by demand of the guests—and were presented by the moderator, François. Though neither guest was an official representative of a presidential candidate, we hoped they could enlighten us about the election. Alas, that did not occur.

The councilwoman seemed unversed on many international issues, as well as political affairs outside of New York City. She pointed out that, with minimal shifts in the city's budget, public libraries could be open for one more

day each week. She also reminded us that there were more police protecting the Republican National Convention on a single day than were enforcing laws in war-torn Baghdad. She spent most of her time dodging personal attacks from our Republican guest. She held her own, however, and stressed the importance of voting for John Kerry, and of community awareness. She invited students to her office for discussion at any time.

Mr. Hort would not say whom he supported for president, but rather, assaulted both candidates and promoted his own campaign instead of addressing election-year issues. He told us that neither candidate has a solid plan on how to deal with Iraq, or how to solve any of America's pressing domestic issues such as health care and the question of gay marriage. (Mr. Hort is a very pro-gay Republican.)

Both guests suddenly agreed, early on in the debate, to field questions from the audience, in response to a rousing shout from the students of "Who are you voting for?"

The spontaneous questions from the audience were intelligent, eloquent, and surprisingly passionate. Mr. Hort later accused me privately of ambushing him with impromptu audience questions. Ms. Brewer thanked us for the opportunity, and offered to come again any time.

Paul Hall was filled with nearly 60 students (no faculty), and the night was deemed a success. The reading was beautifully executed, and well received

by all. After the debate, about 20 students discussed politics with Mr. Hort. I had to ask them all to leave, as we needed to close Paul Hall. They obeyed ... then stood outside the School's revolving door to continue their conversation. I wasn't able to stick around, but I hear that more gathered, and stayed for nearly an hour by some reports. *This* was the evening's success.

The student body was hardly jolted into a mass student revolution, as I might have hoped. But some 20 Juilliard students spent an extra hour afterward not practicing, sleeping, or receiving beloved "Horizons Points," but talking to a very unique Republican on a campaign blitz. This is no small matter. They were interested, engaged, and willing to fight. Maybe it inspired one more of them to vote this fall. Maybe it changed something. I thank them for coming, and thank them for fighting.

Regardless of the election's outcome, one more of you may have realized the importance of your voice. If you spoke up when you heard something that sounded false, or argued when someone stepped on your beliefs, you conducted your own protest. You may have experienced your voice being heard in this distracted city, or not. We are citizens of this city, this country, this world, whether we like it or not. Dissent is patriotic. Making your individual voice heard is the single most patriotic act possible. It is how we attempt to define our freedom. We scream out through art or politics, but we must keep awareness of our stage: America. If you scream loud enough, you can even get it beyond the thick walls of Juilliard. Try it. Let me know how it goes. □

*Nicholas Westrate is a third-year drama student.*

## Remembering John Stix, a Teacher of Passion and Insight

Continued From Page 9

◆ Technique is to serve the imagination.

On that same piece of paper on which he wrote the Emerson quote, John has recorded: "Old Greek definition of happiness: the exercise of vital powers along lines of excellence in a life affording them scope." By this definition, John had the happiest life imaginable. And it feels wrong to mourn too much a great life lived so fully and so long.

But there is a hole in our world, and it is a truth of human life that just when a mind—through effort

and time and grace and experience—has come to its fullest understanding, it disappears.

According to natural law, all energy is conserved. Energy is transformed, not lost. But the accrued consciousness and wisdom of a lifetime, is that conserved? The accumulation of knowledge and experience that can flower into a kind of second sight that John possessed—is that conserved? If it is, it doesn't reside in the notebook, rich as it is, or in the exercises that will be carried on.

John's wisdom resides in his students, in their bod-

ies and minds, in their forever altered instruments. That wisdom is now living, unspoken, but fully expressed, in hundreds and hundreds of actors who, with John's great teaching, also chose a life of truth.

A memorial for John Stix will be held at Circle in the Square Theater (West 50th Street between Broadway and Eighth Avenue) on Monday, November 22, at 5 p.m. □

*Richard Feldman has been a member of the drama faculty since 1987.*

### Gregory Singer Fine Violins Inc.



**Rare and Contemporary  
Violins, Violas, Cellos, and Bows**

Sales • Appraisals • Repairs • Reairs • Accessories

**Tel: (212) 724-4476**

212 West 71st Street, Suite 2A  
New York, NY 10023

E-mail: gregorysinger@verizon.net



## UPTIME

**Professional Recording Services**

- Classical Recording and Mastering
- CD Design
- Video your performance

High quality audio, VHS or DVD

251 West 30th Street, Suite 8FW  
New York, NY 10001 Tel: 212-695-5088  
Fax: 212-695-2806  
info@uptimestudios.com  
www.uptimestudios.com

RECENT  
EVENTS

JUILLIARD JAZZ ORCHESTRA  
October 11, Juilliard Theater

The Juilliard Jazz Orchestra opened its season with a concert in October. Christopher Madsen performed a solo on tenor saxophone.



Photo by Peter Schaaf



JUILLIARD ORCHESTRA  
September 30, Juilliard Theater

Above: James DePreist rehearsed the Juilliard Orchestra in preparation for the concert of works by Beaser, Mozart, and Prokofiev.

Left: Violinist Miho Saegusa (left) and violist Chihiro Fukuda were soloists in the Mozart *Sinfonia Concertante* in E-flat Major, K. 364.



Photos by Nan Melville



GINA BACHAUER INTERNATIONAL PIANO  
COMPETITION WINNERS CONCERT  
September 22, Paul Hall

Esther Jung-A Park (right) and Xun Wang, the winners of the Gina Bachauer competition, performed in September, in a recital that was also broadcast live on radio station WQXR's McGraw-Hill Companies' Young Artists Showcase, hosted by Robert Sherman.



Photo by Jane Rubinsky



THE FEVER  
October 13-14,  
Studio 305

New York actor Bryan Brown, currently touring in Wallace Shawn's one-man play *The Fever*, was invited by ArtReach to perform the play for the Juilliard community on October 13 and 14 in Studio 305.



Photo by Clara Jackson

BREAST CANCER WALK  
October 17, Central Park

(Left to right) Joan Kwuon, Sumaya Jackson, William Harvey, Angela Pickett, Isabelle Demers, Hyo Kyoung Nam, and Bobbi Baker walked to raise money for breast-cancer research.



SERBIAN GYPSY BRASS BAND MUSIC MASTER CLASS  
September 29, Room 309

Above: The Boban Markovic Band gave a master class in September that Music Advancement Program (MAP) students attended. Host Frank London (far left) introduced the band with the help of a translator.

Below: MAP student Keefe Martin gets in the act with Boban Markovic (in white shirt) and other members of the band.



Photo by Steve Donaldson

POETRY SLAM  
October 8, Room 305

Students and guest poets posed for a picture after the Poetry Slam organized by Student Affairs: (left to right) Butterfly Soul, baron, Rutina Wesley, Tawann Browne, Vanessa Diaz, itsreallight, Shea Butta, and Lauren Criddle.



Photos by Mi Ryung Song



# Juilliard Announces Plans to Celebrate 100th Anniversary

Continued From Page 1

onto the stage of the Juilliard Theater. The Drama Division opens its season the following day with the first performance of a new play, titled *The Registry of Light*, by prizewinning playwright Craig Lucas commissioned by Juilliard expressly for the fourth-year Group 35 actors; Bartlett Sher will direct the play, which includes new music by Michael Torke.

Alumnus Dennis Russell Davies leads the Juilliard Orchestra in Carnegie Hall on October 11 (designated as Centennial Day) in the world premiere of *Manhattan Trilogy*, a three-movement symphony by leading Finnish composer and Juilliard alumnus Einojuhani Rautavaara. Alongside these world premiere events, Juilliard will welcome its alumni in all divisions to take part in special events marking Juilliard's anniversary. Celebratory events for Juilliard students are also planned.

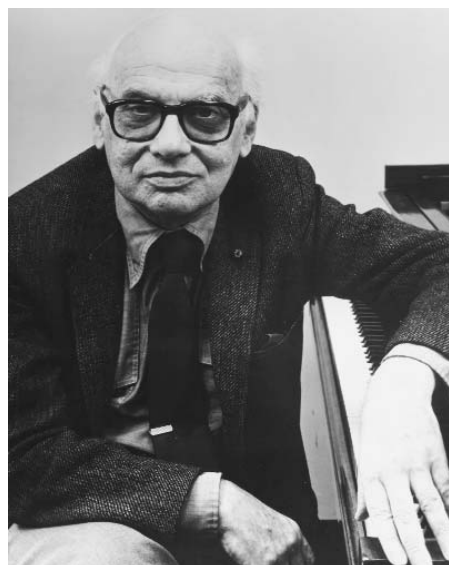
In the midst of these performances, in late September Juilliard will host a one-day lecture program titled "The Arts and American Society," which will bring leading American thinkers to Juilliard to speak about the arts in relation to various fields. The dean of American history, David McCullough, and Supreme Court Justice Antonin Scalia are among the scheduled speakers that day.

This is just the beginning of a full year of 100th-anniversary performances and events. Here are some highlights of other exciting elements of the centennial celebration in the 2005-06 season:

The Juilliard Orchestra tours in December 2005 to Washington's Kennedy Center for the Performing Arts to present Mahler's Third Symphony under the direction of alumnus James Conlon. In March 2006, James DePreist, director of conducting and orchestral studies, joined by pianist and Juilliard faculty member and alumnus Joseph Kalichstein as soloist, leads the orchestra on a five-city tour with performances at Chicago Symphony Center and Meyerson Symphony Center in Dallas, and three venues in California: the Irvine

Barclay Theater in Irvine, Copley Symphony Hall in San Diego, and the new Walt Disney Concert Hall in Los Angeles.

The Dance Division will present 10 world premieres—nine with new music—during the 2005-06 season. In addition to the creation by Eliot Feld, three works with new music have been commissioned by Juilliard for performance in February 2006: Alumnus Adam Houglan makes a creation



**Milton Babbitt's work *More Melismata* is to be premiered at the Focus! Festival in January 2006 and a 90th-birthday celebration for Babbitt will be held in May.**



**Anne Manson will lead the Juilliard Orchestra and Choral Union at the Focus! Festival on February 3, 2006.**

on a new score by Juilliard faculty member Christopher Rouse (a co-commission with the New York City Ballet); alumna Jessica Lang collaborates with British composer Pete M. Wyer; and Daniel Ezralow will create a new work to the music of Juilliard fac-



**Dance students will perform a new work by Adam Houglan (above) in February 2006 with music by faculty member Christopher Rouse.**



**Craig Lucas's play *The Registry of Light* will be given its premiere by fourth-year drama students, September 29-October 3, 2005.**

ulty member and alumnus Edward Bilous. In March 2006, the Dance Division will also embark upon a tour to Los Angeles and to Chicago's Joan M. and Irving B. Harris Theater for Music and Dance, performing a pro-

gram of Mark Morris, William Forsythe, and the new Houglan-Rouse commission. Six additional world premieres by Juilliard students will be presented as part of an expanded version of the pioneering Choreographers and Composers workshop in December 2005.

New commissions, distinguished directors, and touring characterize the Drama Division's centennial year program. In addition to the newly commissioned play by Craig Lucas, Juilliard has commissioned 10 of its alumni from the Lila Acheson Wallace American Playwrights Program to create 10-minute plays on the subject of the number 100. Juilliard's Group 36 actors will perform the 10 plays in a single program to be called "Ten Times Ten." The renowned directors Joe Dowling and Kenny Leon will also be at Juilliard that year to lead the fourth-year plays. Beginning February 28 and continuing in March 2006, the Group 35 actors tour with the Craig Lucas play and a play by Shakespeare, presenting two performances of each in Chicago and Los Angeles.

Juilliard has commissioned the legendary saxophonist and composer Benny Golson to write a new work for the Juilliard Jazz Orchestra. The jazz orchestra also embarks upon a tour in March 2006 to the Chicago area, California, and South Carolina.

Juilliard has commissioned a number of other composers. Alumnus Lowell Liebermann will write a two-act opera titled *Miss Lonelyhearts*, based on the 1933 novella by Nathanael West, with a libretto by J. D. McClatchy. Paul Schoenfield will compose *Channa*, a symphony with chorus, as part of the 2006 Focus! Festival, while Roberto Sierra writes a new concerto for bongos and chamber orchestra specifically for the New Juilliard Ensemble. Solo and chamber pieces have been commissioned from Juilliard faculty members Samuel Adler and Milton Babbitt; alumni Mason Bates, Daniel Brewbaker, and Ezequiel Viñao; and from Franghiz Ali-Zadeh, Mario Davidovsky, and Joan Tower. All of the commissioned artists will be in residence at Juilliard

## Lehman Brothers Named Principal Corporate Sponsor of Juilliard's Centennial

LEHMAN BROTHERS, INC., the global investment bank, has contributed \$1 million to The Juilliard School in support of key initiatives for its 100th-anniversary celebrations, becoming the principal corporate sponsor of the Juilliard centennial season in 2005-06. The gift will help fund tours by the Juilliard Orchestra, the Juilliard Jazz Orchestra, the Juilliard Dance Ensemble and the Group 35 Actors, as well as other centennial-related programs. It is the largest contribution from a corporation in the history of The Juilliard School.

In acknowledging Lehman Brothers' generous gift from the stage of the Juilliard Theater at a press briefing on October 12, Juilliard Chairman Bruce Kovner said: "I speak for the entire Juilliard family—students, faculty, and trustees—in saying how pleased we are to welcome Lehman Brothers and its family of companies as our partner in celebrating 100 years of excellence in performing arts education. From Juilliard's earliest days, its history has been linked with Lehman Brothers; we are indeed grateful to have this new and important tie between two leaders in their respective fields." Mr. Kovner alluded to



**(Left to right) President Joseph W. Polisi, Richard S. Fuld, and Chairman Bruce Kovner at the centennial press conference on October 12 in the Juilliard Theater.**

an important historical connection between Juilliard and Lehman Brothers. It was funding from partner James Loeb at Kuhn Loeb and Co.—later to merge with Lehman Brothers—that financed Juilliard's founding in 1905 by then head of music for New York City's public schools, Frank Damrosch.

Richard S. Fuld Jr., the chairman and C.E.O. of Lehman Brothers, said: "From its very beginning, Juilliard has set the standard for promoting excellence in the arts and for preparing the very best young talent to become the next generation of the world's leading artists. Lehman Brothers is proud to be supporting and partnering with Juilliard in its centennial year."

Mr. Kovner recognized Bradley Jack, in the Office of the Chairman at Lehman Brothers and a Juilliard trustee, and Francine S. Kittredge, managing director of Lehman, for their efforts in the firm's historic partnership with Juilliard.

Lehman Brothers serves the financial needs of corporations, governments and municipalities, institutional clients, and high-net-worth individuals around the world. Founded in 1850, the firm is headquartered in New York, London, and Tokyo and operates in a network of offices around the world. The Juilliard School gratefully recognizes Lehman Brothers and its family of companies for its generosity.

— Christopher J. Mossey

around the time of the premieres of their works. Finally, through a project called "Juilliard Choral Book" and spearheaded by Judith Clurman, Juilliard's director of choral activities, the School has commissioned alumni

and Dan Lufkin, the event is to feature appearances by pianist Emanuel Ax, sopranos Renée Fleming and Leontyne Price, the Juilliard String Quartet, and many more distinguished Juilliard alumni.

Professional organizations from around the world will pay tribute to Juilliard in special dedicatory performances. The Aspen Festival and School, European American Musical Alliance, Fort Worth Symphony Orchestra, Minnesota Orchestra, Music Academy of the West, Seattle Symphony Orchestra and St. Louis Symphony Orchestra are among the organizations generously recognizing Juilliard's anniversary that year.

Special publications to celebrate the centennial include an annotated timeline of the School's history and a book about Juilliard's incomparable rare string instrument collection. The latter contains photography of more than 25 of Juilliard's most valuable and historic instruments, with a short essay detailing the history and characteristics of each.



**Above:** Lowell Liebermann has been commissioned to write an opera, titled *Miss Lonelyhearts*, for the Juilliard Opera Center.

**Right:** Eliot Feld. His work *Drumming*, set to music by Steve Reich, will be premiered by the Juilliard Dance Ensemble in September 2005.

Marvin Hamlisch, Laura Karpman, and Thomas Pasatieri; Howard Shore; and alumnus John Williams to compose brief choral pieces to be performed by the Juilliard Choral Union in April 2006.

Special educational and performance programs abound throughout the year. Steinway & Sons will present four master classes at Juilliard in the centennial season: two solo master classes, a piano trio chamber music class, and a special class on Beethoven's "Emperor" Concerto in January 2006, with Leon Fleisher coaching student pianists and conductors. Also in that month, the New York Festival of Song, under the direction of faculty member Steven Blier, collaborates with Juilliard to present an evening of 24 songs by 24 Juilliard alumni composers. Other special performances include the Juilliard Electric Ensemble at the Chelsea Art Museum and the Allen Room at Jazz at Lincoln Center, and a 90th-birthday celebration for composer and faculty member Milton Babbitt. Throughout the entire performance season, Juilliard will promote "Juilliard Century," an initiative to program notable works created since 1905 onto regularly scheduled concerts.

Juilliard will mount a festive gala on April 3, 2006, in a *Live From Lincoln Center* telecast. Chaired by Cynthia



Photo by Bruce Weber

The planning and support of the centennial would not be possible without the generous support of Lehman Brothers and its family of companies, the principal corporate sponsor of the centennial; Mr. and Mrs. Lester S. Morse Jr., centennial patrons of the Music Division; Stephanie and Carter McClelland, centennial patrons of the Drama Division; the Peter Jay Sharp Foundation; the Trust of Francis Golet; the Gladys Kriebel Delmas Foundation; the Howard Gilman Foundation; Roger Hertog; Sidney R. Knafel; Mont Blanc, and Steinway & Sons.

Visit Juilliard's Web site ([www.juilliard.edu/press](http://www.juilliard.edu/press)) to view a press release detailing the dozens of special centennial year events. □

*Christopher J. Mossey is the director of centennial planning and associate director of The Campaign for Juilliard.*




## Jerome Rose

**Founder/Director**  
International Keyboard Institute & Festival  
(July 17-31, 2005)

**Faculty**  
Sommerakademie Mozarteum-Salzburg  
(August 1-13, 2005)

**Faculty**  
Mannes College of Music

**President**  
Medici Classics Productions

Recordings of Jerome Rose are now available on  
 at Tower Records and the Juilliard Bookstore

M20012 Ludwig van Beethoven  
M20022 Franz Liszt

M20032 Franz Liszt  
M20042 Robert Schumann  
M20052 Frederic Chopin  
M20062 Robert Schumann

M30072 Franz Schubert

M30082 Franz Schubert  
M30092 Franz Liszt

*Sony Classical Infinity Digital*  
62388 Frederic Chopin

The Last Three Sonatas

Piano Concerti No. 1 & 2, Totentanz  
Rico Saccani, Conductor  
Budapest Philharmonic Orchestra

Transcendental Etudes

The Complete Piano Sonatas

The Complete Ballades & Fantasy

Davidsbündlertänze, Op. 6  
Kreisleriana, Op. 16

The Three Posthumous Sonatas  
& Wanderer Fantasie

Die Winterreise with Jon Fredric West, Tenor  
Sonata, Don Juan Fantasy, Mephisto Waltz

The Three Piano Sonatas

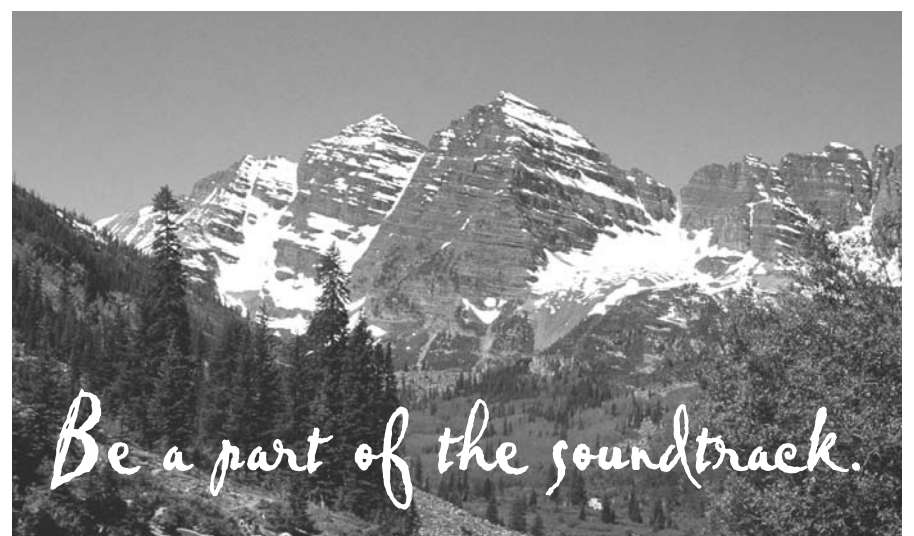
[www.mediciclassics.com](http://www.mediciclassics.com) • [www.jeromerose.com](http://www.jeromerose.com)

For further information, please contact Julie Kedersha at:  
MEDICI ARTISTS 229 W. 97th Street, Suite 1B - New York, NY 10025  
212-665-2446 (phone & fax) [info@mediciclassics.com](mailto:info@mediciclassics.com)



**July 17-31, 2005**  
Mannes College of Music

150 West 85th St., New York, NY 10024 • Tel: (212) 580-0210 ext.4858  
[www.ikif.org](http://www.ikif.org) • [info@ikif.org](mailto:info@ikif.org)



Nestled in the small town of Aspen,  
the Aspen Music Festival and School provides  
talented students outstanding performance  
opportunities with five orchestras, private lessons,  
chamber coachings with renowned artist-faculty,  
and more than 350 musical events  
to attend each summer.

Join us for a musical experience you will never forget.

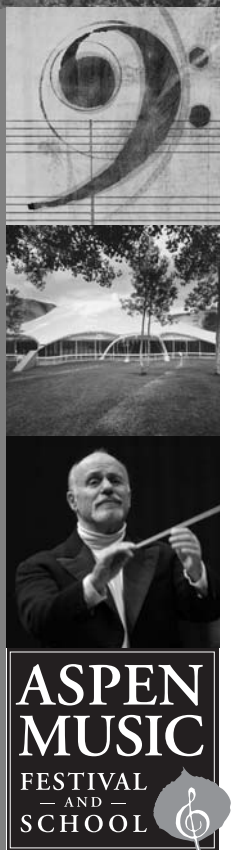
June 15 – August 21, 2005. Voice and composition  
programs apply by December 1, 2004.

All other programs apply by January 17, 2005.

970-925-3254 or

[www.aspenmusicfestival.com](http://www.aspenmusicfestival.com).

David Zinman music director Joan Gordon dean



**ASPEN  
MUSIC  
FESTIVAL  
— AND —  
SCHOOL**



# Look, Ma—No Hands!

By MARI KIMURA

A remarkable recital in Paul Hall this month will include organ, piano, and guitar music—but not a single human performer. Titled “RoboRecital” and presented by composition student J. Brendan Adamson, it will feature three robot performers: GuitarBot, a self-playing guitar; an automated pipe organ; and a Yamaha Disklavier, a modern player piano.

Before anybody frets, take note: Haydn, C.P.E. Bach, Mozart, Beethoven, and Cherubini are among the many composers who used “robots” of their time, including mechanical or automated, self-playing organs. The idea of composers bypassing performers is not new. Throughout history, composers have been intrigued by the idea that their music might pass directly to the listener, without being limited by the human hand or the interpretations of the performer. More

Music,” wrote: “Machines (if properly constructed and properly written for) are capable of niceties of emotional expression impossible to a human performer.”

An undergraduate composition major studying with Christopher Rouse, Brendan is also studying at Juilliard’s Music Technology Center, directed by Edward Bilous. This concert is the outgrowth of his independent study in computer music performance, which he has been pursuing with me with special permission to enroll in my graduate course.

Brendan’s interest is in acoustic instruments, electronically controlled. He explains that “while it may seem more practical to bypass the performer by relying on sampling or synthesis of sounds purely in the electronic medium, the automation approach retains the richness of the source acoustic instrument and offers the visual interest of a live instrumental performance.”

At the concert, Brendan will present his own works written for automated organ, Yamaha Disklavier, and GuitarBot, a mechanical robot created in 2002 by LEMUR (League of Electronic Musical Urban Robots). He will also present J. S. Bach’s *Die Kunst der Fuge*, BWV 1080, *Contrapuncti* Nos. 2 and 3, performed by GuitarBot, and Mozart’s *Allegro und Andante* (Fantasia in F Minor, K.608) written for self-playing organ. Although several

practical editions for human performer have been made, Mozart’s piece will be heard in its original form for self-playing organ on Brendan’s concert.

Another work to be presented on



LEMUR's self-playing GuitarBot extends performance capabilities beyond that of a human guitarist.

this RoboRecital, Brendan’s Two Studies for Player Piano (2002), was featured at this year’s Music at the Anthology Festival, produced by Philip Glass. Brendan writes in the program note: “The Disklavier is valued for its ability to record and repro-

duce a live pianist’s performance, but its ability to exceed the capabilities of a human performer have made it compelling to composers.”

Also featured will be Brendan’s Three Studies for Automated Organ (2004), written for the newly renovated and refurbished pipe organ in Paul Hall. Although it is an acoustic instrument, every function available to an organist at the console can be controlled by computer. Brendan writes, “Automating these functions not only overcomes problems of performer ability but more importantly allows for new sound possibilities that could not be reproduced by a live organist.”

I am also currently collaborating with LEMUR and using GuitarBot to perform *GuitarBotana*, my recent work for violin, GuitarBot, and interactive computer. We have been performing together at several international music festivals this year, and were featured on CNN *Headline News*. GuitarBot was created through the leadership of musician and engineer Eric Singer, LEMUR’s founder, with a philosophy to build robotic instruments that play themselves. GuitarBot is a stringed instrument that is designed to extend—not simply duplicate—the capabilities of a human musician. It can pick and slide extremely rapidly and responds to musical commands from a composed score or generated

Continued on Page 27

## CAREER BEAT

by Derek Mithaug

### Speaking Spontaneously

THE hardest thing I face in my professional career is being called upon to speak at a moment’s notice. The challenge is that I have a difficult time organizing my thoughts on the fly. I’m not alone. For most, speaking extemporaneously is difficult. You stand up from your seat, begin to mumble some words, hope that your voice doesn’t shake too badly, and look for a pleasant conclusion before eagerly returning to your seat. This ritual is usually followed by a mental replay of your performance. I call this the “replay factory” because you are likely be working overtime on it for several weeks.

There is a brighter side. You can actually employ strategies, learn techniques, and rehearse opening and closing lines to help you become more effective as a spontaneous speaker. What you gain from learning these tricks is greater confidence. When you have that confidence, you can begin to focus on the more important aspect of speaking, which is connecting with the audience. In this article, I’m going give you some professional speaking tips that will help you become an effective extemporaneous speaker.

The most difficult part of extemporaneous speaking is the transition from audience member to speaker. One moment, you are comfortably ensconced in anonymity; the next, you are the center of attention. With such a dramatic shift, it isn’t all that surprising that you might have some trouble getting started. This is what I call the transition. If you have a bag of tricks to help you move through the transition, then your actual speech stands a much better chance of succeeding.

The audience may not know you, or your voice. Long before they tune into what you are saying, they are adjusting to your appearance, your voice, and your tempo. Instead of launching into the topic you’ve been asked to address, use the transition time to establish

yourself. First, acknowledge the host or moderator, the audience, and finally the topic. You can do this by first thanking the host and the audience, then summarizing what has taken place over the past few minutes (or hours or days, if it is in a larger context). This can easily take 15 to 45 seconds—and that time is incredibly important, because it provides you some breathing room to gather your thoughts. It also gives you a trick that you can rely on in any circumstance to get comfortable with speaking. If you’ve been watching the recent presidential debates, you’ll have noticed that each speaker takes a moment to thank the moderator, audience, and sponsoring institution. Both the presi-

Whether presenting facts or opinions, connecting with your audience is the ultimate goal.

dent and the challenger are using a well-known method to hear their voices and get comfortable with the room, the audience, and the microphone before addressing the question.

During this transition, decide whether you are going to present “op-ed” material or *Dragnet* material. The term op-ed (opinion-editorial) refers to material that reflects your personal opinion. *Dragnet* material—as in “Just the facts, ma’am”—is about factual evidence that supports an argument. Most people find it easier to speak extemporaneously using an op-ed approach. Undoubtedly, you have an opinion about a variety of topics—and likely, you can quickly form an opinion on many more. You can usually tell when speakers are presenting op-ed material if they begin by sharing a personal story about themselves or about other people they know. Another indication is if they are giving you several reasons they believe that something is important (or not). With the op-ed approach, you will often hear the words “I believe.” This is compelling, if the story is potent and the conclusion obvious. If you decide to use an op-ed approach, you’ll want to make sure you don’t drag out the speech; keep it short and sweet. But, most important, the con-

clusion must be obvious even to a third-grader. Stories of questionable relativity and murky conclusions are a sure way to confuse the audience and guarantee a trip to the instant-replay factory.

The *Dragnet* approach is considerably more advanced. You must have a fairly commanding knowledge of the topic, and the ability to present three to five factual statements at any given moment. For topics that are in your immediate ambit, recalling factual material should not be too difficult. As you move farther outside of your knowledge base, you will be forced to use an op-ed approach.

The *Dragnet* approach is more credible if the speaker can draw a relationship between the facts and deliver a logical conclusion, while seeming to be speaking extemporaneously. I know of few speakers who can actually craft a sensational speech using the *Dragnet* approach with no rehearsal. Most speakers draw upon material that they have used before, thus appearing to be speaking extemporaneously—which can have an impressive effect on an audience.

Naturally, the best of all worlds occurs when you deliver a speech that intertwines both op-ed and *Dragnet* material. This is actually easier than it appears. As you develop confidence in your speaking abilities (usually through the op-ed approach), you will begin to add factual material to your repertoire. In your daily routine, you will find yourself beginning to mentally record quotes, newspaper stories, and research reports that support your opinions. The more speaking you do, the more you will find yourself looking for material to support your claims. It’s at this point that you will no longer look for excuses to sit down. Instead, you will focus on the facts and opinions you most want to convey to the audience.

For an opportunity to begin practicing your extemporaneous speaking skills, please join us on November 11 at 12:30 p.m. in Room 241 for a special Speaking Up Club meeting. For more information, please contact Joseph Bartning at (212) 799-5000, ext. 7313. □



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



# New Program Brings Composers and Performers Together

By NADIA SIROTA

I'VE always been excited and fascinated by the idea of working with living composers on brand-new compositions. As I contemplated the prospect of starting a new degree program at Juilliard after four years as an undergraduate, I started thinking about how I could gain more experience working with composers and preparing new works, and how I could make this type of experience more accessible for more students.

I spoke with many faculty members about ways in which students could work with composers within the Juilliard community, and was thrilled by how receptive people were to the idea. Encouraging this type of interaction seemed to be a common goal. Creating a synthesis of ideas that grew from these conversations, I worked with Nora Kroll-Rosenbaum, director of the Composers' Forum, and Bärli Nugent, assistant dean and director of chamber music, to create a program called Juilliard Plays Juilliard. October 11 marked the debut of this ensemble, dedicated to the study and performance of new music by Juilliard com-

posers' works). The most obvious forums for this type of collaboration are the composition department's concerts (five of which are scheduled this year). In addition, Juilliard Plays Juilliard participated in the New York-Budapest Twin Concerts and will play in ChoreoComp, the Composers' Forum (wherein they will provide live examples of featured guest com-

ment—which, before the birth of this project, was something I knew very little about. I am grateful for the chance to work one-on-one with my peers and look forward to the possibilities this project will bring."

For many performers, J.P.J. represents the first time they have really worked with a composer. Fourth-year violist David Lau had this to say about

difficult for new students. In addition to facilitating this process, J.P.J. also aims to afford composers the luxury of writing simply for the instruments they want, and not just the instruments they can easily find. Many composers have expressed their gratitude for this program. First-year master's student Jonathan Keren said, "I was surprised to see how many people wanted to take part in this project; this is the kind of support that every composer dreams of!"

It is hoped that support and interest for this program will only grow, along with its performance and collaborative opportunities. Fourth-year composer Jude Vaclavik said, "It is easy for performers to continue playing the familiar music of the past, over and over again, and forget the new music of our generation. J.P.J. is a great opportunity for Juilliard students to compose and perform new music with vitality and enthusiasm. We are the future of classical music, and J.P.J. instills in us the importance of looking forward, providing the bridge for successful collaborations between composers and performers."

In this age of concern over the future of classical music, it is more important than ever for performers and composers to collaborate. Connecting to the music of one's own generation is an invaluable experience. We hope that Juilliard Plays Juilliard will help spark a significant, ongoing dialogue between creator and interpreter.

Future Juilliard Plays Juilliard concerts are scheduled for November 15, January 19 and 31, March 28, and April 11 ... watch Juilliard's Calendar of Events for details. □

Nadia Sirota is a master's student in viola.

**"It is easy for performers to continue playing the familiar music of the past, over and over again, and forget the new music of our generation. Juilliard Plays Juilliard is a great opportunity for Juilliard students to compose and perform new music with vitality and enthusiasm."**

posers' works), and on various chamber music recitals.

J.P.J. follows on the heels of the addition last spring of composers' works to the offerings of the chamber music program. At the beginning of last year's spring semester, six chamber music ensembles studied works by Juilliard faculty members with the composers of those works. Nugent later noted that "students and faculty alike found this interaction to be rewarding and revelatory, impacting on their artistic development in the repertoire of all eras."

The student response to J.P.J. has been outstanding. Within weeks of announcing this program, more than 80 performers had signed up. Third-year percussionist Michael Caterisano, who premiered Darien Shulman's *Panic Flourish* on October 11, said of the experience, "J.P.J. has given me a unique opportunity to better understand what is happening in the Juilliard composition depart-

ment—working with Jan Duszynski on his viola trio, *frequency*. "Preparing for this first J.P.J. concert has turned out to be a wonderful experience. Not only have I had the opportunity to play with fellow students that I might not otherwise have had the pleasure of working with, but, for the first time, I was able to learn firsthand what the composer intended when he wrote this piece. Rehearsing pieces with composers at hand, waiting to give advice, is an eye-opening experience that I am thankful to be a part of."

In the past, when a Juilliard composer put a piece on a departmental recital, he or she had the sole responsibility for finding players. While assistance was available within the department, it was often difficult to secure performers who were both interested in playing new music and available for the concert. Also, this paradigm relied on a familiarity with many Juilliard musicians—easy for veteran composers, but particularly

**Juilliard Plays Juilliard**  
**Paul Hall**  
**Monday, Nov. 15, 8 p.m.**  
  
**Free; no tickets required.**

posers (with an emphasis on the interaction of composers and performers).

The mission of this ensemble is simply to unite performers who would like to work on new compositions and organize them, so that it becomes relatively simple for composers to find players to perform

## TIME CAPSULE

by Jeni Dahmus

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

**1945** November 23-24, a festival of three concerts of music by Paul Hindemith was held in celebration of the composer's 50th birthday. Hindemith conducted the final program, which consisted of *Hérodiade*, Five Songs on Old Texts, and Theme With Four Variations (*The Four Temperaments*). Among the festival participants were violinist Isaac Stern, the Budapest String Quartet, contralto Enid Szanthy, flutist Samuel

### Beyond Juilliard

**1945** November 21, Sergei Prokofiev's opera-ballet *Cinderella*, choreographed by Rostislav Zakharov, was premiered in Moscow. Olga Lepeshinskaya and Mikhail Gabovich danced the two leads.

**1958** November 6, Maria Callas was dropped from her Metropolitan Opera contract by manager Rudolf Bing after a disagreement over performances for the next season.



The Siamese Music Ensemble, featuring Boonyong Katekong (front left) and Bruce Gaston (front middle), visited Juilliard in 1988.

Baron, cellist Madeline Foley, a chorus from the Institute of Musical Art, a chamber orchestra from the Juilliard Graduate School, and pianists Bruce Simonds, Rosalind Simonds, Jane Carlson, and Alexander Zakin.

**1958** November 4, composer Karlheinz Stockhausen spoke at Juilliard on "New Instrumental and Electronic Music."

the Siamese Music Ensemble from Bangkok presented a workshop and performance at Juilliard, one day before their official American debut at the Asia Society. The virtuoso group, formed by Boonyong Katekong in the 1950s, was dedicated to the performance of ancient Thai music and the creation of new works through modern instruments and techniques. □



Jeni Dahmus is Juilliard's archivist.

**1971** November 12-13, the Juilliard Dance Ensemble performed a special program of premieres. Anna Sokolow's *Scenes From the Music of Charles Ives* and José Limón's *Revel* (music by Elizabeth Sawyer) were presented in their world premieres, and in honor of Ted Shawn, Limón's *The Unsung* was given its first New York performance. The concert also included Martha Graham's *Diversion of Angels* (music by Norman Dello Joio). James Conlon conducted the Juilliard Repertory Orchestra.

**1988** November 11,

WORDS

without

SONGS

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

Sometimes

By Emily Oldak

I speak and think and want to do do do but then there I am on the couch looking at the TV staring day-dreaming a potato. I want to sew up my clothes with holes and put order to my room and know exactly what I'm feeling. I want to read the paper and expand my vocabulary. I don't want to be confused confused confused battling this or that decisive need to make a choice. I can't always be right I'm allowed to fail, right? A little bug deep down pushes on my guts and brings them up to my mouth sewn shut shut shut. I want to speak how I feel what I feel know who I am am I am am I am what am I? I am a girl I think or was I supposed to be a boy hairy scared of being ugly hideous eyes staring on the metro in Paris.

Emily Oldak is a fourth-year dance student.

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

STEFANO SCODANIBBIO,  
DOUBLE BASS

MASTER CLASS  
IN MORSE HALL

NOVEMBER 18,  
2:30-5 P.M.



Linda Mark  
Cover photograph for The Flutist Quarterly

Andrew Fingland  
Photographer  
(917) 783-2166

# Liberal Arts Welcomes 2 New Faculty Members

By LISA ROBINSON

ONE of the most important early efforts of The Campaign for Juilliard came to fruition in December 2000, when Juilliard was awarded a \$500,000 challenge grant from the National Endowment for the Humanities—the first award Juilliard had ever received from the prestigious organization—to establish an endowment to fund two new, full-time faculty positions in the Liberal Arts Department. The lengthy process of applications (Juilliard's first request in 1999 was declined), meeting the 3:1 matching requirement, patiently waiting to receive installments, and conducting two searches has at last been happily concluded with the appointments of Dr. Gonzalo Sánchez and Dr. Renée Baron.

Strengthening Juilliard's humanities program has been one the leading priorities of President Joseph W. Polisi's administration, and the addition of two full-time Liberal Arts faculty members represents a milestone in that effort. Juilliard is especially fortunate to have attracted two exceptionally engaging and well qualified scholars whose areas of specialization complement those of their new colleagues so well.

Dr. Sánchez holds a Ph.D. in history from Columbia University, where he also completed his undergraduate degree in philosophy and history. His research focuses on modern European history and the visual arts. The author of numerous articles and papers, Dr. Sánchez has published two books: *Organizing Independence: The Artists' Federation of the Paris Commune and its Legacy, 1871-1889* (The University of Nebraska Press, 1997) and *Pity in Fin-de-Siècle French Culture: Liberté, Egalité, Pitié* (Praeger, 2004). Before coming to Juilliard, he taught at Columbia University, Touro College, CUNY's York College, and Boston University. Dr. Sánchez is fluent in Spanish and French.

Dr. Baron, a specialist in African-American and Caribbean literature, received a Ph.D. in American studies from George Washington University and an M.A. in Afro-American studies from Yale University. She completed her B.A. at Amherst College, and also studied as an exchange student at L'Institut d'Etudes Européennes in Paris. Her extensive teaching experience includes seven years as an instructor at Howard University and seven years

as an assistant professor of English at Hofstra University. She has presented papers at conferences in the U.S., Paris, Belize, and the French West Indies, and authored several articles and reviews. She is currently writing a book on the relationship between African-Americans and Caribbean immigrants during the Harlem Renaissance.

As the first of the two appointments, Dr. Sánchez has taught in Juilliard's Liberal Arts Department since the fall of 2001, when he was hired on a part-time basis. He became a full-time faculty member in 2003-04,



Top: Renée Baron and her husband, Paul Donatich, at their wedding in Chappaqua in July 2003.

Bottom: Gonzalo Sánchez

when funds from the endowment were sufficient to support the position. Dr. Baron joined Juilliard's Liberal Arts Department as a full-time faculty member this fall.

Asked about how courses in Juilliard's core humanities program compare with those in other institutions where they've taught, both Dr. Baron and Dr. Sánchez agreed that Juilliard's curriculum is unusually wide-ranging. As Dr. Sánchez notes, "Juilliard's curriculum tends to be more broad—not chronologically, but culturally and thematically. The fact that three of the four required seminars involve a lot of Asian thought creates a more global inclusiveness. The Art and Aesthetics course is far different from anything I've taught, as it speaks to Juilliard students as performing artists, but each instructor has the flexibility to address his or her own aesthetic preferences and view-

points." While his scholarly work is informed by a lifelong interest in the visual arts, Dr. Sánchez is also an avid classical music fan who particularly enjoys the late 19th century and early 20th century as a "time of such rich innovation." He notes further that one of the things he most appreciates about teaching at Juilliard is the opportunity to "switch roles from teacher to student, moving from the front of the classroom to the back of the audience and learning as I watch my students do what they do best."

With her expertise in literary traditions that have not previously been fully incorporated into Juilliard's curriculum, Dr. Baron also brings a fresh perspective to the School's Liberal Arts Department. Although her mother is from Trinidad and her father was raised in that country, Dr. Baron indicates that her interest in Caribbean literature and Caribbean-American identity stems as much from a natural extension of African-American studies as from an "autobiographical impulse." In addition to her passion for literature, Dr. Baron has a keen appreciation for the performing arts, fostered in part by several years of piano lessons, ballet and tap dance study, and experience singing with the Amherst College Choir. Although she has only been at Juilliard a few weeks, Dr. Baron says that she has already been deeply impressed by her students' discipline, but observes that their commitment to performance studies means that "I have to work extra hard to keep them interested so they don't think they should be practicing instead!"

The appointments of Dr. Baron and Dr. Sánchez represent one of the highlights of the June Noble Larkin Program for the Humanities, a multi-faceted initiative devoted to strengthening Juilliard's humanities program. Originally known as the Program for Educational Development, the program was renamed in recognition of trustee June Noble Larkin's extraordinary generosity in funding the entire \$10 million initiative through two grants from the Edward John Noble Foundation. The matching requirements for the National Endowment for the Humanities' challenge grant were fulfilled through a portion of one of those two grants, and as a result of these special circumstances, the original goal for this component of The Campaign for Juilliard was actually surpassed by \$500,000! Juilliard remains deeply grateful to both organizations for the opportunities made possible by their generous assistance. □

Lisa Robinson is senior writer for special projects and proposals.

Musika Records, Inc.

PRO AUDIO RECORDING SVCS

DIGITAL EDITING & MASTERING

DVD, CD & CASSETTE REPLICATION

"We Specialize in Classical Music"

COMPLETE PACKAGES • WWW.MUSIKARECORDS.COM

Call (212) 554-4019



CD AND DVD  
RECORDING SERVICES

- \* 9-foot Hamburg Steinway Grand Piano "D"
- \* SoundProof Studio - Top-of-the-Line Equipment
- \* Video/Audio Offered; Creation of CD and DVD
- \* Contact Us At 917.715.8755 For Availability

- \* On-site Service Available
- \* 25 Years of Experience
- \* Sonic DVD/CD Mastering
- \* Located in New York City

SHRINK

From the Counseling Service

RAP

Long-Distance Loving

Dear Shrink Rap:

Being away from home is very difficult for me, especially regarding my relationship with my boyfriend. Besides missing him and my other friends back home, I feel guilty about meeting new people and going out with them. As hard as we try to keep our long-distance relationship together, it is becoming more and more difficult. What should I do?

—Conflicted and a Little Afraid

Dear Conflicted and a Little Afraid:

Being away from home and leaving behind a relationship, a family, and friends is extremely difficult for most people. Attending college away from home is a time when a drive toward new experiences and a pull toward older, known and more comfortable experiences are in conflict. On the one hand, the prospect of new experiences is a source of excitement; on the other, it can bring up feelings of anxiety and loneliness.

It might help to think of this as a time of exploration: There are new friendships and new places to explore, and there is a lot about yourself and your feelings to discover. It is important for you and your boyfriend to communicate openly about what each of you is experiencing and feeling. One healthy way of looking at the distance between you is that it gives each of you the opportunity to learn something about the other that you would not discover if you were in close proximity. Some relationships deepen when distance makes two people realize the ways in which they had taken each other for granted. Consider communicating with your boyfriend through letters. This can work to reveal more about a person's qualities, values, dreams, hopes, and concerns than trying to always have meaningful conversations on the phone, which can end up being frustrating and confusing.

Long-distance relationships require patience and a resolve to focus on the present. It is important to really listen, to hear each other's hopes and needs. Sometimes sharing new experiences can be challenging in a long-distance

relationship. For example, you may meet new friends that you want to tell him about, or you may have a particularly wonderful thing happen here at Juilliard that you want to share with your boyfriend. Hearing these things may at first be hard for him, because he is not part of your new life here. He might need to be reassured that you still care for him and that you are interested in what he is doing. Similarly, you may need to know that he misses you even though you are excited about things you are experiencing at School.

The new people you meet here do not have to replace your old friends. It is possible to meet new people and stay in touch with friends and significant others back home. You may find that, because you and your boyfriend are having daily experiences that are so different, you feel you have nothing in common anymore. That can be a scary realization, and it is a hurdle that even couples who have no distance between them sometimes encounter. Again, honest communication is critical, and the two of you can reevaluate your relationship and its future if you think that the differences are simply too great.

Long-distance relationships are tough, but not impossible. Any relationship takes a lot of hard work, and if you are both willing to be patient, honest, and committed to doing the work, you have a better chance of making this a successful endeavor.

If you feel that you would like to speak further about this with a professional counselor, please don't hesitate to call us at the Counseling Service. We are located in the Rose Building on the 22nd floor. We have walk-in hours on Monday from 6-7 p.m., Tuesday from 6:45-7:45 p.m., and Friday from 1-2 p.m. You can also call (212) 769-3918 to set up an appointment.

*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.*

2004-05 C.V. STARR DOCTORAL FORUMS

Juilliard students, faculty, and staff are invited to attend the 2004-05 Doctoral Forums. The schedule for the forums, which take place in Morse Hall from 5 to 6 p.m., is as follows:

**Tuesday, October 26, 2004:** Paul Walker, "The Fugue d'Ecole and the Fugues of Bach: Toward an Understanding of Fugal Pedagogy in the 18th and 19th Centuries."

**Tuesday, November 2, 2004:** Rufus Hallmark, "Putting Words in Schumann's Mouth: The Analyst (or Editor) as Ventriloquist (the Case of *Frauenliebe und Leben*)"

**Tuesday, February 1, 2005:** Professor Frederic Fehleisen (The Juilliard School), "The Other Theme in Bach's D minor *Ciaccona*."

**Tuesday, February 8, 2005:** Professor Davitt Moroney (The University of California, Berkeley), title to be announced.

**Tuesday, March 22, 2005:** Stephen Hinton (Stanford University), title to be announced.

**Tuesday, April 19:** Lionel Party (The Juilliard School): "For What Instrument Did Scarlatti Compose His 550 Sonatas?"

Open to pianist born on or after December 31 1977.  
One prize awarded : CHF 20'000.-  
Final concert with the Orchestre de Chambre de Lausanne  
conducted by Lawrence Foster.

VEVEY  
Suisse — Switzerland — Schweiz

02/09-13/09 2005

Clara Haskil

International Piano Competition  
xxi concours

REGISTRATION DEADLINE 30/04/2005

Registration and Information  
Concours Clara Haskil - rue du Conseil 31 - cp 234 - 1800 Vevey 1 - Suisse  
T +41 21 922 67 04 - F +41 21 922 67 34  
clara.haskil@bluewin.ch - www.regart.ch/clara-haskil

TWO SUPPORT GROUPS OPEN TO ALL  
JUILLIARD STUDENTS

The Juilliard Counseling Service is offering two new six-week support groups open to all Juilliard students:

Coming to Terms With the Death of a Parent

The death of a parent is a loss unlike any other. When this occurs while we are still young and wanting that parent to share all the good things that life still has in store for us, it can be especially painful. As each milestone occurs in our life (e.g. acceptance to Juilliard, graduation, professional success, marriage, children) we re-experience yet another aspect of that loss. Meeting in a group with others who have suffered a similar loss can provide solace and a sense of closeness resulting from feeling truly understood.

This group will meet on Wednesdays at noon (starting on Oct. 27) in the big counseling room on the 22nd floor of the residence hall. Refreshments will be served.

Beyond Stigma—Spirituality in the Gay, Lesbian, and Bisexual Experience.

This group will deal with issues of sexuality, feelings of acceptance, rejection, and pride in the many areas of the lives of the participants. A safe environment will be provided for students to discuss and explore feelings related to the gay, lesbian, and bisexual experience through group discussion and through spiritual texts that point to acceptance and infinite worth of each individual.

Many students deal with stress related to the requirements at school, leaving home, and issues related to interpersonal relationships. The group will attempt to address these concerns, together with issues of sexual identity.

This group will start on Monday, October 25, and will meet at 7 p.m. in the big counseling room. Refreshments will be served.

Students should call ext. 370 to reserve a space or to speak with a therapist about these groups.



# Visiting Artists Offer a Choreographic Collage

Continued From Page 1

since 1990. *Buzz* magazine wrote in 1997: “Dancer, choreographer, singer—Brenner is that rare contemporary performer who can do it all.” Brenner sings in rehearsal, and it is not at all unpleasant; her strong, sweet voice carries the dancers easily through her movement.

The first-year dancers have known each other only a few weeks, and Brenner has known them even less time. She decided the best way to approach the project was to re-envision her company’s signature piece, *heartSTRINGS*, and use that work as a “way in.” She will be expanding the work and adding an original section, just for this class.

At first, Brenner was apprehensive about working with such new students, concerned that they might be uncomfortable with the complex partnering. Instead, she found most of

them to be quite at ease. Of the freshmen, she says, “They’re just that: ‘fresh’—open to new ideas. ‘I could do anything with them,’ she adds. “They have a nice rapport with each other and understand and hear music well.” She knows the dancers are physically capable of advanced and complicated movement, but would rather have them focus on being sensitive to each other, and being precise and articulate in a more “grounded and rounded” way. “In the piece, the dancers are always in relationship to each other; it’s always about wanting human contact.”

## Susan Marshall and the Class of 2007

SUSAN MARSHALL is as interested in learning about her dancers as she is in the final work; they are the same thing. Marshall, a Juilliard alumna, requires that her dancers be

involved in the creative process. By watching videos from their previous year, Marshall discovered that they had a penchant for “extreme partnering” and for extended, stretching movement. The piece will reflect this; she is interested in what works best for them.

Through structured improvisations, the dancers come up with the “seed material.” Marshall then becomes a master orchestrator, culling the best of this movement and shaping it to fit her vision of the piece. Much of the rehearsal is spent improvising in small groups. Marshall goes from group to group, offering advice, focusing their efforts, and suggesting possibilities they don’t yet see. The room is rife with laughter, near collisions, and a lot of “let’s do that again!”

The time and energy that Marshall is devoting to these students seems almost unlikely, considering her extensive biography. In addition to the pieces created for her own acclaimed company, Marshall has created many works for such companies as the Boston Ballet, Frankfurt Ballet, Lyon Opera Ballet, and Montreal Danse. She has received a MacArthur Fellowship, five National Endowment for the Arts Fellowships, the *Dance Magazine* Award, a Guggenheim Fellowship, and two Bessies (New York Dance and Performance Awards for outstanding choreographic achievement).

Marshall says this process has been challenging for her as well. She is not used to working with such a large group—especially of unfamiliar people, or so quickly. The piece “could look like a very dance-oriented classical construction but, because of the way it’s being presented, will have a metaphorical resonance.” Marshall is known for combining pedestrian movement and narrative themes, all with a formal eye. Allan Ulrich of *The San Francisco Examiner* wrote, “Marshall elevates nontraditional dance movement as far as she can take it, while retaining a strong sense of architecture and preserving an almost palpable emotional edge.”

## Ronald K. Brown and the Class of 2006

RONALD K. BROWN is facing the mirror, repeating a movement phrase over and over again, each time making subtle changes and adding on to the dance sentence. Behind him the dancers are following along, picking up the details of the movement a little at a time, watching intently as they follow his rhythm. There are no counts to shout out over the music. He has a quiet voice, and manages to create and teach

the movement without any unnecessary words. “The movement text is here and everyone can come to it—climb into it, rather than putting it on.”

There are two clear steps Brown



Photo by Rosalie O'Connor



Photo by Rosalie O'Connor

takes as he is creating a dance. First he creates the vocabulary, which everyone learns. He then shapes it into a piece, rather than creating the movement and the structure simultaneously. The piece, he says, “felt like a conversation, like a duet”—for 24 dancers.

# Battle Music

By JOHN MACKEY

I was lucky to meet Robert Battle shortly after I graduated from Juilliard, and I’ve been his parasitic composer ever since. Whenever Robert has a commission, I do whatever I can to ensure that I can write the score, whether that means sending letters to sympathetic ears to beg for funding (difficult), or pestering Robert to apply for a grant (almost impossible).

By my count, this new piece is the ninth work on which Robert and I have collaborated. The first collaboration, *Damn*, was—like the new piece for the senior class—a percussion work. (Robert and I both like drums. Really loud drums. Quiet drums are okay, but at some point, it’s crucial that they become excessively loud.)

*Damn* was a short piece—only about four minutes long. The new piece, though, is more than 12 minutes long, and I quickly realized that it’s difficult to write a single-movement, 13-minute piece for percussion alone. Then there was Robert’s initial idea of the “dancers as a choir.” This sounded like a great idea—until I tried to write majestic, choral-like music for percussion. So the piece had its challenges.

Fortunately, the percussionists at Juilliard are the best around, and Dan Druckman, the director of the Juilliard Percussion Ensemble, agreed to devote a lot of rehearsal time to this rather tricky score, which they’ll be playing live, onstage with the dancers. (Dan even scheduled a “music-only” performance of the work the week after the dance performances, on November 24 in Alice Tully Hall on the

Wednesdays at One series.

The process has been great, as it always is with Robert. There was one moment early in the rehearsal process that encapsulated why I prefer to collaborate with other artists. The music is really just sustained tones for the first 90 seconds ... and then, *finally*, there’s a traditional minor chord in the marimbas. I pointed it out to Robert—that, to me, that isolated chord felt like a “moment”—and on the spot he rethought what he was originally intending for that measure, and instead created an image that perfectly complements the moment. (The dancers, spread around the stage right before this chord, all suddenly move together to form an image like that church choir



Photo by Preston Schiebush

John Mackey

that Robert first envisioned.)

All I did was say, “I like this measure, ’cause the music changes a tiny bit here, and it’s kinda pretty”—and Robert immediately visualized something subtle but beautiful. It’s hard to describe, but it was amazing.

I’m lucky to work with him. Plus, I’m lucky that the Juilliard percussionists can play really, really loud. □

Composer John Mackey earned an M.M. from Juilliard in 1997.

New Dances at Juilliard  
Edition 2004  
Juilliard Theater  
Thursday, Nov. 11–  
Sunday, Nov. 14

See the calendar on Page 28  
for details.

For further information  
on the choreographers,  
visit their Web sites:

[www.janisbrenner.com](http://www.janisbrenner.com)

[www.susanmarshallandcompany.org](http://www.susanmarshallandcompany.org)

[www.ronkbrown-evidence.org](http://www.ronkbrown-evidence.org)

[www.battleworks.org](http://www.battleworks.org)

The dancers have all performed the work as a duet, and he adds and recasts based on their interaction. Eventually the dance will incorporate two casts of 12.



Photo by Rosalie O'Connor



Photo by Nan Melville

**Clockwise from top right: Janis Brenner demonstrates a move for the class of 2008; Robert Battle in 2001, rehearsing his work *Base Line* with Juilliard students; Ronald K. Brown dances with the junior class; Susan Marshall in rehearsal with the sophomore class of dancers.**

The vocabulary comes from Brown himself, as well as from traditional dance and American Sign Language. There are gestural passages that literally mean “remember,” “everyone,” and “peace.” The sign for peace is similar to that which a child would make to evoke a gun: index finger pointed outward to take aim. The dancers, for moments, seem to become soldiers with rifles. The piece, Brown says, is about “mourning for the people we have lost, resurrecting them and reminding us that the final destination is peace.”

Traditional forms and spiritual ideas have long been a major theme in Brown’s work. He started his company, Evidence, in 1985 and has since received numerous awards and fellowships including a Guggenheim Fellowship, National Endowment for the Arts Fellowship, New York Foundation for the Arts Fellowship in choreography, a Bessie, and a Black Theater Alliance Award. In 2000 he was named Def Dance Jam Mentor of the Year. He has created work for the Alvin Ailey American Dance Theater,

Ailey II, African American Dance Ensemble, Cleo Parker Robinson, Dayton Contemporary Dance Company, Def Dance Jam Workshop, and Philadanco. Sarah Kaufman of *The*

upcoming collaboration, *Love Stories*, with Judith Jamison and Rennie Harris to the music of Stevie Wonder), Ailey II, Dallas Black Dance Theater, and the 50th anniversary of Juilliard’s Dance Division in 2002. His company, Battleworks, was founded in 2002, and has a full touring season in the spring and a summer season at Dance Theater Workshop.

The piece he is choreographing for this project is physically exhausting. The dancers are panting after a particularly grueling passage, but eager to do it again. Battle is not afraid to take dancers to an exceptionally physical place, and is known to push movement to the edge of what dancers are capable of.

The piece begins with “ice images” in both the movement and music, clean and detached, and then gets “warmer,” more “human,” with more movement.

Battle is attracted to the image of a pressure cooker. The dancers build movement and then—when they can’t possibly move any faster, any more frenetically—they will have to stop.

He has worked several times with the composer of this piece, John Mackey (see article on Page 18). Battle has a keen interest in music and describes himself as a frustrated singer. In rehearsal, he follows and choreographs from the music score. During a rehearsal break, he sits down to play the piano, his large hands sweeping along the keys. Some of his ideas for the choreography are inspired by Verdi’s Requiem; he likes the idea of the chorus on bleachers at the rear of the stage, their voices soaring out into the space.

Besides presenting an opportunity for every dancer in the division to rehearse and perform new work, New Dances also serves as a building block for the future. Some of the Juilliard dancers may be inspired to work with one of these artists after graduation—and if that attraction is mutual, the choreographer will already be aware, in an intimate way, of that dancer’s talents. □

*Sarah Adriance, who graduated from Juilliard’s Dance Division in 1995, is associate director for dance admissions and coordinates the Summer Dance Intensive.*

**Robert Battle and the Class of 2005**

ROBERT BATTLE commands the dance studio with humor, interrupting himself to tell a story that leaves the dancers in stitches. He is a deceptively keen storyteller, musician, and dancer. As a choreographer, he knows exactly what he wants but allows the dancers to arrive at that point with him. He shows them movement and, as they repeat it back to him, he notices small differences in their performances that inspire him to adapt the movement in another direction.

Battle graduated from Juilliard in 1994, a recipient of the Princess Grace Award and the Martha Hill Prize. While a dancer with the Parsons Dance Company, he began his life as a choreographer, first setting his work on the company in 1998. He has since been commissioned to choreograph works all over the U.S., including for Hubbard Street 2, Alvin Ailey (an

# THE JULLIARD BOOKSTORE

**Lincoln Center’s Best Kept Secret!**

**New York's Largest Selection of Classical Sheet Music, Music, Drama, and Dance Books, Imprinted Apparel, Libretti, Software, Historic and Modern CDs, DVDs, and Videos**

60 Lincoln Center Plaza, New York, NY 10023  
(212) 799-5000 x237 Fax: (212) 799-0469  
OPEN: Monday - Thursday 9:30 - 7:30 Friday - Saturday 10:00 - 6:00  
Visa, MC, and Amex  
Web site: bookstore.juilliard.edu • E-mail: bookstore@juilliard.edu



## Tanglewood


TANGLEWOOD MUSIC CENTER

### 2005 Auditions

CONDUCTING & VOCAL PROGRAM  
APPLICATION DEADLINES  
NOVEMBER 12th

NEW YORK CITY VOCAL AUDITIONS  
November 30 to December 4  
*Apply early  
auditions are first-come, first-served*

VISIT [www.bso.org](http://www.bso.org)  
E-MAIL [tmc@bso.org](mailto:tmc@bso.org)  
PHONE 617.638.9230  
FAX 617.638.9342



## KNEISEL HALL CHAMBER MUSIC FESTIVAL

June 26-August 14, 2005  
**Blue Hill, Maine**  
**Seymour Lipkin**  
Artistic Director  
A Scholarship Festival


“There is no place like Kneisel Hall. Its intimacy, the dedication of its faculty, the wonderful faculty-student interaction, and the commitment of the school to chamber music all make it unique.”  
**Ronald Copes**  
The Juilliard String Quartet

“Kneisel Hall is heir to a rich tradition. On behalf of my colleagues, I extend to young musicians everywhere a warm invitation to help continue this tradition: to join us in peaceful and beautiful surroundings for a summer of dedicated and joyous music making.”  
**Seymour Lipkin**

PO Box 648 Blue Hill, ME 04614  
207 374 2811 (phone and fax)  
[festival@kneisel.org](mailto:festival@kneisel.org)  
[www.kneisel.org](http://www.kneisel.org)

## HEADSHOT SPECIAL

# \$ 199



**DAVID BEYDA STUDIO**  
140 WEST 32ND ST.  
(212) 967-6964  
[WWW.DAVIDBEYDA.COM](http://WWW.DAVIDBEYDA.COM)

JUILLIARD

PORTRAITS

Carole Adrian

Assistant to the Vice President for Academic Affairs

*A native of Mobile, Ala., Carole Adrian has lived in New York for three decades, and says she is still not used to the cold weather. Prior to coming to Juilliard, she worked at Columbia Artists Management, Inc. and its subsidiary, Community Concerts, Inc.*

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

Eight years; what I remember most vividly is that my boss and I discovered we share the same birthday. I also recall thinking I absolutely would never be able to find my way around the third floor—and eight years later, I sometimes still feel like I need to leave a trail of breadcrumbs behind me!

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

Board member; I'd like to see how Juilliard's future is shaped, and I would learn a great deal from the level of the discussion.

**If out of the blue your boss said to take the day off, how would you spend your free time?**

I'd go to a favorite museum, like the jewel-box-sized American Museum of Folk Art; or I'd go to a foreign film, or browse in SoHo, or dream among the stacks at the Strand Bookstore—or just enjoy being a “tourist” in an unfamiliar neighborhood.

**Do you have a background in music, dance, or drama? Are you actively pursuing it?**

I have a degree in applied voice, and am a lapsed lyric-coloratura. Although I was a regional winner in the Metropolitan Opera auditions and “dipped a toe” into the professional performing waters, I quickly realized that life on the stage was not for me—but it was a fabulous experience to have the opportunity to pursue my dream.

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

I usually choose 19th-century ballet and opera. I love the opulence of the sets and costumes; the outsized emotions; and especially, their calming sense of order and direction. I also find these works to be a fascinating window back in time. (But when I go to a story ballet, it takes me most of the first act to get used to the idea that no one is going to sing!)

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

Collecting antique buttons! (A surprisingly popular hobby, with 4,500 members in the National Button Society—really, I'm not making this up.) It's a wonderful way to explore history, social history, and the decorative arts.



Carole Adrian with a furry friend at the Westminster Kennel Club dog show at Madison Square Garden.

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

Any trip that combines antiques with frequent stops for ice cream qualifies as “the best vacation I ever had.”

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

I haven't accomplished it yet! But at some point, I would like to teach adults to read, and I can't imagine anything that would make me more proud.

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

That I will voluntarily watch pro football on TV, and that I have never been served more turnip greens than I can eat.

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

I love how “alive” it is; I often think of it more as a person than as a city!

**What is your dream job?**

Philanthropist. Among other things, I could then find a way to support getting our most highly qualified people into all levels of the teaching profession and keeping them there—critical for our country's future.

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

Two things: Jhumpa Lahiri's *The Namesake*, an exquisitely perceptive look at people caught between two cultures, and a recent biography of Victorian photographer Julia Margaret Cameron.

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

It is a privilege and a joy to be part of the Juilliard community.

Joel Sachs

Music Faculty

*A New Haven, Conn. native who has been on the faculty since 1970, Joel Sachs directs Juilliard's Focus! Festival, the New Juilliard Ensemble, and the new-music group Continuum. Known for contemporary music, he also performs a vast range of repertoire as a conductor and pianist, and served as the first chairman of Juilliard's music history department. Sachs holds degrees from Harvard and Columbia, and is currently writing a book on composer Henry Cowell.*

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

That's a hard one ... it seemed just to happen inexorably when I was around 11. But I tried a premedical science major in college for about a year and a half, until I realized that I would be happy never to set foot in a lab again—at least, not for credit.

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

Ray Lev, my piano teacher from the age of about 10 to 16. She was a magnificent musician, with extremely



Joel Sachs with German artist friends Eva (left) and Adele, Berlin 2004.

high standards, who was very famous in the 1950s until Senator McCarthy put her out of business. Apart from all that I learned about music, I witnessed a whole world of political dissent and its consequences.

**What was the first recording that you remember hearing or buying? What was its significance to you?**

It might have been *Peter and the Wolf*, if you are willing to go back to the 78 r.p.m. days! I strongly recall an LP of Beethoven's Second Symphony that had a scratch in the slow movement, which I still anticipate whenever I hear that piece. But I think the most influential recording was Brahms's Symphony No. 1, recorded by Wilhelm Furtwängler, which I got when I was in my early 20s and which taught me the most about making music.

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

Coming late for my own concert, when I was conducting the National Orchestra of El Salvador. I was staying in a good hotel on a hill above

the city (San Salvador), and so was unaware of the real impact of a rainstorm about two hours before the concert. The driver from the Ministry of Culture, who was to be at the hotel only 30 minutes before the 7 p.m. concert, never showed up. So at 6:35, together with Kristina Cooper, the Juilliard alumna who was the soloist, I got a taxi from the hotel. The concert hall was only a 10-minute drive away. We pulled into the street, turned a corner—and landed in a monumental traffic jam, caused by flooding from the earlier, torrential rainstorm. We crawled for more than an hour inhaling exhaust fumes the whole time. Finally, we arrived at the concert hall 45 minutes after the concert was to begin, but the audience was still there. When I looked in the mirror, I discovered that the right side of my concert shirt was black from the exhaust of the trucks! (Fortunately, only the orchestra had to see it ... and I had a second shirt for the second concert.)

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

Any country that lacks adequate resources for music, both educational and logistical, so they could see the kind of courage and resourcefulness that people can muster when they want to make music. I have gained enormously from working in places like El Salvador, Mongolia, Azerbaijan, and the Republic of Georgia.

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

Architecture, film, painting, international relations, travel. My chief hobbies are learning languages, reading, hiking, and traveling. I used to enjoy building things from wood, but now there is no time. People might be surprised to learn that I need a full night's sleep!

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

Bringing up two children who have become happy and productive adults.

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

Always have time to enjoy life; never become swamped by your work, even if you are among the lucky few whose work is art; never be afraid to try new things.

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

A few hours to the day.

*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).*



# Making Music With Carlos Kleiber, Elusive Titan of the Podium

By JAMES KREGER

*Carlos Kleiber, the eccentric and reclusive conductor who died last July at the age of 74, was a fabled perfectionist who was known as much for the rarity of his appearances as for the brilliance of his interpretations. James Kreger, a Juilliard-trained cellist who had the opportunity to experience Kleiber's genius firsthand, reflects on what made this great artist so remarkable ... and uncovers some of the mysteries of what it means to be a musician.*

HAVING played in the Metropolitan Opera Orchestra under many conductors, it was my great fortune to make music with Carlos Kleiber when he conducted four operas at the Met in the late 1980s and early '90s: *La Bohème*, *La Traviata*, *Otello*, and *Der Rosenkavalier*. These were, and no doubt will remain, some of the most memorable moments of my life. I hasten to add, many of the world's greatest conductors were also in attendance to witness what were rare occasions indeed, since Carlos Kleiber hardly ever conducted. Among them was Leonard Bernstein (whose front-page *New York Times* obituary was headlined "Music's Monarch"). This "monarch" of music told his New York Philharmonic colleagues: "I have just heard the greatest living conductor in the world—Carlos Kleiber. You owe it to yourselves to hear him, and it's too bad if you have to work on a night when Carlos Kleiber is conducting."

There are a number of qualities that made Carlos Kleiber different from other conductors. The unique combination of these made him special. For one thing, he tended to trust the orchestra more than most conductors. Like other conductors, he might work in tremendous detail on certain spots—such as the final moments of the first act of *Otello*, where he wanted the clarinet to predominate just so over the orchestra in *pianissimo*, creating a very special color, or the opening of the final act, with the plaintive English horn solo. And then there was the prelude to the final act of *Traviata*, where he worked intensively to create multi-layers of color and *pianissimi* in the first violins, while maintaining the thread of a plangent, vulnerable, *cantilena* line. Moments such as these serve as benchmarks and indeed give new meaning to the term "inevitability" in music. In other spots requiring ironclad internal ensemble or intonation, which many conductors spend time drilling, Kleiber was content to trust the orchestra. Once, in a rehearsal, when we were so intent on following him, he told our concertmaster at that time, Raymond Gniewek: "Let me follow you."

When things didn't go to his satisfaction, his conducting became more emphatic, as often happens with other conductors. Yet with Kleiber, the orchestra seemed to have an extrasensory awareness, and this created more tension and excitement as the level reached higher and higher. While his commitment to the score and his charisma were unquestionable, other conductors have these qualities. Yet Kleiber was very much for the moment, never satisfied with the status quo, always looking for a different way, perhaps a better way, to do the same passage. This quality of looking deeper into the score, and acting upon it at a moment's notice, put the orchestra on its toes. He projected passion and total involvement, and the orchestra wanted to reciprocate. Following one of the early *Bohème* perform-

ances, how ashen his face appeared—as if he had lived the story of the opera, and especially the death of Mimi.

Kleiber conducted the phrase instead of merely beating time. His baton conveyed a palette of colors and nuances, while never losing the sense of pulse. His use of his hands was beautiful and expressive. He paid tremendous attention to detail yet, at least for this listener, he never lost sight of the big picture: Listening to his recording of the Brahms Fourth Symphony (one of 10 works Kleiber recorded for Deutsche Grammophon) is riveting; each movement seems to interconnect, as if it all were one huge arch while constantly building up to the finale. Kleiber had complete and absolute independence of his hands: If necessary, he could conduct one meter in one hand and another in his other hand. Often he



Photo by S. Lauterwasser/DG

Carlos Kleiber

would conduct different phrasing in each hand, depending upon the particular voice or instrument he wanted to illuminate.

He had an uncanny ability to realize simultaneously each individual character in an operatic scene. For instance, in the first act of *Rosenkavalier* there are many characters onstage, and a lot is going on: Each is singing/speaking a different line—often in a different rhythm, often overlapping—sometimes arguing, interrupting each other, expressing different points of view, emotions, etc. Most conductors in a similar situation, where the scene is complicated and there are many characters onstage, would indicate a basic pulse, in order to keep everything from falling apart, and rely on the prompter and the singers to do the rest. Not Kleiber. With him, you always had the sense that all the voices/roles onstage and in the pit, each with its own distinct character, were being channeled simultaneously through him. You felt as if he was living each character at the moment and at the same time as the others. Often he would conduct as many different characters onstage and instruments in the orchestra as he

had fingers on both hands, all at the same time, flawlessly and effortlessly, throwing out cues with different fingers for each character. But that in itself was not enough, until he could inhabit each one of those characters in addition to everything that was going on in the orchestra. Indeed, he had absorbed the score and the history of the work with such depth that he was inhabiting the psyche of the composer. No doubt many long hours of study went into the preparation of each work he conducted.

With all his knowledge of the score, he seemed disarmingly honest—even humble—about his views on some works, as is often the case with great men. In 2002 we had a brief correspondence. In one of my letters to him I spoke about the performances of *Falstaff* we were doing at the Met, and how much I loved the opera. In his reply he stated: "Now the Met is doing *Falstaff*, which is a *jewel*—more to read and listen to (on grand old recordings) than to see and hear performed I find. A *lot* of the music is just too beautiful for the situations on stage which, it is, well, 'accompanying.' And I could never get up any enthusiasm for the final fugue nor the bits (where they're beating the old guy) that lead up to it. (My friend Riccardo Muti says I don't understand what Verdi meant. I guess he's right.)" Kleiber had great affection for the Met Orchestra. He expressed this in another letter: "... I felt more at home with your orchestra than anywhere else, before or since. *That's the truth!*"

Making music with Carlos Kleiber was a privilege—when it was happening, you just knew you were in the presence of a powerful, charismatic force, someone guiding you, opening that special door to an experience never to be forgotten. He put us back in touch with those pure emotions and truths, reminding us how lucky we are to be musicians and artists—children of paradise. For me—and this must also be true for the thousands of musicians around the world who have been touched by his genius—when Carlos Kleiber is conducting and we are playing in his orchestra, we don't feel as if a conductor is inflicting his will upon us, which is usually the case. Rather it is as if we feel exactly the way he does about the music (of course, this is the key!). He is inviting us to join him in an experience that lifts us up and transports us to another time and place: a cosmos of emotion and color. A wall, which normally has two dimensions, becomes a door opening onto infinite dimensions and layers—a universe of worlds, a world of universes. When he held out his arms in a long, *cantilena* line, they seemed to stretch across the entire orchestra, almost as if he were cradling us. Such moments occurred in the youthful passion of *Bohème*; the ever-so-vulnerable, fragile pathos of the prelude to the final act of *Traviata*, with its infinite colors and hues of light and shade; many parts of *Otello*; and positively in *Rosenkavalier* where, when the final trio arrives, the orchestra, soloists, and conductor have become as one with the magic and wonder of spinning out that long, soaring, noble line. Making music with Carlos Kleiber, whether in rehearsal or performance, was incomparable. He was in a class by himself. For those of us around the world lucky enough to have shared in this experience, we have been touched forever. □

*Cellist James Kreger (B.M. '69, M.S. '70), a student of Leonard Rose and Harvey Shapiro while at Juilliard, also taught at the School for more than two decades.*

## Ambassador Program Connects Students and Alumni

Continued From Page 7

Rutina Wesley. "She is such an inspiration to me, and just by talking with her, I felt like I could do anything that I put my mind to. She made me believe that being an African-American actress shouldn't limit me from doing all sorts of roles in the theater. For example, in Shakespeare's *Antony and Cleopatra*, Cleopatra has often been played by

African-American actresses—but, as Dame Judi said to me, 'I could play Cleopatra too.'"

At a recent CD signing at Tower Records on September 15 for alumna Renée Fleming's newest CD (*Handel*, on Universal Classics), Student Ambassadors Sloan and Blake—along with classmate Adrian Kramer and former Student Ambassador Amy Buckley

(who graduated last May)—were introduced on-air by radio station WQXR as they launched the signing with their own newly purchased CD copies. For Sloan, "meeting Renée Fleming was a great and important experience—it's essential, for a student, to see the payoff of a world-class singer studying at a world-class institution."

As the Student Ambassador pro-

gram continues its second year (and the group's 8 a.m. meetings resume), the Office of Alumni Relations and the 2004-05 members welcome feedback from the Juilliard community on how students and alumni can further connect in mutually beneficial ways. □

*Lauren McMinn is associate director of national advancement/alumni relations.*

# A Striking Portrait of *Fin-de Siècle* Vienna

By BENJAMIN SOSLAND

EVERY day, after a lunch of roast pork and pilsner, Johannes Brahms made his way to Café Heinrichshof on Vienna’s newly completed and decadently fashionable Ringsstrasse. At a table by the window, reserved especially for him, he enjoyed a cup of mocha before taking an afternoon nap. For those passing by, the sight of the legendary Brahms snoozing in the window provided a celebrity sighting of the highest order.

Such vivid portrayals of the daily life of a city and its most illustrious citizens spring to life in Frederic Morton’s *A Nervous Splendor* (Little, Brown and Company, 1979). Written as a novel and decorated with photographs and drawings, Morton’s book paints a striking picture of life in *fin-de-siècle* Vienna. He certainly could not have asked for a more colorful cast of characters. The Vienna of 1888-89—the years described in the book—was teeming with thinkers, musicians, and assorted members of various royal families. Political maneuvering and sexual intrigue were a part of life in a city that strained under the burden of a rigid social structure. Proper public decorum was required at all times. Cultural events often took cen-

*This is the first in a series of articles and reviews that will appear periodically convering resources in the Juilliard library.*

ter stage as the city’s elite gathered—always in the latest fashion—for the opening of every new opera or play. Newspapers covered the sartorial decisions of Vienna’s powerful with

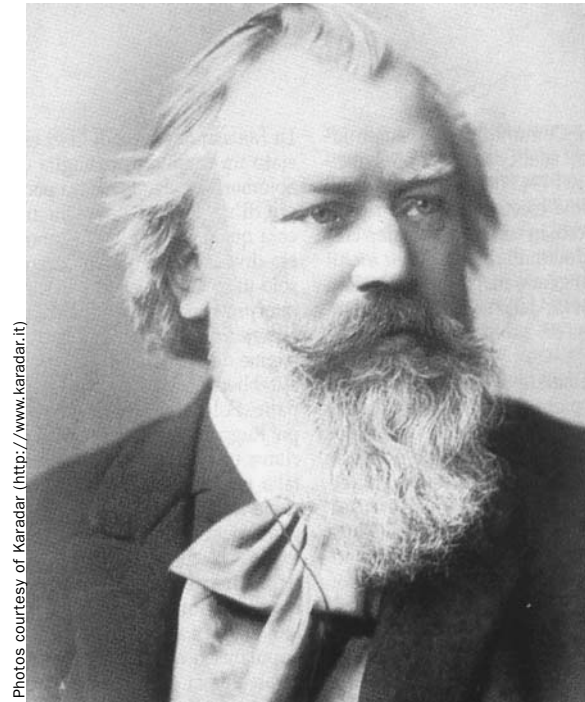
warmth. Vehement anti-Semitism bubbled under the surface of a lively and varied national press. The legacy of Wagner and the eminence of Brahms divided the city’s musical life into two

- ever growing a full beard.
- ◆ Playwright Arthur Schnitzler meticulously counted the number of times he had sex with his girlfriend (400 in 1888 alone).
- ◆ Dr. Sigmund Freud, an almost unknown young psychiatrist, struggled to keep his practice afloat.
- ◆ Brahms’s newly composed *Zigeunerlieder* (Gypsy Songs) were a coveted Christmas present in 1888.

Much of the book focuses on the 30-year-old Crown Prince Rudolf and his illicit love affair with the fashionable Baroness Mary Vetsera. Their affair ended in a shocking murder-suicide, changing the course of the Austro-Hungarian Empire forever. Morton’s coverage of their fateful deaths and the events that followed are reason enough to read the book.

In his preface to *A Nervous Splendor*, the author explains that he chose to describe the years 1888-89 because “they seemed representative of a watershed when the Western dream started to go wrong dramatically and the very failure was flooded with genius.” Flooded with genius. *Fin-de-siècle* Vienna was a society suffering—and flourishing—in spite of itself. As Morton’s book so successfully portrays, rarely has such a nervous time given the world such immutable splendor. It is required reading for any musician. □

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



Photos courtesy of Karadar (<http://www.karadar.it>)



Johannes Brahms (left) and Hugo Wolf, two prominent denizens of late 19th-century Vienna.

equally fanatic blocs. Personal dramas (Johann Strauss, the composer of those immortal waltzes, had a tendency to withdraw periodically from society in a cloud of ennui) reveal a world torn between its need for outward propriety and its barely contained inner torment. Morton avoids spouting gossipy trivia, but the reader comes away with a trove of interesting tidbits:

- ◆ A nervous disorder compelled composer Hugo Wolf to pull out his facial hair, preventing him from

## CALENDAR OF EVENTS

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

Continued From Page 28

### 9/THURS

**JUILLIARD SYMPHONY**  
JoAnn Falletta, Conductor  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 23 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
LEE *Rebel Armies Deep Into Chad*  
Directed by Reggie Life  
Drama Theater, 8 PM  
Free tickets required; available starting Nov. 16 at 5 PM at the Juilliard Box Office.  
*Extremely limited ticket availability.*

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

**10/FRI**  
**SCOTT BARTUCCA, OBOE**  
Paul Hall, 4 PM

**KOJI ATTWOOD, PIANO LECTURE RECITAL**  
Morse Hall, 4 PM

**LIYA PETRIDES, ORGAN**  
Paul Hall, 6 PM

**CHAMBER MUSIC RECITAL**  
BRAHMS *Neue Leibeslieder* Waltzer  
Morse Hall, 6 PM

**KARINA CANELLAKIS, VIOLIN**  
Morse Hall, 8 PM

**AYMERIC DUPRE LA TOUR, HARPSICHORD**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
LEE *Rebel Armies Deep Into Chad*  
Drama Theater, 8 PM; see Dec. 9.

**JUILLIARD OPERA CENTER**  
RAVEL *L'enfant et les sortilèges*  
DEBUSSY *L'enfant prodigue*  
Juilliard Theater, 8 PM; see Dec. 8.

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
WASSERMAN *One Flew Over the Cuckoo's Nest*  
Directed by Brian Mertes  
Studio 301, 8 PM  
Tickets not available to the public.  
*Extremely limited standby admission only, one hour prior to the performance.*

**11/SAT**  
**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
LEE *Rebel Armies Deep Into Chad*  
Drama Theater, 2 & 8 PM; see Dec. 9.

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
WASSERMAN *One Flew Over the Cuckoo's Nest*  
Studio 301, 8 PM; see Dec. 10.

**CLASSYFUNK**  
Soo Bae, Cello, and Soyeon Lee, Piano  
Paul Hall, 8 PM

**AUGUSTIN HADELICH, VIOLIN**  
Morse Hall, 8:30 PM

**12/SUN**  
**JUILLIARD OPERA CENTER**  
RAVEL *L'enfant et les sortilèges*  
DEBUSSY *L'enfant prodigue*  
Juilliard Theater, 2 PM; see Dec. 8.

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
LEE *Rebel Armies Deep Into Chad*  
Drama Theater, 7 PM; see Dec. 9.

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
WASSERMAN *One Flew Over the Cuckoo's Nest*  
Studio 301, 8 PM; see Dec. 10.

**13/MON**  
**MATTHEW MUEHL-MILLER, HORN**  
Paul Hall, 4 PM

**LYDIA BROWN, COLLABORATIVE PIANO LECTURE RECITAL**  
Morse Hall, 4 PM

**KUOK-MAN LIU, PIANO**  
Paul Hall, 6 PM

**AN EVENING OF FORTEPIANO MUSIC**  
Morse Hall, 6 PM

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
WASSERMAN *One Flew Over the Cuckoo's Nest*  
Studio 301, 8 PM; see Dec. 10.

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
LEE *Rebel Armies Deep Into Chad*  
Drama Theater, 8 PM; see Dec. 9.

**KIRK FERGUSON, TROMBONE**  
Paul Hall, 8 PM

**14/TUES**  
**ARNAUD SUSSMANN, VIOLIN**  
Paul Hall, 6 PM

**JUSTIN FRANK BROWN, BASSOON**  
Paul Hall, 8 PM

**WILLIAM HARVEY, VIOLIN**  
Morse Hall, 8 PM

**DRAMA DIVISION THIRD-YEAR PRODUCTION**  
WASSERMAN *One Flew Over the Cuckoo's Nest*  
Studio 301, 8 PM; see Dec. 9.

**15/WED**  
**NOAH GELLER, VIOLIN**  
Paul Hall, 6 PM

**ERIC FUNG, PIANO LECTURE**  
Morse Hall, 6 PM

**ATTACCA STRING QUARTET**  
Amy Schroeder, violin; Gillian Gallagher, viola; SoJin Kim, violin; and Andrew Yee, cello  
Morse Hall, 8 PM

**THE THREE TENORS**  
Aaron Blake, Ross Chittwood, and Alexander Mansoori, Tenors  
Paul Hall, 8 PM

**16/THURS**  
**KATI AGOCS, COMPOSITION LECTURE RECITAL**  
Morse Hall, 4 PM

**GEE YUN LEE, VIOLA**  
Paul Hall, 6 PM

**YOUMING CHEN, VIOLA**  
Paul Hall, 8 PM

**18/SAT**  
**MUSIC ADVANCEMENT PROGRAM WINTER CONCERT**  
Students from the Music Advancement Program perform.  
Paul Hall, 1 PM

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Juilliard Theater, 6 PM

*Performances will resume on January 13 after the winter recess.*

FOCUS

by Greta Berman

ON ART

# Through the ‘Greedy Eyes’ of Shomei Tomatsu

THE current exhibition of photographs by Shomei Tomatsu at the Japan Society struck me with an impact so hard, I felt at a loss to comprehend it. Indeed, in the limited number of words allotted here, it is difficult to begin to adequately describe my experience. It is one of those rare shows that evoke inspiration even as it does sorrow. Ultimately, one is left with admiration and hope for humanity, despite the unspeakable horrors and crimes human beings have committed.

Although he is revered in Japan, Tomatsu is little known in the United States. His photos have been included in American photographic exhibitions, but this is his first solo retrospective in this country, and it includes all of his major series. Drawn from the artist's own collection, this large exhibition—titled “Shomei Tomatsu: Skin of the Nation”—comprises nearly 260 works that span 50 years.

Born in 1930, this Japanese photographer was 15 years old when the United States dropped atom bombs over Hiroshima and Nagasaki. He had not yet begun his photographic career, but was already at a formative age. With the sense of immortality only a teenager possesses, rather than taking cover, the young man actually went out to observe B-29 bombers. He began taking his first photos in 1950, while in college, at that time consciously incorporating ideas from Surrealism as well as others from western photographic traditions.

Tomatsu started from what the Japanese call *genko-kei*, which can be literally translated as “the original scene.” From the ravaged cities, *yaki-nohara*, or burnt plains, his art rises, like the proverbial phoenix. It has literally grown out of the ashes, the artist converting death, ugliness, and the grotesque into shining, transcendent works of beauty.

Starting from a point of unimaginable devastation, destruction, and humiliation, Tomatsu set about to rebuild a world in art.

The infinitely nuanced photographs can certainly stand on their own. They are immediately accessible aesthetically but, like all great art, their significance becomes greatly enhanced through study and analysis. What an eye this remarkable artist possesses! He himself called his eyes “infamously greedy.” (Insatiable, I’d say.) Then there’s his powerful imagery, and the history and humanity behind these images.

Dualities abound in his work. From detritus and ruin, he extracts beauty; old vies with new; traditional Japanese values contrast with westernization, Americanization, and modernization. There are love and admiration vs. hatred and fear; modesty vs. smugness; small vs. large; abstraction vs.

bottle melted and deformed by heat from the bomb, closely resembling some grotesque, aborted, mutilated fetus; a 35-year-old, once-beautiful woman, whose face turned to jelly during the atom bomb attack in Nagasaki; a damaged wristwatch, stopped at 11:02, August 9, 1945



**Above:** *Untitled (Yokosuka)*, from the series *Chewing Gum and Chocolate*, 1966, gelatin silver print.  
**Right:** *Untitled*, from the series *Disabled Veterans*, Nagoya, 1952, printed 2003, gelatin silver print.  
**Below:** *Eiko Oshima, Actress in the Film Shiiku*, 1961, printed 2003, gelatin silver print.



representation. You cannot pigeonhole Tomatsu. He is not a photojournalist, and has, in fact, undergone criticism from those who complained that his enigmatic photos did not tell a story. He is neither a formalist nor a propagandist, but his pictures contain elements of both. Of course it is impossible to look at pictures of devastation from the atom bombs without intense emotion, and Tomatsu knows this. So, rather than clobber us over the head with images conveying obvious anti-war rhetoric, Tomatsu captures the essence of things through the use of metaphor: a helmet, with a fragment of a skull still stuck inside it; a



(when the bomb hit Nagasaki), looking like something out of Salvador Dali. On the other hand, there are the simple delights of a red curtain blowing in front of a latticed window screen (Plate 82 in the exhibition catalogue), or an untitled photo of four extended arms, two of them draped in Japanese traditional patterned sleeves, against a seascape (Plate 79), both of these from the evocatively titled series, *The Pencil of the Sun*. A lone cloud is captured hovering over a luminous expanse of water; a Kabuki stagehand kneels, the shape of his strange, black-garbed silhouette stark against the infinite back-

ground (Plate 111). In numerous photos, Tomatsu brilliantly captured the contradictory feelings of attraction and repulsion the Japanese experienced toward the American occupiers after the war. This is evidenced in his many shots of grotesque and sometimes savage-looking marines and sailors. Most of them (in the series titled *Chewing Gum and Chocolate*) threaten and gawk, exuding the ugliness and insensitivity exhibited during occupation. (“We were starving, and they threw us chocolate and chewing gum.”) The condescension, alienation, and concomitant humiliation are self-evident. But there is always the other side too: the admiration for the strength of the large, muscular marines; the desire for the life behind the wire of the barricaded American occupiers that Japanese could only glimpse from outside. There is even evidence of empathy. Witness the photo (Plate 24) of the nearly broke sailors searching their wallets for money; or the perceptive shot of an American army man and his wife, in western coats, carrying suitcase and purse, framed against a backdrop of forlorn, uniform, low, wooden Japanese architecture. They appear alienated, far from home, somehow innocent victims of their own country’s aggression.

Although the consequences of the dropping of the atom bomb in Japan and the history of the aftermath of the Second World War are well known, they are often forgotten in the face of the subsequent economic recovery and might of the Japanese nation. Tomatsu’s photographs remind us of this history, and bring it to life. By focusing his lens on unexpected angles of familiar scenes, he enables the viewer to experience both tragedy and beauty as if for the first time. Of course, the real power of the show comes from the fact that these photos transcend specific times and places, and rise to the level of universality. One cannot ask more of any artist.

“Shomei Tomatsu: Skin of the Nation” runs through January 2, 2005, at the Japan Society, located at 333 East 47th Street. It is open Tuesday through Friday from 11 a.m. to 6 p.m., and on Saturday and Sunday from 11 a.m. to 5 p.m. □



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

**LRP STUDIOS (212) 629-7710**

Recording, Mastering, Unique Editing Skills,  
Old Vinyl & Tapes Restoration (CEDAR System)  
Steinway Grand  
**STUDENT’S RATE**  
**CD & DVD Duplication, Graphics, Packaging**  
115 W 30<sup>th</sup> St., Suite 207, NY,NY 10001

**SUMMER PROJECT GRANTS AVAILABLE**

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



# ALUMNI NEWS

## DANCE

### 2000s

**William Briscoe** (BFA '03) joined the ABC Dance Company in St. Pölten, Austria.

Tripod Productions presented *No. 1*, a multimedia performance with music, dance, and video elements in October at Williamsburg Art Nexus in Brooklyn. **Ellie Moore** ('03) and Nathalie Joachim were artistic directors.

**Courtney Blackwell** (BFA '02) has signed on for her third season with Munich's Ballet Theater in Germany.

**Helen Hansen** (BFA '01), **Yin-Ling Lin** (DIP '04), **Banning Roberts** (BFA '02), **Jane Sato** (BFA '03), and **Marie Zvosec** (BFA '04) are scheduled to perform with Buglisi/Foreman Dance in its January 2005 season at the Joyce Theater. Dance faculty member Jacquelyn Buglisi is co-artistic director of the company.

### 1990s

**Elizabeth Mischler** (BFA '98) has moved to London, where she has performed works by Jan de Schynkel and Satu Tuomisto at the Place Theater. She is dancing at the Royal Opera House in *Faust* and will be joining New Adventures to perform Matthew Bourne's *Swan Lake* in the company's 10th-anniversary season at Sadler's Wells, as well as a tour to Japan and Korea.

**Hannah Baumgarten**'s (BFA '93) company Dance Now! is in its sixth season of classes, performances, and educational outreach in South Florida. Its spring season of *Le Stagioni* earned Baumgarten and co-director Diego Salterini best experimental dance company, best original work, and best choreographers awards from the *Miami Sun Post* Best of the Beaches in 2003, as well as runner-up for best concert. Baumgarten was awarded runner-up for best female dancer. Dance Now's newest project, *Suite 305*, will premiere on February 26 and run to March 6 at Miami Beach's new Byron Carlyle Theater.

**Henning Rübsum**'s (BFA '91) Sensedance performed four premieres at the Baruch Performing Arts Center in New York in October. The premieres featured music by Django Reinhardt and Woody Herman, and **Terrence Wilson** (BM '01, *piano*) played **Ricardo Llorca**'s (MM '93, *composition*) music live. The company's performers were joined by four dancers from Dance Theater of Harlem in new dances that featured pointe work.

### 1960s

**Lar Lubovitch**'s ('64) *Concerto Six Twenty-Two* was performed for the first time by the Limón Dance Company in September at the Joyce Theater in New York. In October, Lubovitch was honored with the 2004 Elan Award. His work *My Funny Valentine*, featured in Robert Altman's film *The Company*, was nominated for a 2004 American Choreography Award. Ovation, the cable television network, broadcast two Lubovitch works in September: *Concerto Six Twenty-Two* and *North Star*.

## DRAMA

### 2000s

**Kevin O'Donnell** (Group 34) will appear in *School for Scandal* directed by Brian Bedford at the Mark Taper Forum beginning November 27.

**DeSean Terry** (Group 34) and **Tracie**

**Thoms** (Group 30) are appearing in New York in the Women's Project's premiere of *The Antigone Project*: five plays conceived around one of the greatest heroines of dramatic literature, directed by an assortment of directors and featuring a play by **Tanya Barfield** (Playwrights '02).

**Jeff Biehl** (Group 32) appeared last month in a new Australian play, *The John Wayne Principle*, written by Tony McNamara and directed by **Rosemary Andress** (Directing '00), at the Ohio Theater in New York.

**Luke MacFarlane** (Group 32) stars with Cynthia Nixon in the Sundance Channel mock documentary *Tanner on Tanner*, written by Garry Trudeau and directed by Robert Altman.

**Charles Borland** (Group 30) can be seen this winter as a guest lead on the new Fox TV series *Jonny Zero*, as the character Roland Danes.

**Anthony Mackie** (Group 30) plays the role of K-Luv in Spike Lee's film *Sucker Free City*, airing on Showtime. Mackie also plays the role of Hammer in the upcoming El Camino Pictures film *Haven*, with Orlando Bloom and Bill Paxton.

**Darren Pettie** (Group 30) can be seen now in the Off-Broadway play *Spatter Pattern*, written by Neal Bell and directed by Michael Greif, at Playwrights Horizons.

### 1990s

**Eunice Wong** (Group 28) is appearing now in the National Asian American Theater Company's production of *Eyes of the Heart* at Intar in New York.

**Kevin Daniels** (Group 27) can be seen now with Joaquin Phoenix and John Travolta in the new Touchstone Pictures film *Ladder 49*, directed by Jay Russell.

**Jimonn Cole** (Group 26) is currently performing the part of Malcolm in Shakespeare's *Macbeth*, directed by Bonnie J. Monte, at the Shakespeare Theater of New Jersey.

**David Denman** (Group 26) directed a short film, *Dream Vacation*, which recently received its premiere in Los Angeles.

**Gavin Hawk** (Group 26) appeared this summer on the NBC special *T.H.E.M. (Totally Hidden Extreme Magic)*. This fall, Hawk will perform in the California Repertory Company production of *The Cider House Rules: Parts One and Two*, directed by Joanne Gordon.

**Steve Kunken** (Group 26) directed **David Auburn**'s (Playwrights '96) play *Proof*, which Kunken starred in on Broadway two years ago, at River Repertory in Connecticut in August. He was also seen in *My Andy*, a new play by Patricia Wettig, at New York Stage and Film, earlier in the summer, and was awarded a Fox Foundation fellowship in July.

**Paul Whitthorne** (Group 24) is currently appearing in a revival of Oscar Wilde's *The Importance of Being Earnest*, directed by Stan Wodjewodski at the Dallas Theater Center.

**Dallas Roberts** (Group 23) will co-star with Sam Shepard in the New York Theater Workshop production of Caryl Churchill's play *A Number*, opening December 17.

**Lisa Langford** (Group 22) directed *Babies Having Babies* for Karamu Youth Theater at the Karamu House in Cleveland.

**Elizabeth Marvel** (Group 21) stars in Woody Allen's new Off-Broadway play *A Second-Hand Memory*, at the Atlantic Theater Company this month.

**Laura Linney** (Group 19) received a 2004 Emmy Award for outstanding guest actress in a comedy series for the NBC

program *Frasier*.

**Tim Blake Nelson** (Group 19) plays the role of Marshal Paris in the Touchstone Pictures film *The Last Shot*.

### 1980s

**LisaGay Hamilton** (Group 18) is a cast member in August Wilson's *The Gem of the Ocean* at the Walter Kerr Theater, directed by Kenny Leon, with previews beginning November 4.

**Graham Winton** (Group 17) recently performed the role of George in the Shakespeare Theater of New Jersey's production of *Of Mice and Men*.

**Wendell Pierce** (Group 14) will play the role of Wilbur Brassfield in the upcoming Universal film *Ray*, directed by Taylor Hackford. Pierce also appears in the film *Land of Plenty*, a Reverse Angle/IFC Film production.

**Marcia Cross** (Group 13) stars in the ABC drama *Desperate Housewives*, playing the role of Bree Van De Kamp.

**Kevin Spacey** (Group 12) directs and stars in *Beyond the Sea*, the story of singer Bobby Darin, due out in full release in December 2004.

### 1970s

**Keith David** (Group 8) is in the cast of Regency Enterprise's film *Mr. and Mrs. Smith*, due out in June 2005.

**Kelsey Grammer** (Group 6) received a 2004 Emmy Award for outstanding actor in a comedy series for *Frasier*.

**Christopher Owens** (Group 6) has been named artistic director of the Virginia Shakespeare Festival.

**William Hurt** (Group 5) plays the role of Professor Waldman in the recent Hallmark Entertainment miniseries production of *Frankenstein*, on the Hallmark Channel.

**Mandy Patinkin** (Group 5), continuing his role in the Showtime television series *Dead Like Me*, returned to New York in September in a one-man concert show titled *Mandy Patinkin in Concert*, at the new Dodgers Stages complex in midtown.

**Edward Edwards** (Group 4) is scheduled for upcoming television guest-starring roles on *Medical Investigation*, *Desperate Housewives*, *Judging Amy*, and *JAG*.

**Christine Baranski** (Group 3) will play the role of Bree in B.D. Wong's film directorial debut, *Social Grace*, due out in 2005.

## MUSIC

### 2000s

The Chamber Music Society will give a Meet the Music concert, focusing on works by Schubert, in Merkin Hall on November 21. Among the performers will be **Daniel Gross** (AD '04, *voice*), **Bruce Adolphe** (BM '75, MM '76, *composition*), **Harumi Rhodes** (BM '02, *violin*), **Kurt Muroki** (BM '94, *double bass*), and **Adam Neiman** (BM '99, *piano*).

**Steven Paul Spears** (MM '04, *voice*) began teaching at the Lawrence Conservatory of Music in Appleton, Wisc.

In September, **Jonathan Schiffman** (MM '03, *orchestral conducting*) won first place at the eighth biennial Antonio Pedrotti International Conducting Competition in Trento, Italy, becoming the second American to win the first prize. In the semi-final and final rounds, Schiffman led the Haydn Orchestra of Bolzano in works by Haydn, Claudio Ambrossini, Brahms, and Falla. He will receive a cash prize of 6,200 euros and will make guest-conducting appearances with 12 top-level Italian orchestras in the

coming season. He is currently assistant conductor of the National Orchestra of France and the Budapest Festival Orchestra, as well as principal conductor of the New Amsterdam Symphony Orchestra in Manhattan.

The Da Capo Chamber Players, including **David Bowlin** (MM '02, *violin*), cello faculty member **André Emelianoff** (BS '95, *cello*), and **Blair McMillen** (MM '95, *piano*), will be joined by guests **Pablo Rieppi** (MM '94, *percussion*) and **Thomas Kolor** (MM '97, *percussion*) on November 16 at Merkin Hall. The concert will feature works by Chinary Ung, John Harbison, Alexandra Hermentin, Dai Fujikura, Sergei Tcherepnin, and Robert Paterson.

**Christina Castelli** (MM '02, *violin*) made her Carnegie Hall recital debut in October at Weill Recital Hall.

**Anja Strauss** (GD '02, *voice*) will make her Sacramento Opera debut singing the role of Clorinda in Rossini's *La Cenerentola* this month. She will also rejoin Golden Gate Opera in San Francisco to perform the roles of Lauretta in *Gianni Schicchi* and Gretel in *Hansel and Gretel*. In October she was the featured soloist for concert arias by Mozart with the Palo Alto Chamber Orchestra.

**Che-Hung Chen** ('00, *viola*) and **Arash Amini** (MM '99, *cello*) are to perform with the Vandermark Ensemble on February 13 at Carnegie's Weill Recital Hall.

**Don Frazure** ('00, *voice*) is scheduled to be a soloist for Beethoven's Mass in C Major, Op. 86, conducted by Larry Wyatt, at Carnegie Hall on February 22.

### 1990s

**Jens Georg Bachmann** (ACT '99, *orchestral conducting*) guest conducted the UBS Verbier Festival Orchestra at this summer's Verbier Summer Festival in Switzerland. This season he begins his position as assistant conductor of the Boston Symphony Orchestra, leading the orchestra in subscription concerts in Boston and at Tanglewood.

**Bryan Griffin** (BM '99, *voice*) was accepted into the Lyric Opera Center for American Artists 2005-06 ensemble in Chicago.

The Damocles Trio—**Adam Kent** (DMA '99, *piano*), **Airi Yoshioka** (MM '95, DMA '02, *violin*), and **Sibylle Johnner** (DMA '99, *cello*)—is to perform with faculty members Dean **Stephen Clapp** (MS '65, *violin*) and Toby Appel and **Claire Chan** (MM '88, DMA '95, *viola*) on November 21 at Merkin Hall.

The ensemble Fireworks—Jennifer Grim, Taimur Sullivan, Oren Fader, **Tricia Park** (BM '98, MM '00 PS '01, *violin*), Leigh Stuart, **James Johnston** (BM '97, *piano*), Brian Coughlin, and Julian Molitz—gave a concert at Club Makor in New York in October. The performance featured works from Fireworks's new recording *Dance Mix*.

*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.*

**Michael Sommese** ('98, *voice*) is to be soloist with the New England Symphonic Ensemble for Mendelssohn's *Elijah*, with Jane Thorngren, Roxanne Rowedder, and Peter Castaldi, conducted by Gardar Cortes, at Carnegie Hall on November 7.

**Natalie Mannix** (MM '97, *trombone*) accepted a trombone instructor position at Shepherd University in Shepherdstown, W. Va. Mannix received her D.M.A. from the Catholic University of America in May. She has been a trombonist in the U.S. Navy Band in Washington for five years and performs frequently with the National Symphony, the Kennedy Center/Washington Opera Orchestras, numerous regional orchestras, and the Washington Symphonic Brass. She is also a trombone instructor at Georgetown University in Washington.

**Christine Sohn** (BM '97, *violin*) has become the first violinist of the Vega String Quartet. She was concertmaster of the London Symphony Orchestra and the Bilbao Symphony, as well as a solo violinist with the Fibonacci Sequence, a prominent chamber ensemble based in London. Her first concerts with the Vega took place this summer at the Highlands-Cashiers Chamber Music Festival in North Carolina. The other members of the quartet are Jessica Shuang Wu, Guang Wang, and Yinzi Kong.

**Maxim Anikushin** (BM '96, MM '98, *piano*) is to give a recital of works by Bach, Beethoven, Scriabin, Grieg, and Shostakovich at Merkin Hall on November 20.

**Ji-Eun Kang** (BM '96, MM '98, *piano*) was one of seven pianists selected for Wilhelm Kempff's Beethoven Interpretation Course in Positano, Italy. Since Kempff's death, the course has been taught by Gerald Oppitz and Irish pianist John O'Connor. Kang performed at San Francisco's Old First Concert series with **Yoo Kyung Min** (MM '98, *violin*) and **Sarah Hong** (BM '96, MM '98, *cello*). In November, she is to perform in the Bay Area and at the Miner's Foundry in Nevada City, Calif.

**Johanna Wiseman** (MM '96, *voice*) appeared as Fiona in *Brigadoon* with the Utah Festival Opera Company in July and August with performances in Logan, Park City, and Ogden.

**Joseph Gramley** (MM '95, *percussion*), **Max Mandel** (CRT '01, *viola*), Bill Douglas, John Wyre, and Russell Hartenberger performed with marimbist Mika Yoshida in October at Carnegie's Weill Recital Hall.

**Michelle Carr** (ADV '94, *voice*) performed with guitarist Mark Whitfield and his band at the Blue Note in New York in September.

**Caren Levine** (MM '94, *accompanying*) graduated from the Lindemann Young Artist Program at the Metropolitan Opera. Since 2003, she has been an assistant conductor at the Met. This summer she participated in the Marlboro Music Festival and was a guest artist at the Manchester Music Festival. Levine has been invited to join the music staff of Palm Beach Opera and become musical director of the outreach program at Sarasota Opera.

**Brian Lewis** (BM '91, MM '93, *violin*) made his concerto recording debut with the London Symphony Orchestra in September at Abbey Road Studios in England. He performed the Bernstein Serenade and the premiere of a newly commissioned concerto by Michael McLean, conducted by Hugh Wolff. For the occasion, he played a loaned Strad from 1728.

The piano duo of **Ning-Wu Du** (BM '91, *piano*) and **Helen Sim** (BM '89, MM '90, *piano*) won the First Prize "Prix d'Oslo" in both the two-piano and four-hands competitions of the fifth Concours Grieg held in August and September in Oslo, Norway. The duo was also awarded special mention for its performance of Grieg's two-piano piece *Old Norwegian Romance*. They performed works by Beethoven, Mendelssohn, Brahms, Rachmaninoff, Milhaud, Lutoslawski, and Grieg. As a result of the award, the duo will give recitals at the Oslo Grieg Festival 2005, which are scheduled to be recorded for release on CD. The duo recently performed in Sicily as IBLA Grand Prize winners.

**Manuel Guillén** (ADV '90, *violin*) gave the premiere of a double violin and cello concerto *Ensueño y Resplandor de D. Quijote* by Tomas Marco with cellist Claudio Prieto and the Bilbao Symphony Orchestra, conducted by Pedro Halffter, at the Festival Estío Musical Burgales in Burgos, Spain. He gave the premieres of eight works, each composed for Guillén, by eight Spanish composers at the auditorium of the Queen Sophie Museum in Madrid in October. The composers were David del Puerto, Salvador Brotons, Sebastian Mariné, José Zarate, Mario Gosálvez, Zulema de la Cruz, and Emilio Mateu y Santiago Navascues.

**Anne Akiko Meyers** (CRT '90, *violin*) recently performed and recorded Joseph Schwantner's *Angelfire* with Andrew Litton and the Dallas Symphony. The work was written for Meyers, and the recording is to be released in fall 2005 on the Hyperion label. She is scheduled to perform in Bilbao, Edinburgh, Madrid, Salt Lake City, Tokyo, and Vancouver in the coming months.

1980s

**Leonid Sushansky** (BM '89, *violin*) performed Bruch's Violin Concerto with the Maryland Symphony Orchestra, Elizabeth Schulze conducting, for an Independence Day concert at Antietam National Battlefield in front of an audience of 40,000. In August, he performed works by Bach, Paganini, and Brahms at the Virtuoso Violin Festival in Stratford-upon-Avon, England.

**Frederic Chiu** (MM '87, *piano*) performed works of Bach, Mozart, Ravel, and Beethoven at the Metropolitan Museum of Art in New York with Tara Helen O'Connor, Randall Wolfgang, faculty member **Alan R. Kay** (BM '82, MM '83, ADV '90, *clarinet*), faculty member **Frank Morelli** (MM '74, DMA '80, *bassoon*), and **David Jolley** (BM '71, MM '72, *French horn*) in October.

**Christopher Forbes** (MM '86, *composition*) released a CD, titled *Spoken Once*, of freely improvised music with tenor saxophonist T. Taylor. The disk is distributed through the Internet. Forbes is currently appearing with musicians Daniel Carter and Joe McPhee in clubs throughout the New York area.

Lorin Maazel will lead the New York Philharmonic Ensembles in a performance at Merkin Hall on November 14 that features **Rebecca Young** (BM '86, *viola*), **Katherine Greene** (MM '80, *viola*), **Judith Nelson** (MM '78, *viola*), **Maria Kitsopoulos** (BM '87, MM '89, DMA '97, *cello*), **Brinton Smith** (MM '91, DMA '98, *cello*), and faculty member **Jonathan Feldman** (Pre-College).

Among the performing faculty at this summer's Blue Mountain Festival, held at Dickinson College in Carlisle, Pa., were **Ulrich Boeckheler** (PGD '84, *cello*), **Che-**

SPOTLIGHT ON  
DAVID LENNON

Advocating the Power of Community

*David Lennon (BM '85, MM '86, viola) often bears, "You used to play music—now all you do is fight about it." As president of the largest local musician's union in the world, American Federation of Musicians (Local 802), Lennon has seen his share of controversy. But he'd rather focus on the rewarding side of his job: resolving problems.*

BORN into a family of musicians—and survivors—New York native David Lennon has optimism in his blood. His mother was a Holocaust survivor and a member of the all-women's orchestra in Auschwitz during World War II. Playing music, Lennon says, "literally saved her life."

The Lennon children all played instruments at an early age; David himself began piano at 4, but discovered a love for viola in his late teens. Despite a late start, he dreamed of attending Juilliard: "I had set my sights and would commit whatever time and work was needed to catch up." After a few years at Queens College, Lennon began his studies at Juilliard with William Lincer in 1981.

"I started out on the low end of the totem pole," Lennon recalls—in the back of the viola section of what was then called the Juilliard Philharmonia. By graduation, he was principal violist of the Juilliard Symphony, teaching assistant to Mr. Lincer, and a teaching assistant to the Juilliard String Quartet's chamber music classes. Lennon joined Local 802 during his last year at Juilliard.

He fondly remembers Lincer's weekly studio classes, where he and his classmates turned a high-pressure scenario into one of support. The importance of community has resonated with Lennon throughout his professional life, particularly at Local 802. "There will always be the dichotomy of self-advancement and competition in this industry, but by virtue of what music making is, you have to learn how to work collectively ... It is very important that you learn how to share your gift unconditionally with the very people that you are competing against. To me, that is one of the greatest challenges of the professionalism of our business."

Lennon served as principal violist of the Kansas City Symphony and the New York City Opera national touring company. He played all over New York as a freelancer for classical and Broadway companies—and experienced the power and protection of union representation firsthand. As an orchestral musician, he

became an elected member of an orchestra committee and also the union steward, helping to manage difficult negotiations between management and the union. "And that is when I began to realize that, in life, you are sometimes given more than one calling."

Lennon progressed quickly through the field of union advocacy. Soon he became a union steward, then 802's Broadway representative in 1999. In 2000, the Local 802 executive board appointed him assistant director and supervisor of the concert field and Broadway field services. This past January, he was elected president of Local 802.

"People have said, 'You loved playing so much, you were successful

at it and making a living; how was it possible to walk away from that?' I was walking to something, and I consider my work at Local 802 a mere extension of all the training. I could not be an effective union president if I did not come from the very community that I am representing."

Resolving tough problems is, for

Lennon "what fascinates me and draws me to this position." When dealing with controversy, "there is no one-size-fits-all strategy. When a crisis comes in to union headquarters, it is very important that we go through a process of assessing what the problem is, who the players are, what the relationships are, and how we are going to get from dispute to resolution."

One struggle is the threat to live music on Broadway and elsewhere—what Lennon describes as the "despicable attempt to replace live musicians with a virtual orchestra machine." Lennon and the 802 administration have made it their "top priority to maintain the artistic integrity of live performance. No machine can replace the heart and soul and spirit of a musician."

Lennon—who will visit various Juilliard classes on November 11—feels deeply privileged that his work at Local 802 will positively impact students and alumni. "The whole goal of the union is to help musicians flourish in what they love to do in an environment that respects them, that recognizes their great talent and skill. As a Juilliard student, there is so much to focus on and to prepare that you often get to the end of your training and know very little, if anything, about the union and what it will mean for you. I hope I can bridge that gap and prepare the next generation of professional musicians for the challenges facing them in the industry."

—Lauren McMinn



Photo courtesy Allegro

David Lennon

# ALUMNI NEWS

**Yen Chen** (MM '01, AD '03, *viola*), **Daniel Paul Horn** (BM '78, MM '79, DMA '87, *piano*), **Marie Herseth Kenote** (BM '79, MM '80, *flute*), **Peter Kenote** (MM '81, DMA '88, *viola*), and **Laura Kobayashi** (BM '85, *violin*). They appeared in a series of concerts that included works by Bloch, Brahms, Durufl , Mahler, Mendelssohn, Schnittke, and Shostakovich.

**Maria Radicheva** (BM '84, MM '85, *violin*), who is on the faculty of Manhattan School of Music and Montclair (N.J.) State University, has taken on a third appointment at Mannes College of Music. In August, she was on the artist faculty of the Summit Music Festival in New York, coaching and giving master classes. In July, she co-directed chamber music retreats at Vassar College with **Elizabeth Wolff** (MS '67, *piano*).

**Evan Wilson** ('84, *viola*) began his 21st season as principal violist with the Los Angeles Philharmonic this fall. He continues performing with V to One, a chamber music group that includes **Nadja Salerno-Sonnenberg** (PS '82, *violin*), **Benny Kim** (BM, MM '86, *violin*), **Eric Kim** (BM '86, MM '87, *cello*) and pianist Anne-Marie McDermott. Wilson has performed on Faith Hill and Seal recordings.

**Jeffrey Biegel**'s (BM '83, MM '84, piano) SATB a cappella arrangement of "The Twelve Days of Christmas" is available through the Hal Leonard Corporation. This season he is to perform with the Schleswig-Holstein Symphony Orchestra in Germany, the San Luis de Potosi Symphony Orchestra in Mexico, the San Diego Chamber Orchestra, the orchestra of Guadalajara, and with violinist Mark Peskanov on the Bargemusic series in Brooklyn. His arrangement of "The Christmas Song" will be performed by the Singing Sergeants of the U.S. Air Force during the 2004 holiday season. He recently recorded his own solo piano transcriptions of the complete Josh Groban songbook for PianoDisc.

**Andrew Cooperstock** (MM '83, *piano*), violinist William Terwilliger, cellist Andr s D az, violist Erika Eckert, and the Ying Quartet (Phillip, Janet, **David** [BM '85, MM '86, *cello*], and **Timothy Ying** [BM '87, *violin*]) have recorded chamber music of **Lowell Liebermann** (BM '82, MM '84, DMA '87, *composition*) for Albany Records. Included are premieres of Liebermann's two piano trios and the Concerto for Violin, Piano, and String Quartet.

The Clavier Trio—Arkady Fomin, Peter Steffens, and **David Korevaar** (BM '82, MM '83, *piano*)—gave a recital at Carnegie's Weill Recital Hall on November 1 that included a performance of Lowell Liebermann's Trio No. 1, Op. 32.

This summer **Chin Kim** (BM '82, MM '83, DMA '89, *violin*) participated in the International Academy of Music in Italy, the Killington Music Festival, the Great Mountains Music Festival and School, and the Dvorak Festival in Korea, which was also a reunion for the Starr-Kim-Boeckheler Piano Trio with Susan Starr and **Ulrich Boeckheler** (PGD '84, *cello*). He recently performed the Beethoven Violin Concerto with the Portland Chamber Orchestra, played chamber music at the John Harms Music Center in New Jersey, performed Vivaldi's *Four Seasons* with the Seoul Chamber Symphony at Merkin Hall, gave a faculty recital at the Mannes College of Music, and gave a recital at the International Violin Competition of Indianapolis alumni concerts in Indianapolis. In May, Kim performed the Prokofiev Sonata for Two Violins with **David Kim** (BM, MM '85, *vio-*

lin) in Alice Tully Hall.



The Arcady Music Society named **Dean Stein** (BM '82, MM '83, *violin*) artistic director of the Arcady Music Festival. Stein, who has been executive director since 2003, becomes artistic and executive director, succeeding founding artistic director Masanobu Ikemiya, who stepped down in July after 24 years.

**Patrick J. Mullins** (BM '80, MM '81, *piano*) performed works of Bach, Debussy, and Liszt at Maison Tihoni in Papeete, Tahiti, in August. The concert was sponsored by Lifont Pianos and Magic Sky Music of Tahiti.

## 1970s

**Marie Herseth Kenote** (BM '79, MM '80, *flute*), **Peter Kenote** (MM '81, DMA '88, *viola*), **Neal S. Harnly** (BM '81, *composition*), Barbara Allen, **Brinton Averil Smith** (MM '91, DMA '98, *cello*), and **Philip Smith** (BM '74, MM '76, *trumpet*) are to give a recital at Carnegie's Weill Hall on January 29, 2005, featuring repertoire by Harnly, Bloch, Nielsen, Wissmann, and others.



**Kurt Sassmannshaus** (MM '79, *violin*) created a violin master class Web site, violin-masterclass.com, which was launched in September. Sassmannshaus is chairman of the string department at the Cincinnati College-Conservatory of Music. The Web site is a free resource, displaying important principles and techniques of violin playing via streaming media. The viewer can watch lessons and master classes in a progression of difficulty addressing very specific technical skills.

An die Musik members **Robert Ingliss** (BM '78, *oboe*), **Frank Almond** (BM '87, MM '89, *violin*), **Nicholas Cords** ('94, *viola*), Daniel Rothmuller, and Constance Emmerich are to perform at Merkin Hall on November 7. The ensemble will play works by Beethoven and Martinu, as well as *Goldilocks Awakens!* by **Bruce Adolphe** (BM '75, MM '76, *composition*).

The New York New Music ensemble—Jayn Rosenfeld, **Jean Kopperud** (MM '78, *clarinet*), **Linda Quan** (BM '71, MM '72, *violin*), **Chris Finckel** (DMA '73, *cello*), **Stephen Gosling** (BM '93, MM '94, DMA '00, *piano*), percussion faculty member **Daniel Druckman** (MM '80, *percussion*), and Pre-College faculty member **Jeffrey Milarsky** (BM '88, MM '90, *percussion*)—is to perform at Merkin Hall on November 15. The program will include works by Morton Feldman and Gerard Grisey.

**Jos  Ramos Santana** (BM '78, MM '80, *piano*) has released a CD on the Fleur de Son Classics label with the Royal Philharmonic Orchestra of London, Kenneth Klein conducting. The disk features the premiere recording of Roberto Sierra's *Glosas* as well as Ravel's Piano Concerto in G Major and Saint-Sa ns's Piano Concerto No. 2 in G Minor. Ramos Santana was a faculty member at the International Keyboard Institute and Festival of Mannes College this summer.

Oehms Classics released a new CD of **Robert Taub** (MM '78, DMA '81, *piano*) performing with **James Levine** (DIP '63, *orchestral conducting*) and the Munich Philharmonic as part of a five-disk set commemorating Levine's recent performances with that orchestra. Taub and Levine collaborated on performances of

Roger Sessions's Piano Concerto, which was commissioned by The Juilliard School in 1955.

**Alex Tang** (Pre-College, *piano*) was the music arranger for a new musical titled *Worlds Away* by Mary E. Goulet. Performances were held in August and September at the Producers' Club Theater II in New York.

**Daniel Brewbaker**'s (MM '75, DMA '84, *composition*) song cycle *The Journey* for mezzo-soprano and strings was given its premiere by Frederica von Stade at the Napa Valley Opera House in August. A new ballet based on his cantata *Out of the Mist, Above the Real*, choreographed by Jeanne Ruddy, was premiered at the Mandell Theater in Philadelphia by the Jeanne Ruddy Dance Company. The Brooklyn Youth Chorus gave the premiere of Brewbaker's song cycle *Birdsong* at St. Charles Borromeo Church in Brooklyn this June.

**Ren e Siebert** (DIP '75, *flute*) is scheduled to perform with Robert Miller, Leonard Hindell, Pascual Martinez Forteza, and L. William Kuyper at Carnegie's Weill Recital Hall on January 30.

**Ritva-Hillevi Rissanen** ('72, *piano*) performed Mozart's Piano Concerto in E-flat Major, K. 271, in N rnberg and Bartok's Third Piano Concert in Neumarkt with Collegium Noricum, Kurt Karl conducting. She also performed the complete Chopin Preludes, Op. 28, and the complete Etudes, Op. 25, in Uffenheim. She was the producer of a multimedia presentation of Poulenc's *Babar the Elephant*, in Franconia, Germany.

**Sarah Simon** ('72, *voice*) sang Scarlatti's *Su le sponde del tebro*, a solo cantata for soprano and Baroque trumpet, with the Poughkeepsie (N.Y.) Festival Orchestra, under the direction of Arthur Himmelberger, in September. This fall she is teaching a scene class for singers at her studio.

**Seta Karakashian**'s (BM '70, MS '71, *piano*) CD *Seta Karakashian: Rarely Performed Piano Works* on Romeo Records was heard on David Dubal's WQXR radio program *Reflections From the Keyboard* in July and September.

## 1960s

**Skye Carman** ('69, *violin*) recently left her position as concertmaster of the Holland Symphonica in Amsterdam after 25 years to devote herself fulltime to the Galamian Institute of Music in Haarlem, which she founded in 2002. The institute held its second Galamian Summer Music Festival for string students ages 16 to 22 in Texel, the Netherlands, this July. The festival presented public concerts at the close of its season. In addition to private lessons for strings, the G.I.M. offers an introduction to viola for violinists, orchestra audition training, and chamber music coaching, as well as activities for amateur chamber music players. The Galamian String Ensemble (young musicians together with their teachers) hopes to make its first tour this season.

**In Dal Choi** (DIP '68, PGD '69, *voice*) was awarded the 2004 James Madison Distinguished Faculty Award from James Madison University in Virginia. Choi recorded a CD of operatic arias with **Dai-Uk Lee** (BM '73, MM '74, *piano*), music director of the Ulsan Philharmonic Orchestra in Korea. The CD was released last month.

**Miriam Brickman** (MS '67, *piano*), Ronald Senator, and Lloica Czackis performed music composed in the Nazi camp Terezin in Riverdale, N.Y., at the Yonkers Ethical Culture Society in October.

**Genaro Santoro** (BM '67, MS '68,

*piano*) and **Sam Viviano** (BS '65, MS '66, *piano*) have released a CD of original music for piano and synthesizer titled *The Retelling of Dreams*.

**Susan Alexander-Max**'s (BS '65, MS '66, *piano*) CD of the complete keyboard works of Domenico Zipoli, book two, has been released by Albany Records. It was recorded on the Cristofori piano at the Metropolitan Museum of Art as part of a series of recordings that she is making in conjunction with the museum. *BBC Music Magazine* awarded the CD top ratings. Forthcoming CDs include the second in the series of chamber music by Hummel and the second in the series of piano sonatas by Clementi for Naxos.

**Haim Shtrum** (BM '65, *violin*) is to conduct the premiere of his composition *Continuum* for violin, viola, strings, and piano on November 21 in San Luis Obispo, Calif. The work was commissioned by the San Luis Obispo Symphony, and the performance will feature **Kathy Lenski** (DIP '67, PGD '69, *violin*) and Roland Kato.

**Roman Rudnytsky** (BS '64, MS '65, *piano*) gave two recitals in Britain and played three recitals on Saipan as part of the commemoration of the 60th anniversary of the liberation of that island in June. He gave more recitals in England in July as well as aboard the P&O ship Adonia on a Mediterranean cruise. Also that month, he performed in Macedonia at the festivals of Skopje and Ohrid. In August, he performed in Tegucigalpa, Honduras, in a new festival organized by **Fernando Raudales-Navarra** (DIP '65, *violin*); played a recital in Hunter, N.Y., in the Grazhda series for the Ukrainian community; and gave recitals and master classes in Trujillo and Chiclayo, Peru. He went to Nicaragua in September to give recitals and master classes.

**Julie Holtzman** (PGD '61, *piano*) performed with her trio at the Triad in New York in June. The concert, titled "Eclectricity," included works by Bach and Duke Ellington as well as blues and bossa nova. The event was recorded and is available on a CD called *Julie Holtzman—Live at the Triad: Eclectricity*. In September she performed a house concert that celebrated Gershwin's 106th birthday.

**George A. Fischhoff** (BS '60, *piano*) was given a special citation of achievement by BMI in recognition of the more than two million broadcast performances of his 1960s hit "Lazy Day."

## 1950s

**Pozzi Escot** (BS '57, *composition*) will be a Woodrow Wilson Visiting Fellow at Bates College in Lewiston, Me., the week of November 14.

**Sophie Ginn-Pastor** (BS '56, MS '58, *voice*), professor of voice at Baldwin-Wallace College Conservatory in Berea, Ohio, has been selected for the 2005 edition of *Who's Who in America*.

In September and October, **Henry Grimes** ('54, *double bass*) performed with his trio in Brooklyn, Vienna, Naples, Sicily, and Rome. His ensemble features Perry Robinson and John Betsch. He also gave a solo concert at the University of Massachusetts in Amherst.

The Choral Symphony Society, where **David Labovitz** (DIP '50, PGD '52, *piano*) is music director, began its season at Christ and St. Stephen's Church last month with a performance of Haydn's *Paukenmesse* by the New York Cantata Singers. The concert also included Mozart's Overture to *Idomeneo* and Piano Concerto, K. 466, all conducted by Labovitz. □



# FACULTY AND STUDENT NEWS

## FACULTY

Vocal arts faculty member **Steven Blier** is to perform with Amy Burton, Michael Barrett, and John Musto at the New York Festival of Song concert on November 17 at Merkin Hall. The performance will feature scenes and verses inspired by Greek mythology and poetry.

The September issue of *Strad* magazine included an article by Pre-College faculty member **Jerome Carrington** on the “Servais” Strad cello. The famous instrument is named after Belgian cellist Adrien-François Servais, who is receiving renewed interest as his bicentennial year of 2007 approaches. Among planned project for the bicentennial are a re-examination of Servais’s music and a definitive biography. Readers who are interested in these projects should contact Peter François, director of the Servais section of the ZuidwestBrabants Museum in Belgium, at francoispeter@yahoo.com.

Double bass faculty **Timothy Cobb** appeared at the Sarasota Music Festival in June, coaching chamber music and performing the Hindemith Sonata on its faculty showcase series with pianist Jonathan Spivey. He participated in the Boston Bass Bash at New England Conservatory in June, giving master classes and performing a recital. In July, he coached chamber music at the Bowdoin Music

Festival. Cobb performed as principal bass with the Mostly Mozart Festival in August, also joining the Leipzig Quartet and pianist Christian Zacharias for a “Trout” Quintet in Alice Tully Hall. This fall he began his first year as principal bass of the Met Orchestra after 18 seasons as associate principal. In September he gave a recital at Steinway Hall and collaborated with the Moritzburg Festival from Germany in Weill Recital Hall in October, as well as giving a double bass master class at the David Gage Bass Shop. Also that month he appeared at the Bridgehampton Festival with Roger Waters of Pink Floyd, playing a chamber version of excerpts from his new opera *Ca Ira*.

Drama faculty member **Felix Ivanov** took first place at the Wong Fei Hung All Kung Fu Championship in kung fu wrestling.

Pre-College organ faculty member **Matthew Lewis** (MM ’90, DMA ’95, *organ*) presented an organ recital and master class at Wayne (Pa.) Presbyterian Church in May for the Philadelphia Chapter of the American Guild of Organists. The recital included works by Franck, Duruflé, and Messiaen. Lewis received a Fulbright Grant in 1992 for private study in Paris with Marie-Madeleine Duruflé. He is organist and director of

music at Church of the Incarnation on Madison Avenue.

Pre-College faculty member **Adelaide Roberts** gave a recital in Honolulu in August. In October, Roberts and **Michael Blum** (’78, *piano*) gave recitals of one-piano, four-hands works, with vocalist and Pre-College faculty member **Rebecca Scott** (MS ’70, *choral conducting*), at St. Paul’s Church in Nyack, N.Y., and on the Montgomery (N.Y.) Chamber Music series.

Jazz faculty member **Ben Wolfe** was recently awarded a grant from Chamber Music America. Part of the New Works: Creation and Presentation program, Wolfe’s project is an extended composition for sextet that goes beyond rhythmic and harmonic progressions to employ various types of improvisation. It is to be performed twice between September 2004 and December 2005.

## STUDENTS

Organ student **Lily Ardalan** won second place in the Albert Schweitzer National Organ Competition.

Master’s cello student **Margret Arnadottir** (BM ’04, *cello*) and **Lin Hong** (MM ’03, *piano*) toured China by an invitation from Beijing Central Conservatory in June. The duo performed in Beijing, Xiamen, and Quanzhou, where they played for a full house in a hall that seats

more than 1,000. The concert was broadcast in its entirety on television and was the subject of a front-page newspaper story. In August, Arnadottir and Hong gave a recital in a summer concert series in Reykjavik, Iceland.

Organ student **David Enlow** won first prize in the Arthur Poister National Competition in Organ Playing.

Violinist **Erin Keefe**, a second-year master’s student, received second prize at the Carl Nielsen International Violin Competition. Keefe also received the Odense Symphony Orchestra’s Prize at the competition.

**Chris Vo**, a first-year dance student, was featured in *Parade* magazine in September in connection with his being an Arts Recognition and Talent Search winner and Presidential Scholar in the Arts recipient.

Doctoral candidate **Ofra Yitzhaki** (MM ’00, *piano*) performed last spring as a soloist with the American Symphony Orchestra at Alice Tully Hall. She played Gershwin’s *Rhapsody in Blue* under the baton of Mati Lazar. At the Greenwich House Music School, she performed parts of William Mayer’s piano concerto *Octagon*. She recently performed a recital of music by Robert and Clara Schumann at the Piano Circle Festival of the Tel Aviv Museum in Israel. □

# Look, Ma—No Hands!

Continued From Page 14  
in real time. For further information on LEMUR, please visit their Web site at [www.lemurbots.org](http://www.lemurbots.org).

Are the machines replacing humans? Why is this concert being held at Juilliard, the pinnacle of performing arts studies? I believe this concert is happening exactly where it should: where we are continuing our musical tradition. Long before the last century, composers

including Bach, Mozart, and Beethoven were versatile musicians who performed, improvised, and utilized the latest musical technology available in their time. In his use of technology on his RoboRecital, Brendan is merely following tradition. □

*Mari Kimura (D.M.A. ’93, violin) has been a faculty member in music technology since 1998.*

## CALLING ALL STUDENT WRITERS AND CARTOONISTS!

Earn extra cash by putting your talents to work for *The Juilliard Journal*! We need student contributors to cover School events as well as other activities and issues that are of interest to the Juilliard community.

Students earn work-study pay for their articles or drawings—in addition to the satisfaction of knowing that their work will be seen by thousands of readers around the world, in print and online. We hope your talents will find their way into our pages.

Stop by the Publications Office (Room 442A), call ext. 341, or e-mail us at [journal@juilliard.edu](mailto:journal@juilliard.edu). We look forward to being a part of your Juilliard experience!

## CLASSIFIEDS

*Classified ads are \$1 per word with a 15-word minimum. The deadline for submission is the 5th of the month prior to publication. For more information on rates or how to submit your ad, call (212) 799-5000, ext. 340.*

### FOR SALE

**STEINWAY L GRAND PIANO**  
1964 vintage, serial 388381, traditional black finish, climate control system, action refurbished. \$25,000. Syracuse, N.Y. Call (315) 469-8994.

**VIOLINS**  
Copy of “Hellier” Stradivari or Joachim, by del Gesu maker Peter Van Arsdale. John Hsu violins available. (212) 581-6499  
[vanviolins.com](http://vanviolins.com)

**FRENCH HORN**  
Alexander 103 F/B-flat with Cabin Case. Excellent condition. Purchased 5/98. Asking \$4,290. Call Mr. French, (718) 652-6420.

### SERVICES

**MUSIKA RECORDS, INC.**  
Pro Audio Recording Svcs. • Digital Editing & Mastering • CD, DVD, & Cassette Replication. “We Specialize in Classical Music” Call (212) 799-2758. [www.musikarecords.com](http://www.musikarecords.com)

**PIANO SOLOIST**  
Would you like to add to your performance the spirit of the old romantic school? Call Temuri Akhobadze, concert pianist, Steinway artist. (212) 663-3498.

**NEW YORK’S BEST KEPT SECRET**  
World-famous piano doctor (Juilliard-trained pianist) Asami Alberti will transform your piano into the instrument of your dreams. Specializing in custom touch & tone regulating. Serving loyal fans in N.Y. tri-state area for more than 25 years. You’ll be glad you called. (212) 502-3787.

*Paid advertisements do not reflect endorsement by The Juilliard School.*

Some classified ads, with links to advertisers’ Web sites, are online at [www.juilliard.edu/classifieds](http://www.juilliard.edu/classifieds).

## ANNOUNCING THE 2004 STUDENT PHOTO COMPETITION! 7 WEEKS ONLY, FROM NOVEMBER 1 – DECEMBER 17

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

The 14 winning photos will be produced into a 2005-06 Juilliard calendar, to be given as a gift to the 2005 graduates. All photos that are submitted may be featured in upcoming issues of *The Juilliard Journal*. The judges will be members from the Alumni Relations, Publications, and Student Affairs Offices.

Grand Prize: \$125 gift certificate to a store of your choice.  
Second-Place Prize: \$75 gift certificate to a store of your choice.  
Third-Place Prize: \$25 gift certificate to a store of your choice.



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

This photo, “Going Home” by Annika Sheaff, was featured in the 2004-05 calendar.

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).

NOVEMBER

**1/MON**  
**NEW YORK-BUDAPEST TWIN CONCERT**  
George Stelluto, Conductor  
Paul Hall, 6 PM  
Panel Discussion  
Morse Hall, 8 PM

**JUILLIARD ORCHESTRA**  
Jahja Ling, Conductor  
MAHLER Symphony No. 9  
Avery Fisher Hall, 8 PM  
Tickets \$15, \$7; free student and senior tickets available. On sale at Avery Fisher Hall Box Office and 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**  
**PRE-COLLEGE FACULTY RECITAL**  
Mike Boschen and friends  
Juilliard Theater, 6 PM

**JIN-WOO LEE, VIOLIN**  
Morse Hall, 8:30 PM

**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.  
*Limited ticket availability.*

**9/TUES**  
**THE SECOND INSTRUMENTAL UNIT**  
Compositions by David Fulmer  
Paul Hall, 8 PM

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

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

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

**NEW DANCES AT JUILLIARD EDITION 2004**  
BRENNER *heartSTRINGS*  
MARSHALL *Working Memory*  
BROWN *Dances for Peace*  
BATTLE *Mass*  
Juilliard Theater, 8 PM  
*See related article on Page 1.*

**12/FRI**  
**LAURA USISKIN, CELLO**  
Paul Hall, 6 PM

**NEW DANCES AT JUILLIARD**  
Juilliard Theater, 8 PM; see Nov. 11.

**JEROME L. GREENE CONCERT OF BAROQUE MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Oct. 29 at the Juilliard Box Office. *Limited ticket availability.*  
*See related article on Page 5.*

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

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

*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.*

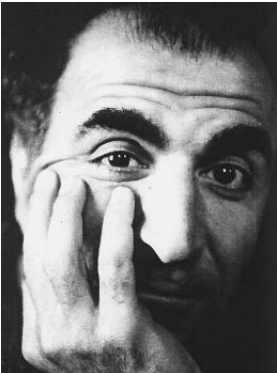
**CHAMBER MUSIC RECITAL**  
Elizabeth Joy Roe and Greg Anderson, Piano Duo  
Paul Hall, 8:30 PM

**14/SUN**  
**NEW DANCES AT JUILLIARD**  
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



The U.S. premieres of *Steps* by Josef Bardanashvili (left) and *Antiterra* by Stefano Gervasoni will be performed by the New Juilliard Ensemble on November 19.



**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
Brenda Patterson, Mezzo-Soprano  
Lydia Brown, Piano  
Alice Tully Hall, 8 PM  
Tickets \$20, \$15; half-price student and senior tickets available.  
TDF accepted. On sale starting Oct. 19 at the Alice Tully Hall Box Office and CenterCharge (212) 721-6500.  
*See related article on Page 3.*

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

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

**RU-PEI YEH, CELLO**  
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.*  
*See related article on Page 4.*

**18/THURS**  
**ANDREW LENHART, COLLABORATIVE PIANO**  
Paul Hall, 4 PM

**SONATENABEND**  
Paul Hall, 6 PM

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

**STUDENTS OF NEW YORK WOODWIND QUARTET**  
Morse Hall, 8 PM

**CHAMBER MUSIC RECITAL**  
William Harvey, Violin; Avigail Arad, Cello; and Ang Li, Piano  
Paul Hall, 8 PM

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

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

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
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*  
Drama Theater, 2 & 8 PM; see Nov. 17.

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
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*  
Drama Theater, 7 PM; see Nov. 17.

**22/MON**  
**CHAMBER MUSIC RECITAL**  
Yuri Namkung, Violin; Kyle Armbrust, Viola; and Michael Nicolas, Cello  
Paul Hall, 4 PM

**LU WANG AND IGOR LOVCHINSKY, PIANO**  
Paul Hall, 6 PM

**JUILLIARD ORCHESTRA**  
Otto-Werner Mueller, Conductor

Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 8 at the Juilliard Box Office.  
*Extremely limited ticket availability.*

**23/TUES**  
**MATTHEW AGEN AND MICHELLE GOTT, HARPS**  
Paul Hall, 4 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

**29/MON**  
**RUI SHI, PIANO**  
Paul Hall, 6 PM

**JEANETTE BAXTER, SOPRANO**  
Paul Hall, 8 PM

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

**30/TUES**  
**ELINOR FREY, CELLO**  
Paul Hall, 4 PM

**ROSE ARMBRUST, VIOLA**  
Paul Hall, 6 PM

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

DECEMBER

**1/WED**  
**WEDNESDAYS AT ONE**  
Graduate Students of the Vocal Arts Department  
Alice Tully Hall, 1 PM

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

**CHIHIRO FUKUDA, VIOLA**  
Paul Hall, 6 PM

**STUDENTS OF THE AMERICAN BRASS QUINTET SEMINAR**  
Paul Hall, 8 PM

**2/THURS**  
**CELLO MARATHON**  
Contemporary works for solo cello, played by each member of Juilliard's Cello Department  
Morse Hall, 4 PM

**LIEDERABEND**  
Paul Hall, 6 PM

**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 18 at the Juilliard Box Office.  
*Limited ticket availability.*

**CHELSEA CHEN, ORGAN**  
Paul Hall, 8 PM

**3/FRI**  
**HAYLEY NEHER, VIOLA**  
Morse Hall, 4 PM

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

**DAVID LAU, VIOLA**  
Morse Hall, 8 PM

**LAUREN MICHELLE CRIDDLE, SOPRANO**  
Paul Hall, 8 PM

**4/SAT**  
**PRE-COLLEGE FACULTY RECITAL**  
Stefan Milenkovich, Violin  
Paul Hall, 6 PM

**CAROLINE M. JOHNSTON, VIOLA**  
Paul Hall, 8:30 PM

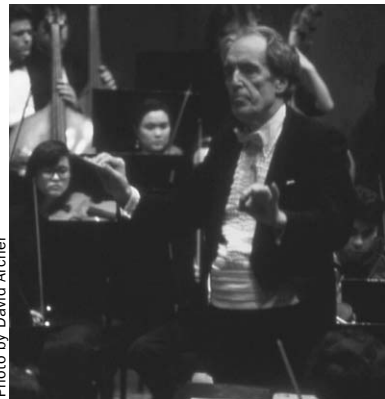
**6/MON**  
**MARTIN KENNEDY, COMPOSITION LECTURE**  
Morse Hall, 4 PM

**CHAMBER MUSIC RECITAL**  
Students of Jonathan Feldman  
Morse Hall, 6 PM

**AN EVENING OF CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available starting Nov. 22 at the Juilliard Box Office.

**7/TUES**  
**JOHN MCMURTERY, FLUTE LECTURE**  
Morse Hall, 4 PM

**JUILLIARD JAZZ ENSEMBLES**  
Jazz, This Just In! - Part I  
Juilliard Jazz Student Originals  
Paul Hall, 8 PM  
Free tickets required; available starting Nov. 23 at the Juilliard Box Office.  
*Limited ticket availability.*



Otto-Werner Mueller will conduct the Juilliard Orchestra at Alice Tully Hall on November 22.

**VIOLA STUDIO RECITAL**  
Viola students of Heidi Castleman, Misha Amory, and Hsin-Yun Huang  
Morse Hall, 6 PM

**JAE WON CHOI AND SUSAN PAIK, VIOLINS**  
Morse Hall, 8 PM

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

**VIOLA CONCERTO COMPETITION FINALS**  
HINDEMITH *Der Schwanendreher*  
Paul Hall, 4:30 PM

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

**DILIANA MOMTCHILOVA, CELLO LECTURE RECITAL**  
Morse Hall, 8 PM

**JUILLIARD OPERA CENTER**  
RAVEL *L'enfant et les sortilèges*  
DEBUSSY *L'enfant prodigue*  
Juilliard Theater Orchestra  
Yves Abel, Conductor  
Lillian Groag, Director  
Juilliard Theater, 8 PM  
Tickets \$20; half-price student and senior tickets available. On sale starting Nov. 3 at the Juilliard Box Office and CenterCharge, (212) 721-6500.