

The Juilliard Journal

Vol. XXI No. 6

www.juilliard.edu/journal

March 2006

Juilliard Receives Gift of Rare Manuscripts School's Chairman Donates Some 140 Scores To Be Housed in Library

By LISA ROBINSON

MARCH is often a windy month, but this year there's another good reason to hang onto your hats: In a gesture of breathtaking generosity, Juilliard's chairman, Bruce Kovner, has donated his extraordinary collection of rare music manuscripts to the School. Comprising approximately 140 items, the collection includes primary source materials for many of the seminal works of the repertoire, and represents one of the finest private collections of music scores to be amassed in the last century. The gift was formally announced on February 28 at a press conference held at Juilliard.

Many of the items in this incomparable collection have only become accessible to collectors and institutions in recent years, and have never been available to the music community at large.

Examples in this category include the lost manuscript of a transposed continuo part for J. S. Bach's Cantata BWV 176 (*"Es ist ein trotzig und verzagt Ding"*); the lost autograph manuscript of Beethoven's *Grosse Fuge* for string quartet,

in the composer's version for piano four-hands, Op. 134; and an autograph sketchbook for Stravinsky's *Petrushka*.

Virtually every item in the collection is noteworthy, but other items sure to inspire awe in the schol-

and alterations by the composer; the autograph manuscript of the final scene of Mozart's *The Marriage of Figaro*; an extensively worked autograph manuscript of the last 50 or so bars of the first movement of Mahler's Ninth Symphony; one of the earliest surviving manuscripts of Purcell's *Dido and Aeneas*, which may prove to be the earliest manuscript source for the opera; a substantial group of autograph manuscripts by Alfred Schnittke; an almost continuous draft of Schumann's Second Symphony; and an autograph sketchbook for Richard Strauss's *Die Frau ohne Schatten*. Several manuscripts and groups of manuscripts in the collection have never previously been available to scholars and musicians in the United States.

Notable both for its breadth and its emphasis on documents that shed light on the compositional process through extensive revisions and annotations by the composers, Mr. Kovner's collection also includes a number of documents with particular relevance to the history of performance, such as Arturo Toscanini's heavily annotated score for Wagner's *Die Walküre*. Furthermore, most of the works represented in the

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(Left to right) President Joseph W. Polisi; Bruce Kovner, chairman of The Juilliard School; and Jane Gottlieb, vice president for library and information resources, study a Brahms manuscript in Juilliard's library.

arly community include the final working manuscript of Beethoven's Ninth Symphony prepared for the printer, with extensive revisions, corrections,

The Exuberant, Controversial, And Thrilling Milton Babbitt

By PETER GOODMAN

"Milton Babbitt, the crabbiest, most ascetic atonalist in America."

— Norman Lebrecht, Critic

"My view of his music is that it is exuberant, full of playfulness, and at same time it is unbelievably rigorous."

— Peter Lieberman, Composer

"Very few conductors venture into Babbitt territory—either they are afraid of the music or don't like it and revile it, and they know that most musicians in the orchestra will either not understand it or hate it, or both. For myself, I have to say every time I have conducted Babbitt has been a great thrill, to get inside that music with those marvelous sounds and textures, and the incredible variety within each piece."

— Gunther Schuller, Conductor/Composer

Juilliard School and in the Ivy League. The man who, as he celebrates his 90th year, continues to lead a full life as a composer and pedagogue, and who glows at the thought that James Levine, one of his most powerful champions, is now in command at the Boston Symphony.

In person, Milton Babbitt is a small, compact figure whose pursed lips and



Milton Babbitt at the Columbia-Princeton Electronic Music Center in New York, c. 1960.

twinkling eyes behind thick black frames seem always on the edge of a smile. His conversation is quick, his thought fluid, able to dart from one subject to another at the drop of an implication. Just like his music, some might say. Joel Sachs, a Juilliard colleague for many years, makes the comparison directly.

Continued on Page 9

THERE you have it, ladies and gentlemen: Milton Babbitt, crabby, exuberant, reviled, playful, rigorous, thrilling. The composer who has been among the most controversial yet influential figures in American concert music of the past 60 years. The theorist whose vision about the direction that music should take dominated the academy for decades. The teacher who has guided generations of young composers both at The

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Illuminating the world of dance: five leading professionals in the field weigh in. **PAGE 14**

Background photo: Alumna Patti LuPone and Michael Cerveris in the current Broadway production of *Sweeney Todd*. Photo by Paul Kolnik.

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The Juilliard Journal

The Juilliard School

60 Lincoln Center Plaza

New York, NY 10023-6588

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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.

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TAKE THE JULLIARD JOURNAL READER SURVEY

To help us plan for the coming season, we want to know what you think about *The Juilliard Journal*. If your copy of the March newspaper has a Reader Survey insert, won't you please take a few minutes to fill it out and send it back, by April 10, in the self-addressed, postage-prepaid envelope that we've provided? If you don't have the insert, please take the survey online by going to: www.juilliard.edu/readersurvey.

Thank you for participating in our reader survey.

VOICE BOX

by Jeffrey Holbrook

Free Tuition: Juilliard's Next Move?

I think I am safe in claiming that none of us are in the performing arts for the money. Sure, there is the occasional violin soloist, prima ballerina, or actor who brings in a large income, but most of us perform because we love the arts and feel it makes our world a better place. Those of us at Juilliard have obviously proven successful so far in our budding careers and see good prospects for the future, but there is a stark reality waiting for us as soon as President Polisi hands us our diplomas. We will leave with an unmatched arts education, great experiences, and tens of thousands of dollars in debt. True, we are not the only students in the country to have shouldered heavy loans for college. Medical and law students leave school with much debt as well, but few of them are willing to train for practically their whole lives and spend four, six, or more years in an expensive school, only to end up applying for jobs that may pay \$20,000 a year. Nor would they be competing against 100 other applicants for that single, low-paying position. This fiscal situation is endemic to the arts community. Several wealthy donors have acknowledged this problem and worked to lighten the financial bur-

Jeffrey Holbrook

den of performing arts students. In recent months, several large donations have been made to music schools to help subsidize students' tuition. Indiana University's large music program was given \$41 million, and the Yale School of Music received an anonymous donation of \$100 million for the relatively few music students in the graduate school. This raises the question: In a field that requires so much training without the promise of financial

Love of the arts is a noble thing ... but it won't pay off thousands of dollars in student loans.

panies, and theaters around the country where we hope to find work. Don't get me wrong—Juilliard and other arts schools are dependent on donors to keep the institutions running, but hoping for large donations to make the school tuition-free should not be a priority. For the sake of our futures, the money is better spent in other ways. With the declining state of arts organizations in the U.S., what good is a free arts education if the jobs are disappearing? The best way to help Juilliard and other arts schools is to shape a world that needs our talents and is willing to financially support our professions. □

Jeffrey Holbrook is a fourth-year trumpet student.

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.

THE BATON

The brief but appalling HISTORY of a simple Note that only wanted to be left Alone

"It droppeth as the gentle rain from heaven." (Wm. Sh'pre)

Mr. J. S. Bach comes upon it inadvertently "Bless my soul!" cries the old gentleman, "Just the thing for another Prelude + Fugue!" (? : * = 23 !! * - ED. NOTE)

Close-up of grease-mark where note was stepped on by Elephant. Also close-view of elephant's toe-nails passing out of the picture.

The poor note at last seeks refuge, after a hard season, with Dr. Goëtschius—and there regains his long-lost tonic. yyy

All goes peaceably enough however until Zez Confrey seizes it for his Elephant on the Ivories.

After many horrid adventures the embittered + cynical old note is pounced upon at once by Mr. Salzedo + Mr. Stravinsky, the latter luckily winning out.

no fair kicking Mr. Stravinsky!

This cartoon first appeared in the May 1925 issue of *The Baton*. The artist was Ruth Cairns (Dip. '25, piano), who was a member of the publication's art department.

For Trevor Pinnock, the Music Always Comes First

Internationally renowned Baroque music specialist, virtuoso harpsichordist, and founder of the English Concert, Trevor Pinnock comes to Juilliard to conduct the annual Jerome L. Greene Concert this March in Alice Tully Hall. The concert, which is exclusively dedicated to the performance of 17th- and 18th-century music, features an all-Handel program to be performed by Juilliard musicians on modern instruments. Maestro Pinnock enthusiastically discussed the challenges and subtleties of period performance with oboe student Toni Marie Marchioni.

Toni Marie Marchioni: How do you feel about this music being performed on modern instruments? Are you concerned about the quality of the results?

Trevor Pinnock: I don't normally associate Juilliard with people playing and singing Handel, so I think this is an interesting challenge. I have two parts to this answer. One that I'm famous for is that I passionately love old instruments. But an equally passionate belief is that the instruments aren't the music itself. The music always has to come first. Whatever

try and absolutely copy that sound. We should use the resources of the instruments that we have.

TMM: Do you feel that music conservatories should offer early music programs as a rule?

TP: I think that students should have some understanding of what period instruments are and have a basic introduction to them. It may be that some students will later want to specialize. People are getting much more enlightened, and they don't feel what I think people of an older generation still feel, a sort of rivalry or conflict between the two. But I don't think there is necessarily a conflict. There are all sorts of people who work on modern instruments who have an interest in old. I did a whole year of concerts with Maxim Vengerov in which he played on Baroque violin in the first half of the concert with me playing on harpsichord, and then in the second half he played on his normal set-up and I played on Steinway piano. And of course, Yo-Yo Ma has also worked with Baroque musicians and Baroque instruments. Some of the best soloists are getting much more broad-minded.

the vitality and liveliness. Whereas on the old instrument, you would play a real fantastic fortissimo and it would still have transparency, on the modern instrument you've got to suggest the excitement of that fortissimo, but at the



Trevor Pinnock

same time not give it a thick sound which will lose the transparency. In some ways, it's easier to work on the period instrument for certain types of music. I think that's the sort of thing that I'd like people to know. Then, when they're making their compromises on their modern instruments, they're much clearer about what they're doing.

TMM: Do you think that if conservatories were to establish early-music programs, it would be a viable career path for students?

TP: It's funny. Perhaps we think in different terms—I'm thinking very much of music first and career path second, so it's hard for me to answer that question. I can tell you that when I was at music college, I was told that it would be impossible for me to make a living as a harpsichord player and I should do something else. There are always possibilities if you choose to do something and do it well. I don't think there are many established career paths in early music, but I do know that the best players do make livings as other musicians do. But really, what's got to lead you if you go into music is passion, not career path.

TMM: Could you make a prediction about the status of the early-music movement?

TP: Let's look at the history of things. When I started on old instruments, there were very few people doing it in Europe, only one older generation who started playing in the middle of the 1960s. Then in the 1970s, another wave of my generation started doing things, and we were thought of as pioneers. By about 1980, the whole movement really took off and people got very excited by music played on these period instruments. At first, there was a lot of opposition from the conventional musicians around. But as time went on and playing got better, people's attitudes changed, and now I see that the styles of playing in ordinary modern-instrument orchestras are significantly different when they are playing classical music.

What I've always hoped and what I've always wanted so much was for performance on old instruments to be accepted as part of the mainstream. As just a part of music-making, with the performers free to choose the instrument of their own choice—the instrument that they think will work best for that particular situation while keeping the music as the most important thing. It's always the music that's the most important, not what you choose to play it on. I do think that all responsible players should listen to what the instruments were like that the composers wrote for and bear that in mind as they're making their performances. Not even necessarily choose to do it—you

"I passionately love old instruments, but an equally passionate belief is that the instruments aren't the music itself.

Whatever instruments we use, we always have to make the music work."

instruments we use, we always have to make the music work. The instruments are the tools of our trade; they are not the actual music itself.

TMM: Will you approach the music differently?

TP: Fundamentally, the music and my approach are absolutely the same. But of course, we have different nuances from different instruments, and we have to play with the instruments we have. We can't pretend that a modern flute is an old one. What we can do is play musically on the modern flute and have knowledge of the sound of the old instrument. But we shouldn't

TMM: Do you think that conservatories should promote the duality?

TP: I think some sort of program which shows something of the history of instruments would be very useful if it's presented right. Basically, the reason I've enjoyed working on period instruments is that you can actually play the instrument to its full capabilities without any holding back or compromise. When we're playing Baroque music on modern instruments, we often find ourselves in a position of making a compromise so that the music isn't overloaded with the wrong type of sound, or so that it doesn't get too thick or heavy. The problem then is keeping all

**Jerome L. Greene Concert:
Trevor Pinnock Conducts Handel
Alice Tully Hall
Friday, March 31, 8 p.m.**

**Free tickets available March 17
in the Juilliard Box Office.**

have the right not to do it that way—but they should at least know. Everybody should have open minds. The music tells us what we have to do. □

Toni Marie Marchioni is a master's student in oboe.

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SHRINK

From the Counseling Service

RAP

Sleepless in Manhattan

Dear Shrink Rap:

I am exhausted, and I don't know whether I should even be asking you for advice, or whether I should head over to the Health Services clinic. Is sleep deprivation caused by a physical or a mental problem? I don't fall asleep easily, and then I wake up all through the night. I can barely stay awake through my classes and I can't concentrate. I do have a lot on my mind, and things are feeling more than a bit stressful, but I have always been able to sleep, so this is kind of scary because it keeps happening. Should I take a sleeping pill?

Restless

Dear Restless:

Sleep problems are not uncommon for college students. However, it is important to find out the cause of your sleeplessness. It is not a bad idea to check in with the Health Services clinic to rule out a physical cause for this. Because the clinic and the Counseling Service work closely together in providing care to Juilliard students, the clinic practitioner can check you and, if necessary, run tests to rule out any physical cause, and can also give you some guidance about whether seeing a counselor might be helpful. Don't take any medication that you think might help you sleep without first discussing it with a clinic practitioner. Do tell the practitioner about your use of such things as coffee, tea, chocolate, cigarettes, or over-the-counter medications that might contain stimulants that interfere with sleep.

You give us some clues by saying that you have a lot on your mind and that stress is a factor in your life right now. We doubt there is a person reading this who has not experienced a few sleepless nights of worry, fear, and anxiety caused by some issue or occurrence. We would guess that the most common reasons are fear of failure (i.e., nervousness about an audition or lesson), relationship problems, family illness and death, jet lag, and just too many things to get done in a short time. Another possible cause is the worry about getting enough sleep. Sometimes the nightly worry interferes with a person's ability to fall asleep and this can become a pattern that is hard to break. Usually a good night's sleep returns when there has been some resolution of whatever it is that has been upsetting or stressful. Short-term sleep loss is not a cause for a lot of concern. However, if sleep continues to elude you, we would be concerned about the effect on your health and well-being.

Chronic sleeplessness, or insomnia, might be a sign of depression. This too would not be unusual. Depression is the most common reason students seek counseling. When a person goes for several days without sleep, irritability and anxiety may accompany a general feeling of tired-

ness. These factors work against someone who is already feeling depressed, and can make the depression feel much more out of control.

There are many treatment options for working through sleep problems and depression. We hope that you will try speaking with a counselor in our service. Even if it turns out that depression is not an issue for you, a counselor can help you gain control of the stresses and worries that are keeping you awake at night. Sometimes it is helpful to talk to someone who can give you a different perspective and can help you sort things out.

We offer therapy to students for whatever length of time they want. Sometimes students see us just three or four times to work out a particular issue in their lives that they need to talk about.

Sleep problems are not uncommon for college students—but if they continue, you need to find out the cause of your sleeplessness.

Additionally, there are a number of habit changes that you might look into. It is hard to go to bed at the same time every night as a student, but if you can strive to be in bed close to the same time most nights, it will help establish a rhythm that your body needs. As enticing as it might be to lounge on your bed to study, it is better to use your bed only for sleeping when you are having sleep problems. Sometimes a warm shower or bath, a hot cup of herbal tea, or reading a book for pleasure before bedtime will work to calm you and get your mind off of things. An hour or so before your bedtime, try to avoid things that stimulate you, such as exercise, phone calls, and reviewing schoolwork or schedules. Some musicians discover that listening to music is actually a stimulating activity, while others find it relaxing.

We have brochures about sleep in the Counseling Service hallway, and if you do an Internet search for "sleep problems," "insomnia," and "sleep and depression," you will discover many organizations that have really helpful Web sites. You are always welcome to come ask anyone in the Health and Counseling Service for guidance. □

Shrink Rap is the monthly advice column of the Juilliard Counseling Service. Students are invited to submit anonymous questions that we can print and answer here by using our suggestion and question box, located in the hall outside the Counseling Service on the 22nd floor of the Rose Building.

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Princely Pianist Probes an Aristocratic Concerto

By PAUL KWAK

WITHOUT proper vigilance, the life of a student artist can fill itself with mindlessly ritualistic events planned in the service of some presumed good. Master classes, arguably the most notoriously hit-or-miss of such events, rarely live up to their own hype at the presumed inevitable success of a “master teacher” in a public place. Often, one feels that he is doing little more than watching a private lesson opened to the public—or worse, the class becomes simply a platform for the fullest expression of the teacher’s egotism. And there is everything in between. Master classes become a meta-art form, conceived in the service of an art, but more constitutive of their own elusive artistry: the mysterious formula that combines teaching, performance, communicative aptitude, and revelation. Only on too rare occasions do master classes transcend mundane micromanagement and invite the audience on a genuinely interesting journey through process, interpretation, technique, and, indeed, art.

It was such a fortunate occasion that presented itself on the evening of January 19 in the Peter Jay Sharp Theater, as revered pianist Leon Fleisher led what he called “our little experiment” in the “labor-intensive art of concerto playing.” The novel arrangement united two soloists from Juilliard’s piano department with the Juilliard Lab Orchestra in a kind of exploratory master class, further remarkable for its focus

on Beethoven’s Fifth Piano Concerto, the beloved “Emperor” Concerto.

Begun in 1808 (around the time that the Fifth and Sixth Symphonies and the Fourth Concerto were completed), the concerto is dedicated to Beethoven’s patron and friend, Archduke Rudolph, and remains perhaps the composer’s most popular piano concerto—thanks to some combination of its heroism and grandeur (from whence comes its nickname), its sublime second movement, and the elegant triumph of its third movement. The “Emperor” became a fixture in Fleisher’s repertoire, and his recordings of the five Beethoven piano concertos with George Szell and the Cleveland Orchestra became required listening for all who would perform the works.

The inspiring and oft-repeated story

became a champion of and expert in repertoire composed for the left hand, and sustained a long career therein until successful medical treatment enabled his return to two-hand playing, as heralded by his recent recording, *Two Hands*. Fleisher cuts a titanic presence in the heroic trajectory of his



Photos by Peter Schaaf

Above: Leon Fleisher (center) speaks to pianist You You Zhang during a master class in January on Beethoven’s “Emperor” Concerto; conductor George Stelluto looks on.

Left: Conductor Vince Lee and pianist Ran Dank perform with the orchestra in Peter Jay Sharp Theater while Fleisher listens.



life, in his teaching at Peabody

and around the world and in his continued performances.

Indeed, his teaching in the Peter Jay Sharp Theater bore witness to a life lived flouting setback, the realism of a personality seasoned by challenge, and the ardor of a musician devoted wholly to his repertoire. In a warmly paternal baritone, Fleisher addressed musicians on stage and audience in house as a true master, some nexus of shepherd, pioneer, and guide in a pedagogical and artistic endeavor that was surely new for most present. Watching attentively from his second piano, dovetailed with the soloist’s piano, he allowed a complete performance of each movement before commenting, and occasionally rose to observe members of the orchestra while playing, and to watch the soloists at work.

It was in the moments following You You Zhang’s lively and athletic account of the first movement that Fleisher’s artistry as a teacher made its fullest expressions, uninterrupted until the end of the class. Fleisher commanded the stage, which became a vast embodiment of the very processes that fueled his thinking and his artistry. For a musician whose life has been lived inside the music of the concerto, the stage became a window into that inhabitation, as he summoned the orchestra, conductor, and soloist into a unified reading of the piece, a true “concerto.” One observed not merely the act of a teacher teaching, but of an artist truly at work; not the pedantic passing on of techniques, but the visceral imparting of vision. “I’m not sure I would take that much time there [in the introductory piano cadenza],” Fleisher suggested. “This is a noble piece, and these pillars of sound in the introduction are important.”

Certainly, there were moments of micromanagement as befit Fleisher’s methods and concepts, but where the worst of master classes seem in this sense like little more than a litany of small fixes, Fleisher’s comments served the delivery of principles both for the practical performance of this

concerto and for the wider appreciation of its art. Rhythmic exactitude and tone were discussed at length in the context of the aesthetic of nobility that suffuses the work, and the nature of expression was addressed in service to a classical sensibility.

But it was in discussing the act (and the art) of performing concertos with orchestra and in the difficulty of interpretation that Fleisher was most eloquent and most inspiring. In response to his perception that Ran Dank’s reading of the second movement was indulgent, he urged, “This music is descriptive of a psychological, or spiritual, or emotional state. We can’t pour our feelings into it—it’s not a Chopin nocturne. It’s not a question of demonstrating how much we feel it, but searching out the composer’s intention, and putting your musical intelligence into supporting that.”

This surpassing respect for the music and for the composer’s intentions underlay much of what Fleisher said to the musicians. “The worst sin an orchestra feels it can commit,” Fleisher said to soloist and orchestra onstage, “is to not play together. You will do anything to play together, and to hell with the music.” Fleisher continued, “Music is more like physics; there has to be an inexorability about the impulse and the process. Forget the metronome and look to the demands of the material.”

Near the end of the class, Fleisher observed that often “the psychology of the concerto is: who will triumph?” The remark drew laughs from the audience, but was followed by Fleisher’s praise for the students participating, who, in his estimation, had succeeded in creating chamber music of a more soloistic art form. But what the audience had the rare opportunity to observe that evening was less the substantial collaborative achievement of those performing, and more the unadulterated revelation—indeed, the triumph—of watching a master at work. After Fleisher stood behind conductor Vince Lee at the close of the third-movement finale and conducted in tandem with him, marshalling all forces on stage in a newly energized and united effort, one left the theater that evening inspired not simply by the genius of Beethoven’s work, but by the artistry of a master teacher and his gift for, in a moment, inhabiting the stage and transforming it into the fullest, most public, and most earnest bequest to the student musicians who were lucky enough to be sharing it with him that evening. □

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



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CAREER

by Derek Mithaug

BEAT

Know Thyself

LAST month, I introduced one of the more popular career assessment tools: the Myers-Briggs Type Indicator® (M.B.T.I.). This month, I'm going to explain how the M.B.T.I. can be used to make informed career decisions. For the purpose of this column, recent alumna Entela Barci (M.M. '04, *viola*), graciously volunteered to share her experiences.

Entela is an active participant in the Career Development Office here at Juilliard. Because of this, I am able to talk to her on a regular basis about her career issues. Several years ago, I suggested the M.B.T.I. as a vehicle toward greater self-understanding. She agreed to take the M.B.T.I. The results confirmed what she has always known about herself: her preferences for a large community of friends; her idealism and interest in improving relationships; and her desire to keep her future open with as many options as possible. The results also helped her recognize her potential abilities in maximizing group synergies, interpreting trends, and mediating disputes.

It is impossible to cover each of the four dichotomies illustrated by the M.B.T.I. in this one article. I've chosen to focus on only one of them: the Extroversion-Introversion scale. Please understand that the other three dichotomies also relate to essential aspects of psychological type. This article is meant only as an introduction and invitation to explore the indicator's potential for greater self-understanding.

Entela admits to being an extremely gregarious person. She enjoys meeting new people. Her mother is fond of saying, "Everyone is Entela's *best* friend." If you know Entela, you understand immediately why I chose her as the focus of this article.

Clearly, someone who enjoys meeting, talking to, and learning about people is likely to find jobs that call for personal interaction deeply fulfilling. It's a no-brainer that Entela should pursue a career with opportunities for networking with people. However, as a violist, the job choices are rather slim. Consider

the relative differences between an orchestral player, soloist, and chamber musician. How much interaction is available through these career roles? Now compare these choices to, say, a politician running for a seat in Congress. How about a motivational speaker who travels from city to city each day, to speak and work with large groups of people?

Entela isn't running for Congress, and she isn't interested in becoming a motivational speaker. Her passion is music. She came to Juilliard because she wanted to give herself the best education possible to make a life as a musician. On the M.B.T.I.,

Without acknowledging essential components of your personality, you might unknowingly pursue and accept a job that will leave you feeling unsatisfied.

Entela showed a strong preference for extroversion—the primary indication for a desire to interact with people. Extroversion and its counterpart, introversion, define how we focus our energies. Extroversion focuses on the outer world of people, places, and things. People who prefer extroversion are energized by activities outside of themselves. Their primary mode of expression is verbal. They typically prefer many friends, diverse activities, and higher doses of external interaction. On the other hand, people who prefer introversion are energized by the inner world of thoughts and ideas. They prefer activities such as reading and writing as their primary modes of communication and expression. They also prefer a smaller, more exclusive circle of friends. In these relationships, they seek a deeper understanding.

For Entela, finding a career path that offered her enough people interaction was difficult. When I asked her what she imagined to be the worst possible job as a violist, she quickly replied, "playing in the pit of a Broadway musical." She added, "Playing the same music over and over would be tough. I feel very restricted in an environment where everything is followed by the rules exactly."

She is also somewhat reluctant to set her long-term sights on a full-time position in an orchestra. While the work would be extremely rewarding, she suspects that a large part of her desire to be more engaged with a community would not be satiated.

So how has she resolved this so far? By diversification. Shortly after graduation, Entela landed teaching positions at Baruch College and the Globe Institute of Technology, where she teaches music history and music appreciation. For many of her students, English is a distant second language. This challenge has actually played to one of Entela's talents, as English is also *her* second language! Because of this, she feels a certain camaraderie with her adult students. She says that many of her students have become close friends.

Teaching isn't her only job. Recently, Entela became a regular member of the East Village Opera Company, a rock-opera band that performs contemporary arrangements of opera's greatest hits. Currently the group is on tour and is in the process of recording a segment for PBS. She has also joined with other Juilliard alumni to form a piano quartet and hopes to begin performing concerts soon.

The diversity of Entela's teaching and performing roles are exactly what she hoped to achieve after graduation. Her different jobs are putting her in touch with a diverse group of people. Because her career is fulfilling this preference, she looks forward to going to work and developing her career. Had she not acknowledged this essential component and its importance in her professional work, she might have unknowingly pursued and accepted a job with much less people interaction.

Of course, this example merely scratches the surface of the M.B.T.I. There is far more to explore in the other three dichotomies and their interrelationships. Imagine how complicated things become as you explore how each component directly affects the other. No one said that the road to self-understanding was easy.

If you would like to learn more about your own psychological type and its relationship to your career, please schedule an appointment in the Office of Career Development. □



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

At Pahud Class, Posture, Rhythm, and Phrasing Are Key

By EMILY THOMAS

VOICES hushed and heartbeats quickened when Swiss flutist Emmanuel Pahud, wearing jeans and a brown suede jacket, entered a crowded Morse Hall on February 6 to give a three-hour master class before an audience of some 80 people. The seven Juilliard flutists (Emi Ferguson, Justin Bahrami, Sarah Frisof, Alexandra Sopp, Jesse Han, David Buck, and I) who were selected to participate had reason to be excited. Mr. Pahud—a world-renowned artist who was appointed principal flutist of the Berlin Philharmonic Orchestra at 22 and has had a solo recording contract with EMI Classics since 1996—has the ability to capture an audience's attention in a very powerful way. Flute faculty members Carol Wincenc and Robert Langevin came to the front of the hall and introduced Mr. Pahud to the audience, thanking him for his time and willingness to conduct this master class in the midst of a busy concert schedule. (He was in New York to perform a recital with pianist Yefim Bronfman at Zankel Hall the following day.) After the audience's exuberant applause, the proceedings got underway.

The program that the students had selected included works by LeClair, Stamitz, Prokofiev, Bach, Mozart, Martin, and Widor—a range of composers

from the French Baroque to the 20th century. Mr. Pahud allowed each student to perform his or her piece of choice uninterrupted for at least five minutes, while he alternated between pacing slowly throughout the hall and sitting down as an audience member. He did this in order to analyze all aspects of the student's playing, including posture, rhythm, phrasing, breath support, resonance, presentation, concentration, dynamic control, and technical precision, as well as to allow the student to become centered in the act of performing. The organization of Mr. Pahud's thoughts was revealed as he interacted with the students and audience in a manner that was both instructive and humorously entertaining. Interestingly, he did not bring his own flute to the master class, but used the students' flutes to demonstrate his ideas. This brought him closer to understanding the relationship the students have with their instruments, including their selected alignment of the head joint and the instrument's capabilities.

Mr. Pahud began his analysis of each student with suggested posture im-

provements. For example, he demonstrated a three-step process to help make the flute feel like a part of the body. The method involved taking the flute in one's hands, while resting it on the thighs; bringing the instrument up to the level of the face; then turning the head to the left, and bringing the flute up to the mouth. As well as incorporating the flute with the body, he emphasized the importance of making music internally, with a minimal amount of movement. "Think that you produce the tone inside your body," he advised us. "Don't play expressively in the shoulders; play expressively in the tone."

After comments regarding the mechanics of flute playing, Mr. Pahud focused on specific elements relating to



Master's student Alexandra Sopp at a master class with flutist Emmanuel Pahud.

the artistic aspects of the students' musical performances. He addressed phrasing, including direction of line and breathing, and often used humor to dramatize pertinent issues. When speaking about the universal elements in music, he said, "You know rhythm is very important. Rhythm is what allows us to follow the music: it's the beat, the pulse. Play on the beat, against the beat, but always with the beat. Another piece of advice was, "When you think *piano*, don't think slower, softer; think more support, more edge, and carry. Try to speak to the people in the last row ... play with the same precision as if you were playing *forte*."

Mr. Pahud's honest and insightful comments had the effect of creating a monumental collaboration between students and teacher, reinforcing the importance of education and partnership in order to preserve knowledge. His focus on concentration and the direction of energy revealed how he finds such freedom and power in performance through control and precision.

At the end of the class, Mr. Pahud thanked Juilliard for inviting him to conduct the master class and said, "It is always an honor for me to enter this building ... [because of] the history of the great artists in these walls." □

Emily Thomas is a third-year student in flute.

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A Greek Goddess (of Theater) Descends on Juilliard

By GEOFFREY MURPHY

EARLY December is a special time of the year: Winter is just beginning to make its presence felt, the holiday season is kicking into full gear, and the fall semester's end is in sight. This year, it also brought the Drama Division the honor of a visit by Academy Award-winning actress Olympia Dukakis, who came to talk to students on December 6.

Dukakis was introduced by faculty member Stuart Howard to a large audience of drama students crowded into Room 304. Wearing a leather jacket and comfortable clothes, the vibrant septuagenarian Dukakis looked 20 years younger than her age and quite at home in the environment as she and Howard engaged in an open conversation about acting and life.

Born in Lowell, Mass., to Greek immigrant parents, Dukakis originally went to Boston University for her undergraduate studies. She did not, however, major in theater. Rather, she chose the "practical" study of physical therapy. Only later—after college and some time working as a physical therapist—did she find her true calling, and return to B.U. to earn her M.F.A. in acting.

Dukakis is, first and foremost, an actress of the theater, and it has been in the theater that she has spent most of her time. She has worked at virtually every level in the theater and performed often on and off Broadway, and at the nation's most prestigious regional theaters (including a long association with the Williamstown Theater Festival, where she served as

associate director). Her early work onstage, interestingly enough, had her playing against type: she was cast as a 60-year-old and as a 100-year-old woman in her first two roles.

The first topic brought to the table by Howard was the Whole Theater Company, which Dukakis founded in 1973 in New Jersey and ran until it folded in 1988. Running the theater, she said, was "full of contradictions. It was like trying to live with a stick in your eye. It was exciting to bring together different people who you thought had real talent, and abilities, and different ways of seeing things. We did new plays, and did the classics when somebody had a really interesting idea about how to do them." She now mentors young people starting theater companies of their own, and extended this same invitation to the students of Juilliard.

In the course of discussing the Whole Theater, Dukakis described the cultural movement in the arts that led to its creation. "In the '60s and '70s, there was a great energy about actors making theater, not waiting around for producers. So actors would start theaters ... there was the idea that they would get together, and not be the recalcitrant and precocious children that they are (certainly that they are treated as)—but they would actually manage their affairs. You know, have a budget. Stick to the budget. Actually be like grownups."

A theme Dukakis returned to often was that life need not be solitary, or only about the work of an artist. "You can have it all," she shouted encouragingly toward the end of the conver-

sation. "You can have a career, you can get married, and you can have children!" She spoke at length about her successful marriage of 44 years to fellow actor Louis Zorich (best known to Juilliard students as "Pete," the owner of the diner where Kermit the Frog works in the film *The Muppets*



Olympia Dukakis spoke with students in the Drama Division last December.

Take Manhattan), and their achievement of raising three children together, as an example of how actors can lead lives that are normal outside the profession.

It is a challenge, however, to support yourself and your family while being a professional actor. "Before we had children, it didn't matter ... If we didn't have money, well ... we went to Nathan's and had hot dogs. But, you know, with children there has got to be milk in the fridge and things had to happen."

Dukakis went on to recount her

efforts to support her family. "I started to stand up for myself in terms of salaries [at the theaters where she worked] ... I think I always made it my business to be in [the negotiations], and I think running the Whole Theater really helped me. I have no difficulty saying what I want, why I want it, where it has to be; negotiating 'I'll give you this, you give me that.' My mind thinks like that and figures like that now." She also had a plethora of day jobs, but "I couldn't hold a job for longer than a month. ... I was a waitress. I sold Arthur Murray dance lessons on the telephone ... I was a copy editor, a fake banker for about a month. Everything was faking." But eventually, her hard work would pay off.

In 1988, after working in the industry for nearly 30 years, Dukakis was catapulted to fame when she was awarded the Academy Award for best supporting actress for her work in the film *Moonstruck*, in which she played the mother of Cher's character. "1988 was a great year for Greeks. One won the Academy Award, and one ran for president," Dukakis joked—referring to her cousin Michael Dukakis, who ran unsuccessfully for the U.S. presidency against George H. W. Bush.

Dukakis's words served to inspire and instruct us. One thing certainly was made clear: that she is an artist of determination, spirit, and the highest integrity. Her long and successful career is certainly an admirable model for young actors everywhere. □

Geoffrey Murphy is a first-year drama student.

The Exuberant, Controversial, Thrilling Milton Babbitt

Continued From Page 1

Sachs describes an occasion when he played one of Babbitt's piano compositions at the Dartington Summer Festival in England. "Milton was there," Sachs recalled, "always at the lunch and dinner tables, always gabby, very friendly, very funny." At the recital, Sachs told the audience that one way to "get" Babbitt's music is to think of it as "being like a conversation" with the composer. After the concert, an elderly woman came up to Sachs and said, "Thinking of the conversations with him made all the difference."

"If performers can present his music as conversation that goes by very quickly and very naturally," Sachs said, "that can make a difference."

Gabby playfulness is not the image most concertgoers have of Milton Babbitt, if they have any image at all. Those with some knowledge of music history might recall the February 1958 essay from *High Fidelity* magazine with the unfortunate—and inaccurate—headline, "Who Cares If You Listen?" That was not Babbitt's choice; he says he would have preferred "The Composer as Specialist."

But the argument of the essay, written in a style that is simultaneously precise and convoluted, was that composers of "serious," "advanced" music



should retreat into the cloisters of the academic world. Only there, Babbitt contended, among colleagues in such disciplines as physics, mathematics, and analytic philosophy, could they pursue the creation of work that very few in the outside world would be expected to understand.



Left: Milton Babbitt with violinist Samuel Rhodes (in a publicity shot for Rhodes' faculty recital, which included Babbitt's *Play It Again, Sam*). Above: A panel discussion at the 2002 Focus! festival featured Babbitt with soprano Bethany Beardslee and the festival's director, Joel Sachs.

Born in Jackson, Miss., in 1916, as a child Babbitt was both musical and mathematical. The interest in numbers came from his father, who was an actuary. The interest in music was eclectic. He studied piano, clarinet, and saxophone, and by the time he graduated from high school he was already playing jazz and popular songs.

When he entered college, Babbitt's first impulse was to study math at the University of Pennsylvania, but he quickly switched to music, studying with Marion Bauer and Philip James at N.Y.U., and later

studied privately with Roger Sessions. He did graduate work at Princeton, and continued to divide his time between music and mathematics. Although Babbitt's intellectual bent was toward the mathematical side of music (in 1946 he wrote a paper on "The Function of Set Structure in the Twelve-Tone System"), he didn't give up on pops, with some film scores and an unsuccessful Broadway musical.

Once he settled in, however, the music Babbitt wrote was meant to be as carefully defined as the most complex experiment of physics or the most elegant mathematical solutions. In his musical universe, expanding on the 12-tone system developed by Arnold Schoenberg, every note of every composition needed to be prescribed not just by pitch, but by other sonic variables including register, dynamics, duration, and timbre.

"It is this high degree of 'determinacy' that most strikingly differentiates such music from, for example, a popular song," Babbitt wrote. This serialism is an example of the extreme reliance on rationality in the high modernism that flowered among certain of the arts after World War II. Babbitt's Three Compositions for Piano, written in 1947, is considered to be the first example of total serialization in music.

This was music that seemed, in its apparent unpredictability, extreme and unexpected leaps in pitch and dynamics, to be almost incomprehensible to the general listener, a fact which Babbitt not only recognized but advocated. "The time has passed," he wrote, "when the normally well-educated man without special preparation could understand the most advanced work in, for example, mathematics, philosophy, and physics. Advanced music, to the extent that it reflects the knowledge and originality of the informed composer, scarcely can be expected to appear more intel-

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JUILLIARD PORTRAITS

Karen Wagner

Vice President for Academic Affairs

Karen Wagner was born in Philadelphia and grew up in a small college town near Valley Forge, Pa. She earned a B.A. in music from Hood College in Maryland and an M.M. in voice from the Manhattan School of Music, as well as an M.A. in English education from N.Y.U. Before her arrival at Juilliard, she served as director of financial aid and placement services at the Manhattan School.

What are the most striking differences between Juilliard now and when you first started?

When I arrived in 1978 as a financial aid counselor, we were entering the building on 66th Street. We joked that it was the service entrance. There was no sense of community whatsoever—just glimmers of warmth, like Annie Gilbey (Nora Downes’s predecessor) who sat at the security desk, greeting us with her soft Welsh accent. I had no sense of any interaction between students and faculty outside their departments. That has changed dramatically. Not only are we entering the School now facing Lincoln Center, but a rich sense of community has created a real campus.

What do you remember about your first days at Juilliard?

I remember that Juilliard was preparing for its 75th anniversary. There was to be a festive dinner at the Plaza Hotel with performances by all divisions. I was thrilled to be invited. Val Kilmer performed with Linda Kozlowski that evening. They sang a depressing folk song in a very low key. I’ll never forget that. It seemed a bizarre choice, especially as we consider the exuberance of this year’s centennial activities.

What is one of your favorite memories from your years here?

The two-and-a-half years involved with the Mozart bicentennial at Lincoln Center are still a favorite time. I was asked to be the coordinator for Juilliard’s participation. It was the first time that all constituents of Lincoln Center collaborated on a single project—to perform in public concerts all of Mozart’s 626 compositions. Juilliard was assigned about 200-odd pieces including many juvenile works not intended to be heard in concert. The project brought me into contact with a wide circle of faculty and colleagues, people I wouldn’t ordinarily have worked with. We had a great time making it fun and informative for the audiences and the students.

How has your current position changed or evolved in the years you’ve been in it?

In my time here, I’ve had six different titles and worked in four departments, all on a progressively interconnected path to where I am now. I came into my current position in 1994. “Academic Affairs” is one of those amorphous titles that can include almost anything and everything, but it

ultimately addresses the key academic issues of student and faculty life: curriculum development; student support and advisement; and institutional policy and compliance. Over the years, I’ve tried very hard to maintain a closer connection to the people than to the processes. That’s a daily struggle, especially as academic life becomes more and more complicated with federal and state compliance issues.

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

I spent one day as a complaints consultant for the Sheffield Watch Company—probably good experience for some of the counseling I’ve had to do since then.



Karen Wagner

Did you continue pursuing your art, and if so, how do you balance your job and your artistic endeavors?

I’ve always been torn between music and writing. When I came to the city, I performed as a pastoral musician (singer and guitarist) until my administrative duties in higher education took over. After graduate studies in English education, I was able to delve into writing by teaching a graduate elective here—a writing workshop that focuses on a musician’s professional needs in that area, such as biographies, program notes, and funding requests. On the creative side, I’ve found that writing has been a great source of healing and joy. It was my privilege to collaborate with faculty member Eric Ewazen on a song cycle of five poems written in the early ’90s.

What has been your best vacation?

Vacations that take me into the wilderness are pure heaven. The most memorable one was a week spent with family and friends—all told, 10 of us—on a houseboat on Lake Powell (Utah). It was just water, red sandstone, and sky. By day, we explored trails and canyons; and by night we slept in sleeping bags on the roof of the houseboat under a spectacular canopy of stars. It was breathtaking.

What might people be surprised to know about you?

While I was registrar, I was in a folk-rock trio that was featured on the Yale radio station.

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.

Mary Anthony Cox

Ear Training Faculty

Mary Anthony Cox seems destined to have become a teacher. Growing up in a musical family in Montgomery, Ala., by the time she was 12 she had her own piano students. After studying music in France for 10 years, she returned to the U.S. and entered Juilliard as a piano student of Rosina Lhévinne, earning bachelor’s and master’s degrees. She’s been on the Juilliard faculty since 1964, teaching ear training to countless young musicians. Ms. Cox also serves as the music director of the Craftsbury (Vt.) Chamber Players.

What are the most striking differences between Juilliard now and when you were a student?

The “old” building on Claremont Avenue didn’t cover as much acreage. The whole thing was more compact—you could go up and down, get from one end to the other, much more quickly. On the first floor was a coat room, and opposite it was a bulletin board, with a supply of tiny pieces of paper and a pencil on a string. You could write a message, fold it and tuck it into the proper alphabetical slot on the board. That’s how people communicated. It was extremely fast—our form of e-mail!

Back then, Juilliard was a commuter school. There was no dorm. Every student had to find a place in the city to live. Today, having the residence hall on campus has had an enormous influence. Students from all divisions of the School get to know each other, so there’s more a feeling of community.

How did you come to teach at Juilliard?

My mother had a definition of luck: she said it was “being in the right place, at the right time, with the right skills.” By that definition, it was luck for me. I started teaching ear training when it was just being established as a separate class at Juilliard, while I was still a master’s degree student. I’ve been doing it ever since.

Has your teaching changed over the years?

My teaching changes from week to week, depending on who is in front of me. I’m basically a gregarious person and enjoy being around people. Each class is like a person in a way; each has its own personality. But my teaching has evolved: I am always finding new ways to try to reach the students.

Are students today different from the students of many years ago?

Not really. There have always been students who come in knowing the material and those for whom it’s more of a struggle. It has always been an interesting challenge to contribute to a student’s transition from being a high school student to being a responsible young adult in a professional school.

Who was the teacher who most inspired you?

Oh, I can’t name just one. I have

had so many teachers, and all of them have contributed something to me. Nadia Boulanger immediately comes to mind. Recently I was at a conference at the University of Colorado about her influence on American music. I was reminded just how much she had influenced my way of thinking.

The same can be said of my piano teachers, Robert and Gaby Casadesus, Alice Gaultier-Leon, and, at Juilliard, Rosina Lhévinne. I came to Mme. Lhévinne in my late 20s. After playing for her, she graciously said, “Now I will teach you some things that you don’t already know,” which I thought was a lovely way to express it.

What was your most embarrassing moment as a performer?

Well, I’ve never dropped a contact lens into the piano, or left home without wearing my skirt! My embarrassing moments have been in my dreams—I think that’s where I work out my nerves, so I don’t have to do it on stage!



Mary Anthony Cox (left) at age 14, with her mother and Robert and Gaby Casadesus’ daughter Thérèse, 4, in Fontainebleau.

If you had to recommend one place for your students to visit, where would it be?

Paris. I would have them walk and visit all the monuments at night, when the lights come on—it’s magical! Start at l’Etoile, at the Arc de Triomphe, and walk one end [of the city] to the other, to the Pantheon. It may take three or four hours, but it’s worth every step.

What might people be surprised to know about you?

When I was a student in Paris, I used to unwind between practice sessions by going ice skating. I wasn’t very good, but I found it relaxing. I also loved riding horses, even though I didn’t get on one until I was 25. And I adored ballroom dancing. I did everything: waltz, tango, rumba, samba, jitterbug. But I stopped when the twist came in!

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

I have no idea. ... When I was young, if a piano competition did not go well, I would threaten to quit and study math—until surgery on my hand forced me to stop that nonsense. When you are facing not being able to play, all of a sudden it becomes essential. That hand operation was a decisive moment.

At Lunch With Alum, Unadulterated Patti

By MICHAEL MARKHAM

PATTI LUPONE, who graduated from Juilliard’s Drama Division in 1972 as a member of Group 1, hardly needs an introduction. She has performed across the country and the world, and was the first American actress to win the Olivier Award for her role as Fantine in *Les Misérables*. She won a Tony for the title role in *Evita*, played Libby on ABC’s *Life Goes On* (from 1989-1993), and is currently starring as Mrs. Lovett in John Doyle’s acclaimed production of Stephen Sondheim’s *Sweeney Todd*. It is with all this experience that she came to talk with Group 35 on December 2 as part of the Lunch With an Alum series. She was brash, brazen, and blunt, qualities for which she has been both criticized and celebrated since she first auditioned for Juilliard. She shared with us her passion, some regrets, and her wishes and desires for our futures and for the world of theater.

President Polisi introduced us to Patti with what we soon learned was a typical story of Patti and the way she lives her life. The last time she formally spoke to students was back in the late ‘80s. The Drama Theater was packed with students, teachers, trustees, and donors. She was asked what she thought of a dorm at Juilliard, for which the School had begun the process of raising funds. She promptly responded that “your acting program will go to hell in a handbasket.” She thought it was a terrible idea, explaining that students learned so much from life and the survival techniques required to navigate New York City, the characters they encountered on the subway, in Central Park, and on the street late at night. That is the fodder for artists’ creativity, the well from which they pull. This was not the answer President Polisi was looking for as he was gearing up to raise \$150 million dollars.

Patti, however, jumped right in and defended her original answer, turning to us, hoping we had not lived there for long. We soon found she did not spare people her opinions. And she has always been like that.

We asked questions about her time at Juilliard, hoping she would dish on teachers who were still teaching us today. She said she was always getting into trouble with teachers. “They tried to throw me out of the School, but they couldn’t throw me out just because of my personality. So they threw in my direction every single role, hoping I would fail as an actor—and what



Patti LuPone and Michael Cerveris in the current Broadway production of Sondheim’s *Sweeney Todd*.

they did is, they trained one actor in versatility, and the rest they pigeon-holed as ‘the leading lady,’ ‘character man,’ bada-bing, bada-boom, bada-bum. If there was a recalcitrant student after me, Michel Saint-Denis would go, ‘Remember Patti LuPone.’”

Another striking run-in occurred with Edith Skinner, a legend for her demeanor, whose text we still use as a guide for the majority of our speech training. “Edith Skinner actually took me by the throat and started choking me and said, ‘I’ll make a lady out of you yet,’ and I looked at her and I said, ‘The bet’s on.’”

Aside from the dirt on teachers, we spent much of the time discussing the current state of theater in America. We grasped for advice or experience we could apply to ourselves. She kept using the phrase “ply the trade.” She told us to work in the Acting

Company, which had been started by John Houseman out of a desire to use the ensemble that had been created in Group I. She told us to go into the trenches and dig those experiences out, perform on the road. “There’s nothing I can’t do, as a result of that training here and that training there,” she said of Juilliard and her four years with the Acting Company after graduation. “There’s not an experience I have not gone through; I’ve gone through it all, and most of it took place in the Acting Company.”

She was at a loss (almost) concerning the new dangers with corporate America taking over Broadway. “I think we’ve lost a lot of integrity in the country, a lot of integrity in our arts, if they even still exist. I think it actually’d behoove these big corporations to open up a big black box, and give all the young playwrights, composers, and lyricists a chance to show us their work so that we can mature and grow as an audience with these creators. That’s what I think, but we’re all about money.” At the same time she feels visionaries like director John Doyle might be able to change things. “Now this show [*Sweeney Todd*], we still have mikes on. But we’re minimally miked ... Maybe there is a God, maybe everything is going to change. Who knows, but the audience is coming to the stage again.” About John Doyle, she says, “This is not new theater he’s creating. This is a theater lost. This is a theater that involves an audience, makes an audience work. And they are screaming ... We don’t spend a hundred bucks to walk into a theater to not have an experience. We expect to have an experience ... and when we don’t have it, it’s maddening.”

In the end, Patti’s advice to a group of young, budding actors is this: Continue to ply your trade and don’t settle for what is being offered to you by the status quo. Create your own, find ways, network, get the money, and make theater that engages an audience. We are not lost, we are not dead, until something that engages no longer has an audience. □

Michael Markham is a fourth-year drama student.

Hough Offers Perspectives on Becoming a Pianist

By JEANNETTE FANG

IT’S a little embarrassing to eat in front of Stephen Hough. Here he is, playing with his bottle of Poland Spring water and chattering away, while we jaw away at sandwiches and “ooh” and “aah” over how packed his touring schedule is.

“I’m terribly sorry, but my stomach’s on a funny clock,” he explains, having just arrived from Paris the previous night after giving a concert, where he had blended a program of Mozart, Tsontakis, Lizst-Busoni, and his own compositions.

Well, he certainly looks well adjusted despite the traveling, poised on his seat in a corduroy suit, his papery hair balancing neatly on his head. Hough is chatting with the small group of students who are partaking of his wisdom in the latest installment of the Lunch With an Alum series on February 10. There’s no mistaking his English background, which he left behind in 1981 to come to Juilliard. He seems to remember his days here with pleasure, cracking jokes about his favorite classes and about how the first room he had rented in New York was, unbeknownst to him, at a welfare hotel for the mentally disturbed. After graduating with his master’s in piano in 1983, he went on to win the Naumburg, and through a combination of what he said was “luck and hard work,” he became one of the leading soloists of today, with around 40 recordings under his belt.

Hough is the type of speaker who

could command the room for hours. His answers are fluid and insightful, full of practical wisdom on how to not only “make it” in music, but how to



Stephen Hough spoke to students at a Lunch With an Alum gathering on February 10.

last and grow in it as well. The luncheon is like an entertaining advice column by a garrulous uncle, for he blends picturesque anecdotes and comedic commentary with the abandon of the socially gifted.

“But Mr. Hough ... how much do you practice?”

“Ah. Well today, nothing so far. Nor the day before, because of the flight. Though the day before that, I got to warm up for an hour before the concert.”

We discover quickly that this concert pianist is a man who likes to keep busy. His schedule is packed with touring, rehearsing, and recording, yet he still finds time to conduct, compose, write, and cheerfully honor his social obligations.

How does he manage?

“I keep a list by my piano of what I have to do—with dates. I really just prepare as much as possible, and utilize every practice opportunity possible. Hotel lounges, bars ... I’ve practiced in a lot of bars throughout my time.”

“Warm-ups are very useful as well, particularly if you warm up with different pieces than what you’re performing.”

“Which I suppose is a sort of neurosis of mine,” he adds in an undertone. “I think if the piece turns out well in the warm-up, it means I won’t be able to do it in the concert.”

More practical questions follow, which he readily obliges.

“Learn things in advance. At least a year. And learn things really thoroughly the first time through, so that when you bring them back, they come easily.”

He is emphatic about the merits of writing in fingerings, citing as an example that he would have never been able to bring back the Bartok Concerto in an hour if he hadn’t had the fingerings written in from before.

He also asserts that one should learn from the score and not from recordings. “Then it’s like making a discovery instead of a regurgitation.”

In addition, one should have some pieces “on the go”—things that you work on once a week, so that they become like “bagels ready to go in the oven.” And in practicing, start at different places so that the entire piece gets concentrated attention.

“I’ve heard many a pianist play the

first theme better than the second.”

Overall, pianists just have to “use imagination with their practice” in order to utilize their time well.

“What about repertoire, Mr. Hough?”

“Careers are made with orchestras,” he responds, meaning that the young artist rises to fame through performing concertos. And in order to be successful at that, one has to have repertoire ready for any occasion. According to Hough, it’s “too late” to learn a concerto only when a performance date is set with an orchestra, as schedules are changeable, and one can be called to substitute at any time. Having unusual concerti under one’s belt is also a good idea, as well as learning shorter works. And, of course, one always has to have a few Mozarts in one’s fingers, he says.

Naturally, the question of what prompts his own unusual repertoire choices arises. “Natural curiosity” and “sheer practicality” are his answers. The thought that “everyone who wrote for the piano put their personality into their compositions” entices him beyond the standard pieces.

“It’s like the best-seller section of Borders. Wouldn’t it be sad if everyone just stopped there?”

Through his success with the Scharwenka and Sauer concertos, he realized that people were open to and intrigued by new works, and that “the piano literature is full of surprises.”

He stresses the importance of dealing with people—that performers

Continued on Page 22

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Gala To Be Broadcast
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By CAROLINA ALVAREZ

THE Juilliard School's biennial gala on April 3 will be the most memorable and high-profile in the School's history. Comprising a 90-minute concert followed by a festive dinner-dance as in years past, the gala's special element this year is its national telecast as part of the award-winning *Live From Lincoln Center* series. It is the capstone event in Juilliard's year-long centennial celebration and has emerged as one of New York's most sought-after social events of the year.

The stellar lineup for the 8 p.m. *Live From Lincoln Center* telecast will feature Juilliard alumni, current students, and faculty, including Emanuel Ax; Christine Baranski; Renée Fleming; jazz

to symbolize the accomplishments of Juilliard's alumni. Multimedia clips about Juilliard's history will be intertwined with the performances. After the performance, 900 guests will proceed to a festively decorated tent erected over the reflecting pool in Lincoln Center's north plaza for an evening of dinner and dancing.

Gala chairmen Cynthia and Dan Lufkin, underwriting sponsors Lehman Brothers and the Peter Jay Sharp Foundation, and extraordinary support from Juilliard's board of trustees, the Juilliard Council, and friends of Juilliard have helped make the evening a tremendous success already. Proceeds from the evening will support diverse aspects of Juilliard's educational programs.

In conjunction with this special celebration, Juilliard will be featured in a special advertising insert in the April 2006 issue of *Town & Country* magazine, which will be sent to all subscribers in the New York area and throughout Texas, Illinois, Florida, and California, reaching more than a million and a half readers. This colorful insert, showcasing



Photo by Akira Kinoshita



Photo by Decca/Andrew Eccles

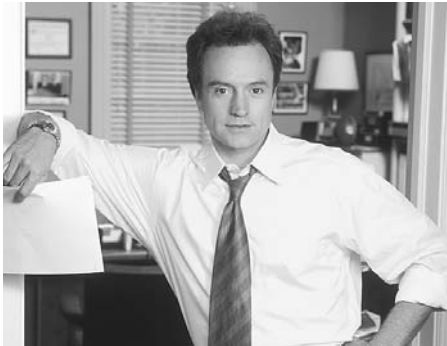


Photo by Keith Major

The gala's distinguished lineup of performers include (clockwise from top left) alumni Itzhak Perlman, Bradley Whitford, Wynton Marsalis, and Renée Fleming.

artists and faculty members Victor L. Goines, Wycliffe Gordon, and Wynton Marsalis; pianist Peng Peng; Itzhak Perlman; Leontyne Price; and Bradley Whitford, along with members of the Juilliard String Quartet: Ronald Copes, Joel Krosnick, Samuel Rhodes, and Joel Smirnoff. They will be joined by the Juilliard Dance Ensemble, students from the Juilliard Drama Division, and the Juilliard Orchestra led by both the composer and conductor John Williams and conductor Andrea Quinn. The repertoire for the concert will reflect the diversity of styles and genres that have come

Juilliard as well as supporting advertisers and friends, will also be distributed to attendees at the centennial gala.

Juilliard began a program of biennial fund-raising galas in 1999, when it launched The Campaign for Juilliard (now called the Juilliard Second Century Fund). The "My Favorite Things" benefit (2001) and the Richard Rodgers Centennial gala (2002) both supported The Campaign for Juilliard. But since then, Juilliard's celebrated gala evenings have focused on raising funds for annual programs.

While the gala is perhaps the biggest event of the centennial season, the remainder of the spring season offers other important performances, including the world premiere on April 28 of composer Lowell Liebermann's opera *Miss Lonelyhearts* with a libretto by J. D. McClatchy, based on the Nathaniel West novella; the Juilliard Choral Union's April 6 premiere of five choral works by film and Broadway composers; and a new brass quintet by Joan Tower, to be premiered on May 4 by the American Brass Quintet. For complete details about these performances, please visit the Juilliard Web site at www.juilliard.edu. □

Carolina Alvarez is development officer for campaign and centennial programs.

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Spelling ‘Psychomachy,’ Southerland Wins the Gold at First Annual Bee

By **KATERINA ISTOMIN**

WHEN one considers the many talents of the students, faculty, and administration of The Juilliard School, spelling is probably not very high on the list. But it was the very thing on everyone’s mind on Friday, February 10, at the first annual Juilliard Spelling Bee. News of this event created quite a buzz among the Juilliard community. Weeks before the event, I heard people asking their friends and teachers whether they’d be entering the spelling bee. Most of the time the response was a hearty laugh, a roll of the eyes, and a remark that was something like, “I go to Juilliard; I don’t think I could spell even if my instrument depended on it.” My personal argument is that spell check was invented for a reason!

The spelling bee drew a spectacular and probably unexpected number of both participants and audience members to the second-floor lounge area. I applaud each of the 29 members who eagerly volunteered their time and spelling reputations in order for this event to be a success. Despite the fact that “there wasn’t a lot at stake,” as Liberal Arts faculty member Anita Mercier humorously pointed out after she had registered all the participants, the bee was adjudicated by a team of seasoned experts, all much younger than the actual participants. The team was headed by Erik Zyman, son of L&M faculty member Samuel Zyman and a three-time National Spelling Bee co-champion.

Phil Kuehn, a jazz bass major, was the first contestant of the competition and was asked to spell the word “canopy.” Of course, Phil spelled the word correctly and we were off to a great start! The words in the first round proved to be easy for the expert spellers of the Juilliard bee. In the second round, things began to get harder and there were moments of levity. Contestants could ask for definitions, examples of usage, and alternate pronunciations—but when one asked the judges if they could spell his assigned word, “artiste,” his hopes for help were squashed when Erik Zyman joined in the general laughter and then responded with, “I can ... but I won’t!”

Throughout the next several rounds, the words ranged dramatically in difficulty—and there were some dramatic moments hinging on pronunciation. In the fourth round, for example, the word “hermoglyphist” was given, and the contestant who spelled it incorrectly accused the judges of providing a misleading pronunciation. This notion was quickly dismissed and the bee continued. There was, however, one very unmistakable mispronunciation: of the French word “fête,”

meaning party or celebration. (Having taken French in high school and later practicing the language on a trip to Paris where I did plenty of “fête-ing” myself, I immediately recognized the mispronunciation.) The judges made the first “e” sound like a long English “a”—and consequently, bassist Eric Shetzen misspelled the word. When the mispronunciation was pointed out, Eric was reinstated for another word.

By round six, only three people remained: Wilson Southerland (an accompanist for Vocal Arts), Joel Ayau (a master’s student in collaborative



Photo by Samuel Zyman

Wilson Southerland (center), the gold-medal winner of Juilliard’s first-ever spelling bee, is flanked by Joel Ayau (who won the silver medal) and Mimi Do (who took the bronze).

piano), and Mimi Do (budget and financial analyst in the Business Office). After Wilson spelled “proscenium” and Joel spelled “phylogenetic” correctly, they both moved on to the seventh round, eagerly applauded by the audience. It was now down to the last stretch, and although he’d put up a great fight, Joel misspelled “thymocentric” and Wilson alone moved on into the eighth and final round. (As Erik Zyman explained, spelling bee rules dictated that if Wilson spelled the next word correctly, he would be the winner; if not, there would be yet another round between Wilson and Joel.) The audience waited on tenterhooks as the word “psychomachy” was read. (I, for one, didn’t even know that was an actual word—but I suppose that’s why I was part of the audience and not a contestant.) After asking for the meaning of the word, its origin, and use in a sentence, Wilson spelled it correctly and came out the winner of the first annual Juilliard Spelling Bee. A grand Olympics-style awards ceremony followed, as the three finalists were presented with gold, silver, and bronze medals. Proving that it was all in good fun, all contestants received a pocket dictionary to help them on their road to future spelling bee glory.

Erik Zyman commented afterward that he was honored to be invited to help run the spelling bee, and deemed it “outstanding.” “The atmosphere was laid back and humorous yet the contestants took it very seriously. I’m already looking forward tremendously to the second annual Juilliard Spelling Bee.” □

Katerina Istomin is a second-year student in viola.

FINANCIAL AID RENEWAL INFORMATION

Students: Please don’t forget the April 1 financial aid renewal deadline for returning students! If you have any questions, drop by the Financial Aid Office in Room 235.

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Skrowaczewski and Zinman. A frequent juror at international competitions, Mikowsky has taught at the leading conservatories in Moscow, St. Petersburg, Warsaw, Krakow, Budapest, London, Paris, Rotterdam, Madrid, Tel-Aviv, Jerusalem, Istanbul, Johannesburg and throughout Australia and the Far East. A Juilliard graduate with a doctorate from Columbia University, he studied with Gorodnitzki, foremost pupil of the legendary Russian virtuoso Josef Lhevinne.

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The Landscape of Dance: 5 Professionals Assess the Field

JUILLIARD'S Dance Division set a new standard for dance training in the U.S. when it was founded in 1951 under the direction of Martha Hill. Since then, its graduates have been shaping the world of dance in major companies and important schools around the world.

Two panel discussions in January at the New York Public Library for the Performing Arts at Lincoln Center brought the Dance Division's 54 years of history into focus. **Janet Mansfield Soares** (B.S.'61), who moderated one of those panels, recently spoke with five leading dance professionals—four of whom are alumni and two who have worked closely with Juilliard's current dance students—about their perspectives on the field of dance and the role of Juilliard's Dance Division and its graduates in that field. **Lar Lubovitch** ('64) and **William Forsythe** are important choreographers who direct their own companies. **Sylvia Waters** (B.S.'62) directs *Ailey II* after a long association with the *Alvin Ailey Dance Company*. **Laura Colby** (B.F.A.'84) runs her own management company, *Elsie Management*. Educator **Elizabeth Bergmann** (B.S.'60) now heads dance at Harvard, after chairing dance departments at several other universities.

LAR LUBOVITCH
Artistic Director, Lar Lubovitch Dance Company



What is your mission as a dancer, choreographer, and company director?

I began a company originally to have a place to dance and choreograph. It was a very different time then, in 1968. There weren't many places to choreograph; one had to create one's own company.

How have the demands on dancers—and on choreographers—changed over the years?

The technical demands for a dancer have been raised experientially by the efforts of choreographers to reach further and further into possibilities. And the expectations of dancers are tremendously more advanced than they were in the mid-'60s, due to the incredible expansion of the choreographic language. At one time, a modern dancer did not tread into the world of ballet. That line was crossed decades ago and is extremely old news now.

Has the mission of dance at Juilliard changed over the years?

I don't think the essential mission has changed, but the criteria have been elevated. And although there are

certainly choreographers coming out of Juilliard, I think that the mission has shifted more toward dancers than choreographers—and dancers in a more specific style, which I would define as international. They are all-around dancers who can work with international companies and choreographers using an essential ballet vocabulary.

Is there anything specific you do in working with today's Juilliard-trained dancers?

There is an accent on decibels at Juilliard that has to be dealt with. Of course, when dancers are young, they all tend to dance at 100 percent, but that is not really desirable in an artist-dancer; in real life, you really don't want to dance that way all the time, and I don't think most choreographers expect you to. So one of the first tasks for a guest choreographer is to tame that high-decibel level and bring it into a malleable and expressive tone.

Half of your company is Juilliard-trained. Is that a coincidence?

The dance field is populated with a high degree of talent that comes out of Juilliard now. Most young dancers would probably rate Juilliard as their first choice, so Juilliard naturally has the best dancers to choose from and therefore turns out some of the best dancers in the field. I have to say that if I know they come from Juilliard, I do give them a close look. I want all of that technique and ability, that background that they are getting at Juilliard. It gives me a great deal to draw from.

What attracted you to Juilliard?

I came to Juilliard as a completely naive neophyte. I had no dance background whatsoever, until I was at the University of Iowa. I was advised to go to Juilliard, and I discovered almost immediately that I was in the hands of the great masters of dance at that time in New York. But I didn't know that until I was there. I do not think that is any longer the case ... but the dance world was so much smaller and the idea of an academy created by Martha Hill was new then; she drew upon the leading people in the field, and they were available. Martha Graham, Anna Sokolow, Lucas Hoving—these were people that were the very essence of dance then.

Did those encounters influence your sense of dance theater?

Yes, most definitely. And I don't think those people were the greatest teachers. There were probably better teachers—less famous, less profound in the implication of what they deposited in the dance world—but it was being with those people and imbibing those powers, rather than being taught specifically what they did, because those people were operating on a more poetic level, one might say. The way Anna Sokolow taught or Antony Tudor taught, we were certainly not involved in learning where to place your foot, how to straighten your back or find your center. They never spoke of those things. But they embodied something profound, and passed something on to us that is rarely understood in the classroom today.

Did having music classes at the same time enhance your training?

I never liked the music classes, and I ignored them, to some degree. I had a great relationship to music intuitively, and I thought I didn't need it broken down. I understood in my body, and I felt that was the way I needed to experience music. But it was marvelous to be next to that—the caliber of musicians at Juilliard, their dedication and excitement about what they did.

Throughout your career, you have been very conscious of the music you are choosing. Was Juilliard an influence?

Yes ... and I have to point to Antony Tudor, because the music he chose was not at all the music other people were choosing. It was more obscure, more delicate—more probing, more intellectually challenging. The way he shaped the phrases was never literal; his relationship to the music was highly poetic. And when he put phrases together, they became enhanced.

To what degree overall did Juilliard shape you as an artist?

The Juilliard experience for me then, and for anybody now, is something that marks one for life—good, bad, or otherwise. I went to Juilliard in the early '60s, and I notice how many people from my class turned out to be "lifers" as well. Having been exposed to that kind of inspiration was like a drug. And I think that the people who drank the Kool-Aid at that time were left drunk forever.

LAURA COLBY
Founder/Director, Elsie Management



What is your mission, and how has changed over the years?

My mission is to maximize touring opportunities for my companies, provide them with the proper level of visibility in the global market and help them develop their careers in a consistent, sane fashion. The majority of my roster is dance, but I have recently broadened it to include world music and dance, and special attractions. That has increased our revenue base and opened more doors. As a dancer and dance lover, I'm convinced that dance should be everywhere.

How did you make the move from dancing to management?

I came to this work through my own work as a dancer, and the very first person I worked for as an administrator was Mark Haim, with whom I went to Juilliard. As word got out, people started asking for help and paying me. Primarily that meant helping them produce their New York City seasons and

get their résumés and press kits together, and help them write grants (if not just write them myself, point blank). This predated the Internet, and there was no such thing as turning your computer on and searching for a grant application, let alone downloading it or finding out who got it last year.

What directions should dance move in?

American dance needs to be seen on the international platform. There's such a misconception out there; Europeans think that nothing is happening in the U.S., because they have only seen certain styles and genres. As far as what Juilliard can contribute, one of the things I remember most in my time at Juilliard was the international student body. Surely these students go home and take this training with them. ... I run into Juilliard graduates all over the planet, wherever I go. A lot of them now are in positions within university dance departments; obviously there's a tremendous amount of power and influence in those seats.

How are things different at Juilliard now?

I can't speak to the curriculum now, but when I was at Juilliard the focus was very much on the traditional forms. I wasn't aware of the downtown scene at all, and that was the scene I ended up living in and working in. Why wasn't I? I'm hoping that Juilliard's curriculum has a current edge to it that mine did not. I hardly suffered, and the training was great, and my exposure was excellent, but I would have appreciated a little more awareness of what was happening on the ground, beyond the walls of the School.

How has the vision changed?

All I know is what I see being commissioned and performed. Certainly there have been younger, living choreographers under 30. My first return to Juilliard in 1988 was to help Mark Haim restage one of his dances—that never would have happened when we were students. Now I see consistently younger choreographers represented on the stage. From what I understand, the technique notch has been turned up a few volumes. I read about graduates getting into ballet companies, and that was certainly not something that was happening in the '80s when I was there. Also, my understanding is that there is a real promotion of the dancers now, which did not occur with us. We graduated and then were told, "Go do it." Go do what?

What were the strengths and weaknesses of the program when you were here?

Juilliard trained me in terms of stamina and discipline. We were rigorously trained in traditional techniques, but not in other forms. There was a sense that the only forms that were valid were Graham and Limón. I did study classical Indian with Indrani, which at the time I thought was pure torture. But I fell in love with the Spanish classes that Hector Zaraspe and Gloria Marina taught. Later I returned to Flamenco training, and what a thrill, to rediscover that in my 40s!

WILLIAM FORSYTHE
Artistic Director, The Forsythe
Company



Photo by Stephan Floss

What drew you to dance?

I think I had a tremendous amount of joyous desire. I love to move. I loved to dance. I know it sounds like a terrible platitude, but dancing is something to really love. I truly enjoy it. I love watching it when it's good and I enjoy making it good to watch.

How is the dance world different now for a young Juilliard graduate, compared to when you were just starting out as a choreographer?

People will expect dancers now to be much more participatory in the process of making a work, I would suspect. They'll be expected to be far more involved in the collaborative process. Not that every choreographer wants that, but I think that every choreographer expects thoughtful feedback from the dancer on some level.

How does dance at Juilliard compare to European institutions?

There are lots of very awake people—very aware, intelligent, critical, and able. I would have to say Juilliard is unique in some respects. I think the proximity of the other practices in the performing arts—acting and music—and the quality of those other students make it a unique conservatory. ... Juilliard is focused on motion, and other schools are concentrated more on theory in relationship to motion, so Juilliard's students are extremely well kinetically informed.

How does one train choreographers?

It's a funny thing. It would be like saying we have a bunch of students who are musical and we'd like to emphasize piano playing. It doesn't make sense. Either you have the talent for piano or you don't. It might be you are a talented violinist. Choreography is really a specific talent. There are many great dancers who can't choreograph. I think that, if you feel at an early age that you want to choreograph and you feel it very strongly, then the best thing to do is go out and look at as much choreography as conceivably possible. Everything.

Can dancers learn ways of choreographing from repertory?

Yes, if the choreographer is able to impart some of the original process onto the dancer in the process of mounting the work. This was possible with my *Limb's Theorem Part III* at Juilliard, because it is basically a series of choreographic instructions. So they understood, right from the beginning of the process, how it was made.

Is it still fairly unusual for schools to offer a balance of ballet and modern, as Juilliard does?

The modern gets neglected in ballet academies, and ballet in other academies. Good ballet is really hard to teach and hard to learn. The body takes a long time to learn those patterns. But now we often see those traditions combined with ballet. For example, the PARTS [Performing Arts Research and Training Studios] school in Brussels, Belgium, has such a program. The idea is they learn ballet and release technique. They teach Trisha Brown and Deborah Hay. The students learn it all. A school like Ohio State University is probably more balanced, too.

What suggestions do you have for Juilliard dance in the future?

I think it could probably include popular forms like hip-hop. Definitely. I think it's really important. And if the Juilliard dancers could learn how to krump, that would be just excellent!

ELIZABETH WEIL BERGMANN
Director of Dance and Lecturer at
Harvard University



Photo by Ting-Yu Chen

What drew you into teaching?

I wasn't going to be a teacher, but when José Limón went to South America with his company, I was invited to teach for him at his studio at Dance Players downtown. I was a junior at Juilliard. I loved seeing the change with someone right in front of me, whereas as a performer, it felt like here was this black hole and I had no idea who I was dancing for; I didn't see the results. Teaching was so much more satisfying, having that real effect on people.

How was the situation different for Juilliard dancers graduating in your day?

We were looked at as extremely desirable for college positions back then. I was 23 with only a bachelor's degree, and I was offered a full-time job at the University of Michigan. This would be unheard of today. The field has changed, with colleges now more likely to hire well-trained dancers from liberal arts backgrounds who have been in the academic scene and understand it.

Are dancers facing different expectations in the performing world as well?

Nowadays, you have to be adaptable and do everything. The people who trained us at Juilliard grew famous as dancers with choreographers they happened to link up with, and I don't think that happens much anymore. You go in and learn the repertory, what's already done. You have to fit the costume; you're not creating. It's really hard, and people are hopping around from company to company trying to do it all. But if you are a Juilliard-trained dancer, the expectation is that you can fit into any company.

How is teaching dance at Harvard different from teaching in other university settings?

When I came to Harvard six years ago, I didn't know there were going to be so many dancers here—good dancers who have chosen not to go to conservatories or be dance majors. This semester we're giving some Graham, some Balanchine, some Limón, and some Fosse, and that's big stuff for these people. And they're very bright; in some colleges it took me six weeks to get across a choreographic concept, but in this class, it got across right away. More important, what I'm finding is that, because we don't have a dance major, everybody dances. They're not doing this for academic credit, but for fun.

Are there weaknesses in current university dance programs?

At Juilliard, we had music every single semester. I don't even see any music courses for dancers at universities anymore. I'm finding a very uneducated group of people musically, and I think that's really hurting our field. We keep turning out these students, and they get jobs and they're teaching the next generation. It's all a pop-culture thing. Nothing wrong with pop culture, but I'd like to see more informed musical choices.

Has contemporary dance failed, in a way, because it hasn't reached young students in the private studios?

I think so. It's all ballet, jazz, and hip-hop. I've been talking to some experienced modern-dance professionals who are very frustrated now in the college system. They don't want to become chairs of departments, and there's no place to go. If some of us had opened modern studios, the scene would have been very, very different. Our generation dropped the ball on that one. It didn't occur to any of us that we could open centers to train young children in modern dance. I think we looked down at it.

SYLVIA WATERS
Director, Ailey II



Photo by Roy Volkman

What is your mission as director of Ailey II?

To give these young dancers as emerging artists the most challenging experience, to prepare them for what I call the real world. They are getting a unique opportunity not just to perform and work with choreographers seasoned and emerging—they have opportunities to teach, they tour extensively, they interact with people one-on-one. You become a family, hopefully, although it doesn't always pan out that way.

Did your training at Juilliard influence what you are doing now?

Absolutely. While I was a student in the early '60s, there wasn't an inch of the

performing experience that there is now and has been for several years. I spent a lot of time there wondering where I was going to put all of this. There wasn't as much of a focus on performing. But Juilliard also taught me that consistency in my classes and excellence in all of the opportunities we did have there was very important and time-consuming. Juilliard gave me a very solid sense of myself.

Has the mission of Juilliard's Dance Division changed?

I think it has intensified, in a good way. The focus is broader. There is more nurturing of choreography. The European choreographers that they bring in are opening outlets, and dancers are going to perform in those companies. Companies here are struggling to stay open and don't have the same means of support as those in European companies. Maybe the field has gotten a little narrower here, with companies closing down, or struggling to stay open. But the dance community at large is global.

Are the challenges facing dancers different today?

Many of the challenges are the same: they have to come here and learn to live, and eat and pay for it. It's just as competitive for a dancer today. The Ailey II dancers don't make a lot of money, but they are treated well here. There wasn't any such thing as a second company connected to a school when I got out of Juilliard. And if you do have an opportunity to hone these skills, to be onstage, to continue to grow and develop, it's really a gift.

What are Juilliard's responsibilities in training today's dancers?

Helping a dancer focus on what they need first of all—start from your center with a strong base. Also nurturing their tastes in dance from very broad experiences, and choosing very carefully who they have to work for the kids and what kind of experience this brings to them. And really preparing them to be able to meet the challenges—not just to be wonderful dancers and artists, but great human beings who are generous with their art.

What special characteristics do you find in the Juilliard dancers you have hired?

They are very knowledgeable about their own bodies. They are very smart and alert. Their sensibilities are not defined by one way of moving. They are willing to explore; they've been exposed to that. I think every dancer has to learn how to bend; working with a choreographer is always a two-way street, and every choreographer is different.

How important is the choice to go to a four-year institution?

I think that's very important these days. People want to continue making a living when they stop performing, and dancers are not getting the salaries of athletes. And there is a whole world out there that you want to bring to your art, to your dance, to the drama of life, that you have to learn about. It doesn't all have to be in the studio. □

Janet Mansfield Soares recently retired as chair and artistic director of Barnard College, Columbia University's dance department. She was a member of Juilliard's dance faculty from 1962–87.

PAST
Reprints From the
Juilliard Archives
TIMES

Nearly 600 men and women from The Juilliard School served their country in the Armed Forces during World War II. *The VVV News* was published by the School during wartime for those alumni who had been (or still were) in the service, and provides a fascinating overview of their dedication overseas and

their on-the-ground, close-up view of the war. Though the Juilliard Archives only contains issues published between 1944-45, the newspaper was distributed overseas for a period of three and a half years. It was also distributed within Juilliard itself, enabling the School's current stu-

dents to share in the news. This month's Past Times reprint is an article from the March 1945 issue: a report by Moreland Kortkamp ('44, *piano*), one of the five young women who made up the first group of American classical musicians to be sent overseas by the U.S.O. to entertain American troops.

The VVV News

All Material Passed by U. S. Censor

MARCH, 1945

Published by the Institute of Musical Art of the Juilliard School of Music

Juilliard Music Overseas

Moreland Kortkamp Makes Return Engagement for Combat Forces

"We were the first Concert Group of its type to be sent overseas. Our group consisted of five young Americans —soprano, baritone, violinist, 'cellist, and pianist. Our programs were planned to include classical and light opera numbers that were familiar to the average G.I.

"Being the first concert group in that Theatre of War, we were rather doubtful as to how concert music would be received. We soon discovered that the Special Service Officers who booked our engagements were also dubious. When we arrived in Oran to do our first series of concerts, the Captain in charge greeted us with the question, 'Well, what do you do?' When the manager of our Unit replied, 'We are a concert group,' the Captain said, 'Oh, long-haired music. We'll have to be careful where we book you!' But after a week of successful concerts there, the Captain changed his attitude, and scheduled a special performance for us at the Opera House. Even the French newspaper critics came, and the following morning a review in the paper stated, 'Last night we had a chance to change our opinion of American artists', and went on to describe our program. Rena Robbins and Marcia Barbour of Juilliard were also in our group.

They Love It

"All along the way we were met with skepticism, but through the audience reaction and the requests from the boys themselves for more programs of that type, we discovered that the boys had a real love for good music.

"During the course of the tour, we flew from city to city, being based in each place for several weeks, and playing at all the camps and hospitals in the surrounding territory. We started in Casablanca, travelling along the coast of North Africa to Oran, Algiers, Constantine, Bizerte, and Tunis. From there we flew to Italy, where we spent a month playing for the Air Corps in Eastern Italy, and several weeks each in Naples, Rome, Grosseto, Tarquinia, and Florence. We were the first U.S.O. Unit to play in Florence after it was taken.

"While we were playing for the combat troops of the Fifth Army, we were billeted in tents just eighteen miles behind the front lines. It was rather fun to be living in tents, washing out of helmets, and doing everything by candlelight at night. We felt like real girl scouts. The day after we arrived there, it started to rain, and for four solid days we tramped around in the rain and mud, giving shows in between cloudbursts. Our mess halls and tents were flooded, and when you sat at the table, the chair would sink down so far you practically disappeared under the table.

No Spotlight

"We played under all sorts of conditions — on the deck of a battleship, in theatres, Opera Houses, tents, hospitals, mess halls, wine cellars, on the back of trucks, on flat-tops in open fields, and even on the ground. One night while we were playing for an infantry division about five miles behind the lines, we had to finish our concert in the dark, as the blackout regulations forbade any lights in that area.

"Very often we did two concerts a day, travelling from 150 to 200 miles in G.I. vehicles over wash-board roads. When we finally arrived at our destination, we would be so tired that it seemed impossible to muster up enough energy to do a complete program. Yet, the boundless enthusiasm of the boys would inspire us, and we would spend fifteen minutes or a half hour doing request numbers after the set program. We found that soldier audiences are the most thrilling we've ever played for.

"A U.S.O. Unit has a two-fold obligation — to divert a soldier's mind from his everyday duties through entertainment, and even more to provide a touch of home through personal contact with him. Many times we would be the first American girls they had seen for months. I remember one instance when we played for the Navy. The concert was advertised on a big bulletin board as a U.S.O. Show — four American girls, and one man (American). When we arrived at the auditorium, there was a crowd of sailors there to greet us. At first they were shy about coming up to the car, but finally one boy ventured up and asked, 'Are you really Americans?' When we replied, 'Yes,' he said, 'Gee, you're the first American girls we've seen in eight months. Would you just talk to us for a few minutes?' By that time, all the boys gathered around, and for the next half hour we answered questions about the States, and mostly about Frank Sinatra!"

"As we sailed along the coast of North Africa and into this harbor," writes Miss Kortkamp of her return overseas with a different unit, "it really felt like coming home for me to revisit Italy. Rena Robbins and Marcia Barbour, my Juilliard companions on the first overseas tour, have now reached France with still another U.S.O. Unit."

"I loved the voyage over. The sea was rather smooth for this time of year, and none of our troupe got seasick. We had very good accommodations — a cabin for four with tile shower and bathroom. It was an old converted liner (Italian) — one which was reported sunk long ago. Of course, that the average American soldier life on a transport is not like a pleasure cruise, but we were on

The VVV News

(VIGILANCE — VALOR — VICTORY)

The official newspaper of the VVV War Unit, For and About Juilliard Men in the Armed Forces.

Published by the Institute of Musical Art of the Juilliard School of Music, 120 Claremont Avenue, New York, N. Y.

DOROTHY CROWTHERS — Editor
JUSTINE SHIR-CLIFF — Associate Editor



—Courtesy of Opera News.
Published by Metropolitan Opera Guild

HERE IS YOUR CHANCE
Rise Stevens and Eleanor Steber make warbond records for distribution among service men.

deck all day and usually had entertainment at night. There were three pianos on board, so we did our share in amusing the boys. The Lt. Comdr. took quite a fancy to our group and had us for a dinner party in the Ward Room one night. Several days after we arrived here, we were invited on the ship again for dinner. That was just about the last really good meal we've had.

"It is quite cold now, and our hotel has no heat, so all of us have colds. I've been in bed all day long — I have to, to keep warm.

"Our ballet group has played at all the big theatres around here and the Opera House. We've had wonderful successes and have been able to work under the best conditions. In several days we're flying north where it won't be so pleasant, but where our entertainment is needed much more than here."

World Music Series Showcases International Sights and Sounds

By VIVIAN FUNG

LOOKING at a listing of events in and around New York City, one inevitably finds on any given day at least one concert or production demonstrating some kind of world-music influence. The latest interest by presenters and audiences alike in music and art that embrace different cultures is only the tip of a very deep iceberg, spanning many centuries and countries. Recent ventures such as Yo-Yo Ma's Silk Road Project have only highlighted the significance of world music and the profound influence that it has had on the development of concert music.

In an effort to help students better understand the role they play as artists in the global community, Juilliard's L&M department has launched a new concert series called World Music at Juilliard this semester. In conjunction with the New York-based World Music Institute, we are hosting three presentations in Paul Hall of renowned artists, representing music from diverse cultures. Even though these events are required for certain L&M classes, we extend an invitation to the entire Juilliard community to come, listen, and give a warm welcome to the wonderful artists.

Last year, we had a sneak peek at the magic that can happen at these presentations when the Balinese gamelan group Çudamani came to Juilliard in April 2005. That group, comprising about 30 musicians and dancers, wowed us with their virtuosity and musicianship, and gave us a glimpse into the artistic workings of a culture unfamiliar to most of us. I had had the personal honor and pleasure of working with the group in Bali during the summer of 2004, but nothing gave me more satisfaction than seeing many of our students and faculty sitting at the edge of their seats, mesmerized by the presence of these consummate artists.

This year's roster of artists (who will also give concerts in the city as part of the World Music Institute season) promises more wonderful music. The first presentation, which took place on February 8, featured different aspects of the flamenco music and dance of Spain. Daniel Casares—an acclaimed 25-year-old artist from Málaga in Andalusia and a rising star in flamenco guitar—performed a solo guitar set. The complexity of his compositions revealed amazing technique and vibrant rhythms, to which the audience responded with such enthusiasm that he immediately performed a sultry encore. The second half of the presentation featured Nélide Tirado, a flamenco

dancer who has worked with many of Spain's major flamenco artists. She brought with her a fellow dancer, a male vocalist, and a guitarist. The group presented several dazzling dances that are common in flamenco, after which Ms. Tirado deftly explained the different dance steps, stomps, claps, and rhythms that make up the most common dances, including *fandango* steps and *cante jondo* rhythms. Many questions from the audience followed, and the appetite for more flamenco seemed to linger in the air.

On March 29 at 9:30 a.m., our second presentation will highlight the work of Quraishi, a highly



Above: Flamenco dancer Nélide Tirado was one of the artists who performed on the world music series in February. Right: The Ghazal Ensemble, including Kayhan Kalhor (left) and Shujaat Husain Khan, will combine two Eastern classical traditions on April 26.

respected performer in the Afghan community who has helped to preserve and reinterpret Afghan music and rekindle interest in the *rubab*. Through his performances, he has established an international reputation as one of the finest Afghan musicians of his generation. Born in Kabul in 1962, he began playing music at the age of 7 and performed for Radio Afghanistan at 10. In addition to performing traditional works, he has composed new works incorporating other traditions.

Kamancheh player Kayhan Kalhor and master sitarist Shujaat Husain Khan form our final group of performers, the Ghazal Ensemble, on April 26 at 9:30 a.m. Since Ghazal's formation in 1997, both Mr. Kalhor and Mr. Khan have been touring the world. Their first CD, *Lost Songs of the Silk Road*, won critical acclaim as

a unique recording bringing together two Eastern classical traditions that had not been performed together before. The artists' first meeting took place in a small studio in Los Angeles, the result of an introduction through a mutual friend. They played together for 20 minutes, which was all they needed to decide that their musical ideas were the same. That meeting sparked the decision to make a recording, and a date was set in New York. Shanachie Records in New York agreed to produce their first three CDs. Since then, the duo has performed in major concert halls and festivals throughout the world. The group's recordings are *As the Night Falls on the Silk Road*, *Moon Rise on the Silk Road*, and their most recent, *The Rain*, which was nominated for a Grammy in 2003.

Next fall, in addition to the concerts introducing students to world music, L&M faculty member Behzad Ranjbaran will be teaching a new course called Collaborative Studies in World Music. As he explains, "My passion to teach the course is both personal and pedagogic. As a composer and a performer born in Iran, I have experienced firsthand



many issues ranging from performing practices in folk and art music to fusion of musical styles in developing countries. Understanding of artistic and cultural differences in these societies is key to appreciating the vitality of world music today." Students enrolled in his course will have an opportunity to interact directly with the visiting master musicians from our World Music at Juilliard concert series next year

Please join us in Paul Hall for a worldly experience! □

Vivian Fung is on the L&M faculty and coordinates world music at Juilliard.

WORDS without SONGS

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

on automatic

By Navarra Novy-Williams

unnoticed in the way we acknowledge days
in the days we have moments to think about them

happening to us instead of us happening
contradicting because we control the contradiction

moments are luxuries
or indulgence

eyes shut
head back
we scream into wind silencing us
explaining why it is so
so on
and on
and on
oh but I do love this
I do I do I do

Fingernails on my back

By Navarra Novy-Williams

I want to dream in a different language
sing loud
no whispering, no how-do-I-sound-when-I-sing sing I can't sing
not-listening scream sing

voice scratching teeth itching

hear it like memory created on a river raft of
popsicles melting down clean cheeks dissolving sweet and sticky

I want to marry a Spaniard
raise a beautiful Spanish girl

this is me singing

hear it

don't cleanse me this orange river
stay, scratch me gently
until I fall asleep without looking at the time

Navarra Novy-Williams 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).

At Mancini Institute, Flex-Ability and All That Jazz

By MICHELLE GOTT

IMAGINE this: You are Leonard Bernstein. The year is 1984, and Deutsche Grammophon has asked you to record your 1957 smash hit, *West Side Story*. Economic sense encourages you to record in Europe, although you ultimately choose RCA's Studio A, in New York. At this point, your readers might be asking, "Why?"

Although recording was cheaper in Europe than in the States, the maestro believed his choice to be most economical. He figured that expenses would even out in the end, considering the time it would have taken him to teach European musicians American jazz idioms and styles that characterize his music. An American orchestra would intuitively "get it."

With that story in mind, I recall my summer at the Aspen Music Festival, in 2002. Talented young musicians were braving a rigorous rehearsal of Kurt Weill's *Street Scene*, with Julius Rudel conducting. This work is generously sprinkled with technical tidbits to thrill the hearts of classically trained instrumentalists and vocalists alike, and couched in a particular jazzy setting. The rehearsal was not going well. In fact, it was going so badly that Maestro Rudel suddenly erupted into the Mount Vesuvius of all conductors, screaming: "It's *your* goddamn music! *PLAY IT!*"

Although his response was rather extreme, his point was on target. For these talented players, the jazzy sound intended by Weill was as seemingly insurmountable as the towering mountains surrounding them. Had Bernstein attended this rehearsal, he would have found the young Americans' lack of national stylistic knowledge disillusioning. The inability of my Aspen colleagues to grasp the style was an unfortunate result of imbalanced training.

COMMENCEMENT 2006

Attention, all graduating students! Check your mailboxes for important information about Commencement 2006. If you are considering taking part in the commencement exercises on Friday, May 26, please bring your completed cap-and-gown order forms to the Office of Student Affairs (Room 219) from March 27 to 31 (10 a.m. to 4 p.m.). At that time, you may also pick up your two guest tickets (four for D.M.A. graduates) and 12 engraved announcements.

Because of limited space in Alice Tully Hall and the anticipated number of graduates, seating for guests is restricted. Tickets to the ceremony cannot be guaranteed if you do not register for a cap and gown during the dates specified above.

Further information will be available through the Office of Student Affairs beginning March 27.

Had it not been for exposure to jazz and other musical genres, I too would have had difficulty internalizing Weill's intended groove.

Last summer, I was very fortunate to discover the Henry Mancini Institute (H.M.I.), a program that is currently addressing the need for development of versatile musicians. The four-week, full-scholarship program is held on the campus of U.C.L.A. and



A summer session at the Henry Mancini Institute enabled Michelle Gott (in logo tee-shirt) to work with artists ranging from Doc Severinsen (above) to Bobby McFerrin (right).

focuses on the integration of classical and jazz training, as well as studio recording experience. At the institute, I was encouraged to participate in jazz improvisation sessions with other classically trained musicians. I was also a part of a jazz chamber ensemble, along with two orchestras. As a member of multiple groups, I studied as many as 15 new pieces each week, and tackled a variety of musical styles.

In my daily work at Juilliard, I see the results of my participation at the institute. Through my involvement in percussion workshops, big-band dances, and improvisation master classes, I became more aware of the rhythmic spine of music that supports a wide range of musical genres. During a percussion workshop, my rhythmic integrity was challenged by a series of individual and group clapping exercises, as well as improvisation over a given beat. Upon reflection, I realized that the kinesthetic study of rhythm without instrumental distractions is similar to the study of Baroque dance in preparation for period music. The physical embodiment of stylized rhythmic patterns enhances the understanding and performance of Baroque music, such as a Bach suite.

H.M.I. also opened my eyes to the world of film composition. One of our many evening concerts was a tribute to American film music, during which the orchestra played as clips of corresponding films were shown on a screen upstage of the musicians.



Preparation for the concert included every skill essential for most modern musicians: excellent sight-reading, quick adaptation to new conductors, and versatility of musical style. These skills became a concrete necessity during our mock recording session for an episode of *The Simpsons*. When I entered the studio and quickly scanned the large stack of music on my stand, I was amazed at the composer Alf Clausen's sophisticated use of the harp. Before I had time to center my nerves, in walked Clausen himself, ready to conduct our first track. The feelings of excitement and terror made an encore appearance the day we were bussed to the Clint Eastwood Studio at Warner Brothers for another mock session. In these instances and for the duration of the institute, I was not "stepping outside my comfort zone," but rather *stretching* it.

Perhaps most importantly, H.M.I. revitalized my connection to music. A month before the institute began, I had failed to capture a coveted prize in a classical harp competition. I felt discouraged and thoroughly disenchanted with the harp. But my experience in beginner's improvisation reminded me of my passion for musical expression. To succeed in improv, I had to simultaneously renew my confidence in my musical skills and conquer the fear of vulnerability. I found this task inspiring rather than intimidating, because the enthusiasm of my peers and teachers was infectious. At the institute, I remembered why I am a musician.

H.M.I. uses the term "ultimate musician" in recognition of the growing demands on the modern musician. These demands include the

ability to sight-read, to embody a variety of styles and genres, to improvise, and to maintain a level of musical integrity throughout this journey. Indeed, these demands are not so different from those in the time of Bach and earlier. We often forget that music has come to us from a largely improvisatory practice, supported by the flexibility of musicians. In this century, we must be willing to stretch the boundaries of our comfort zone while continuing the rich tradition we have inherited.

One of my most treasured experiences from H.M.I. was a master class with trumpeter Doc Severinsen. In his characteristic drawl, he told us, "I've got too much damn history and not enough future." Juilliard is now 100 years old. Perhaps it is time to protect the future by stretching our legs for the challenging new century. □

Michelle Gott is a third-year harp student.



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A Concert Series Celebrates an Adored—and Maligned—Genius

By LISA YUI

FRANZ LISZT is probably one of the most exalted and, at the same time, denigrated major musicians. As a pianist, he is often believed to have been merely a bombastic charlatan. “Serious” concertgoers sniff and say, “Ah, Liszt ... wasn’t he just a showman? And a womanizer, too?” Why should one be scorned for having a superhuman technique? (And, one might ask, since when does being appealing to members of the opposite sex mean one is a superficial artist?) Of his status as a composer, many assume that all of Liszt’s music is virtuosic and attractive, but musically shallow and even cheap. Being known as “a Liszt player” implies that a pianist has fast fingers, but is superficial and showy. Real connoisseurs do not play or listen to Liszt; for them, there is Bach and Beethoven, or Busoni and Boulez.

It is in order to dispel these fallacious notions about the man, the pianist, his music, and the pianists who play his music that I have organized the eight-part “Liszt at Yamaha” lecture/concert series at the Yamaha Artist Services, Inc. (YASI), between March 22 and May 4.

As a man, Liszt was most alluringly complex. He was a saint, a devil, an aristocrat, a Don Juan, a Napoleon, a Byron, all in one. A child prodigy, he became the most idolized virtuoso of his time, surpassing the fame even of Paganini. He traveled throughout the European world, rave reviews and delirious women trailing after him. He was a great philanthropist and supporter of contemporary musicians. He later became Abbé Liszt, receiving four of the seven degrees of priesthood, composing and giving master classes (never charging money; *génie oblige* [genius has obligations] was his motto), teaching a whole school of great pianists of the next generation.

As a pianist, Liszt was the original traveling virtuoso, playing more extensively than any other musician of his time (and engendering “Lisztomania” wherever he went). He revolutionized public performance when he introduced the format of the solo piano recital in 1839. Liszt was also the

father of modern pianism; he literally changed the way pianists played their instrument, freeing the arms and playing by weight transfer from the back and shoulders to the fingers. He championed the works of the past and the present alike. Liszt also learned to play to the audience as none had done before. Many of his contemporaries despised what he symbolized, but none could deny his power to affect the audience.

As a composer, Liszt is often looked down upon as merely a creator of bombast and noise. But what of the ground-breaking etudes? The sublime *Bénédiction de Dieu dans la solitude*? The evocative range and vision of the three books of *Années de pèlerinage*? The sonorous mastery of the

Among the pianists performing in the eight-part Liszt at Yamaha series are (clockwise from far right) Leslie Howard, Frank Levy, Jeffrey Swann, Jerome Lowenthal, and Lisa Yui.



Photo by Kelt's Studios



Photo by Matthew Gough



Photo by James Kriegsmann



Busoni wrote that “[Liszt] lifted [the piano] to a princely position in order that it might be worthy of himself.” Surely, with such an impressive battalion of musicians and scholars joining forces, “Liszt at Yamaha” will carry on his legacy by continuing to raise Liszt’s music to heights worthy of the composer himself.

All concerts (except for Leslie Howard’s master classes and concert) take place on Thursdays at 7 p.m. The Piano Salon at Yamaha Artist Services

is located at 689 Fifth Avenue on the third floor (the entrance is located on 54th Street). Tickets are \$15 per concert; \$50 for any four concerts; \$100 for the entire series. (The master classes are free.) Juilliard students pay \$10 for concert tickets. For more information on the series and for pianists who would like to perform in Leslie Howard’s master classes, call (212) 339-9995, ext. 227, or visit yamahaartistservices.com. □

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Lisa Yui (B.M. '98, piano) is on the faculty of Juilliard's MAP program. She is also on the faculty at the Manhattan School of Music, and teaches a course on the social history of the piano at Marymount Manhattan College.

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RECENT
EVENTS



**FOCUS! 2006: NEW
AND NOW**
January 27-February 3

Top: (Left to right) Moran Katz, Salima Barday (on bass), Vasko Dukovski, and Ismail Lumanovski gave the premiere of Guus Janssen's *Concerto for Three Clarinets and Ensemble* with the New Juilliard Ensemble on January 27 in the Peter Jay Sharp Theater.



Bottom: The last evening of the festival featured the premiere of *Channah* by Paul Schoenfield, a commission from Juilliard for its centennial. Conducted by Anne Manson, the soloists included (left to right) Jeffrey Behrens, Brenda Rae, Ronnita Miller, Matthew Boehler, and Randall Scotting. The Juilliard Symphony and Juilliard Choral Union also performed.



STAFF FAREWELL
Feb. 7, President's Lobby

Steve Bryant (right) and I.T. Director Tunde Giwa share a laugh at Bryant's goodbye party. Bryant, a Juilliard alum who was I.T.'s operations manager, left the School to pursue a full-time career as a composer and conductor.

**100 YEARS OF
JUILLIARD COMPOSERS
IN SONG**
January 17, Peter Jay
Sharp Theater

Steven Blier, at the piano, was the artistic director of this celebration of vocal music by Juilliard composers. Daniel Billings (left) and Alex Mansoori were among the performers.



After his recent two-week residency at Juilliard, jazz great Benny Golson wrote a letter to the members of the Juilliard Jazz Orchestra, from which we excerpt here.

During the past couple of weeks, much to my delight, you've afforded me epiphany after epiphany. In all my years of working with students I have never seen a total group of musicians whose talent was on such a high level as yours. Absolutely amazing! I want you to know that you—individually and collectively—have made my heart “sing.”

... I thank you for permitting me to share just a small portion of your growing history, a history that will reach out and touch not only ears, but hearts as well as you spell your names with the “fingers” of your talent and instruments.

I am expecting great things from all of you, and I know in my heart of hearts that you *will* make this a reality. Why do I know this? Because I've already heard it. You *are* a harbinger of your own successful futures. I am, therefore, compelled to utter a very loud and encouraging, onward and upward! ... I love every one of you.

—Benny Golson



BENNY GOLSON AT JUILLIARD

Top: Jazz trumpet student Brandon Lee (second from right) performed for Benny Golson (second from left) at a master class on February 2 in Morse Hall. Faculty members Ted Rosenthal and Ben Wolfe played piano and bass, respectively.

Bottom: Golson led the Juilliard Jazz Orchestra in the premiere of his piece *Above and Beyond*, which was commissioned for Juilliard's centennial, on February 9 in Alice Tully Hall.



LAMA PEMA WANGDAK VISITS
February 13, Room 334

Lama Pema Wangdak, invited by the Liberal Arts Department, gave a talk and answered questions about Buddhism. It was his fourth visit to The Juilliard School.



THE LISTENER
January 12-16, Drama Theater

Left: (Left to right) François Battiste (sitting), Peter Harris, Mike Markham, Mary Rasmussen, Sean Davis, Nick Westrate, Erin Krakow, Clancy O'Connor (mostly hidden, holding hat), and Rachel Nicks were among the fourth-year drama students in the premiere of Craig Lucas's *The Listener*, with songs by Michael Torke. The play was commissioned by The Juilliard School for its centennial.

Right: (Left to right) Clancy O'Connor, Mike Markham, and Sean Davis.



Donor Bequest To Benefit Several School Initiatives

By LORI BIERLY

THE Juilliard School has received an extremely generous bequest from the estate of Janet N. Kramer, a longtime contributor to the School who died in March 2004. During her lifetime, Mrs. Kramer was a frequent presence at Juilliard performances and was a member of the Juilliard Association and later the Ovation Society. Although her presence will be missed, her legacy will endure at Juilliard through the generations of students and audience members who will benefit from her generosity.

Because her bequest was given to Juilliard without restriction, the School was able to direct Mrs. Kramer's gift to several important areas. The bequest will be used to fund doctoral teaching assistantships, creating a permanently endowed fund in her name; the Juilliard Performance Fund, supporting public concerts given by Juilliard at Lincoln Center; and Juilliard's Second Century Fund, where it will help to advance a number of initiatives that will shape the School's future.

Janet Kramer and her husband Leonard (who died in June 2001) were neighborhood residents, and their proximity to Lincoln Center allowed them to be regular concertgoers. Opera performances were a particular favorite of Mrs. Kramer and she was fond of following the careers of emerging artists at Juilliard.

During his lifetime, Leonard Kramer was an attorney with William Morris, the talent and literary agency, and was one of the first lawyers to specialize in contracts for actors on television. Mrs. Kramer was also employed by William Morris, and served for many years as the executive assistant to one of the heads of the agency. She was an avid bridge player and sports enthusiast, but "her two great loves were Juilliard and Central Park," according to Lois Florman, the executor of the estate. It

is fitting that she chose to divide her estate between The Juilliard School and the Central Park Conservancy.

In recognition of Mrs. Kramer's generosity, the Juilliard box office will be renamed the Janet and Leonard Kramer Box Office. The box office is scheduled to be renovated and relocated as part of the redevelopment of the Juilliard building and the Lincoln Center campus. It will be prominently situated near the new street-level



Donors Janet and Leonard Kramer in October 1978.

entrance to Juilliard on West 65th Street. The Janet and Leonard Kramer Box Office is expected to open in its new location in the spring of 2008.

Unrestricted gifts, where the use of the funds is left up to the discretion of administrators and trustees, are particularly helpful for the School as they can be directed to the most pressing needs at any given time. Mrs. Kramer's foresight and extraordinary support will benefit young artists for many years, and The Juilliard School is profoundly grateful for this remarkable gift. □

Lori Bierly is associate director of major and planned gifts in the Development Office.

Cabaret Credo According to Lapidus

Continued From Page 4
ties of experience and expression. "If I cry at least once and I laugh at least once, I know I'm on track. And if I don't do either of those two things, I know it's not a successful evening." But, unlike a conventional play, there is no help—"You don't have any set, or even necessarily any relationships

sounds, I'm interested in singing actors. In people. I want to be moved. And what I love is when people surprise me, when somebody turns a song into something I wouldn't have thought of or expected."

Back in that third-year classroom, the student is gathering herself to try the song again. This time, the tears still come—but she pushes through them, managing to hold onto beautiful notes and high emotional stakes. The song's lyrics take on new layers of meaning; the student seems to be moving through something immediate, complicated, and deeply personal. When the song ends, Deb is wiping her own eyes. "Well," she says, "you're really brave. That took a lot of courage." Someone stepped it up—and for Deb, that's what it's all about. □

Anna O'Donoghue is a third-year drama student.

Drama Division Third-Year Cabaret
Dillons Lounge and Restaurant,
245 West 54th Street
Thursday-Saturday, March 30-April 1

For time and ticket information,
see the Calendar on Page 28.

with other people. You walk out there, the piano starts, and you have to create a whole world. It's all naked; just you and the audience." That's the core of the cabaret experience, Deb finds—that vulnerability, that self-revelation. "I'm not interested in pretty

Juilliard Receives Rare Manuscripts

Continued From Page 1
collection are part of the standard repertoire regularly performed by Juilliard students and ensembles. In addition to many other works by the composers mentioned above, the collection includes important manuscripts and first editions of works by Brahms, Copland, Debussy, Handel, Liszt, Mendelssohn, Schubert, Scriabin, Sibelius, Wagner, and others.

Jane Gottlieb, Juilliard's vice president for library and information resources, expresses the gratitude of the entire Juilliard community by saying, "We are enormously grateful to Mr. Kovner for donating his magnificent collection of manuscripts to Juilliard. In doing so, he demonstrates his own belief in the close connection between performance and scholarship, and his recognition of the central role that study of these manuscripts will play in the educational process at the School."

For his part, Mr. Kovner has graciously declined to have the collection named after him, and has specified that the manuscripts always be identified in Juilliard's name. Remarking on his gift, Mr. Kovner states, "It has been great fun to find these manuscripts and pull them together into this collection. I trust that what we are doing at the School will make it possible for Juilliard students and scholars to delve into the compositional processes of these great composers—and share them with the rest of the world."

Indeed, the implications of Mr. Kovner's gift reach far beyond Juilliard. Eager musicologists at the School and elsewhere will have to remain patient, though, as the collection will not be made available to the public until fall 2009, when Juilliard's

expansion and renovation project is completed. One component of the project is the creation of a special Scholar's Reading Room containing exhibit cases for use of materials from the collection and special displays, as well as climate-controlled and secure reading and storage rooms dedicated solely to the collection.

In a year already filled with special

**140 manuscripts
represent one of the
finest private
collections of scores
to be amassed in
the last century.**

events honoring its centennial, Juilliard has another milestone to celebrate with the announcement of this historic gift. Commenting on the donation, President Joseph W. Polisi states, "We are deeply honored by Chairman Bruce Kovner's decision to allow Juilliard to serve as the guardian of this remarkable group of manuscripts. The presence of the collection at Juilliard signals a major institutional commitment to integrate extraordinary performance standards with the highest level of musical scholarship. Most importantly, the availability of these manuscripts will provide unprecedented opportunities for scholars and musicians at the School and elsewhere for many years to come." □

Lisa Robinson is senior writer for special projects and proposals in the Office of Development and Public Affairs.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni Rita Bollinger ('43, <i>voice</i>) Clarence J. Davis ('50, <i>trombone</i>) Albert N. Gammon (BS '49, <i>voice</i>) Sylvia R. Glickman (BS '54, MS '55, <i>piano</i>) Osbourne W. McConathy ('37, <i>orchestral conducting</i>) Jacqueline Melnick ('47, <i>piano</i>) Abraham J. Mishkind (DIP '35, BS '49, <i>violin</i>) John H. Nelson ('65, <i>trumpet</i>)	 Lois Shaffer ('52, <i>piano</i>) Willis A. Stevens (MS '55, <i>piano</i>) Former Faculty David Weber Friends Valerie S. Chernow Paul Dankwerth Elise Bretton Miller Lily Seregi Wendy Wasserstein
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The Exuberant, Controversial Milton Babbitt

Continued From Page 9

ligible than these arts and sciences to the person whose musical education usually has been even less extensive than his background in other fields.”

Nearly everything that he has written presents such difficulties to listener and performer. From *Philomel*, an extraordinary work for soprano, recorded soprano, and tape premiered in 1964 using computer-synthesized sound, to *Concerti for Orchestra*, commissioned and premiered by the Boston Symphony one year ago, Babbitt’s music demands extremely concentrated listening, and more than once.

Not only has Babbitt been the exponent of a radical method of writing and analyzing music, he has also been a pioneer in methods of making its sounds. During the late 1950s and ’60s he worked extensively with the RCA Mark II Synthesizer at the Columbia-Princeton Electronic Music Center. Not a performance instrument such as the synthesizers used by popular bands today, it was nevertheless the first electronic music synthesizer.

Philomel, written for soprano Bethany Beardslee, is the most famous of his compositions using the synthesizer. Set to a text by the poet John Hollander, it uses the soprano’s live voice, her taped voice, and sounds created by the synthesizer to create an alien, disorienting, intense sonic environment.

And, although Babbitt turned away from electronics after the Mark II was vandalized in the 1970s, his music continues to seem disorienting and intense. Yet, despite the complexity of the method by which he writes, and the dense language used to explain it, Babbitt’s music is surprisingly transparent, even spare. It is often tender and gentle, and filled with important silences, rather than being harsh, abrupt, and thick.

In his *Boston Globe* review of *Concerti for Orchestra*, critic Richard Dyer wrote: “Babbitt’s music thrives on the borderline between extreme intellection and extreme emotion. The new piece has all the brainpower of its predecessors within it, but without the bristling density of event. It is music of remarkable transparen-

cy of texture, clarity of detail, and spaciousness.”

Peter Lieberman compares Babbitt’s music to his personality in a way similar to Sachs’s assessment: “His mind works very fast. You can hear recalls, subtle references to what happened earlier. It is so subtle that, if you listen to it once it will bypass you. If you listen over and over, while looking at the score, you realize that that kind of association is happening constantly in the music. There are so many of them that it is sometimes difficult to absorb in one listening.”

Whatever the theory and impact of his own music, as a teacher Babbitt does not demand stylistic loyalty. On the Juilliard composition faculty since 1971 and at Princeton University’s music department from 1938 to 1984 (when he retired and became professor of music, emeritus), he has worked with generations of students who have a remarkable variety of styles. Besides composers such as Lieberman and fellow Juilliard professor Jonathan Dawe, Babbitt’s pupils have included Stephen Sondheim, whose music is known for a different sort of complexity. Clearly, he did not impress his own views on their work.

“He never tried to impose himself,” Dawe said. “He never tried to spin things in a direction he would think was his esthetic or style.



Milton Babbitt applauds the Juilliard String Quartet and clarinetist Charles Neidich after their performance of Babbitt’s Quintet in October 1996. The concert was part of the quartet’s 50th anniversary celebration.

But he had a very strong, intrinsic awareness of your music. In a lesson situation, he does seem to get into a student’s music, to get to know it. He was very helpful.”

Lieberman had the same experience. “There was no attempt on his part to guide me in a particular direction,” he said. “If he was interested in what I was doing, he made himself completely available,” even if Babbitt’s ideas weren’t immediately comprehended.

Babbitt’s late wife of 66 years, Sylvia, once told Lieberman, “Milton doesn’t want people’s music to sound like him, to become like him as a composer.”

Viewed from the opposite direction, Babbitt’s music is unique. “There are no composers, really, that you can say stylistically sound like Milton Babbitt,” Lieberman said. “Nobody sounds like Milton Babbitt.” □

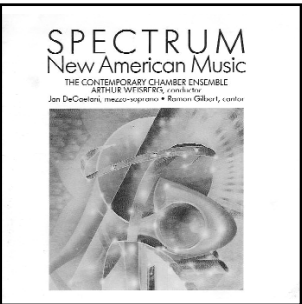
Peter Goodman recently retired from a career as a music critic, reporter, and editor at Newsday. He is the author of Morton Gould: American Salute (Amadeus, 2000).

DISCOVERIES

by Brian Wise

The Many Moods of Babbitt

MILTON BABBITT, the composer, theorist, and Juilliard composition professor, is one of the most celebrated and controversial figures in music today. Anyone interested in contemporary electronic music cannot escape the significance of Babbitt’s pioneering 1960s experiments with early synthesizers. But his superhumanly difficult



works are seldom heard live in concert and recordings are relatively limited. So as Juilliard marks Babbitt’s 90th birthday on March 27 with a concert of his works in Paul Recital Hall, it’s worth exploring some of the best CDs on the market.

One key to appreciating Babbitt’s music is to sample the

wide range of media in which he has worked. His early works in total serialism—the method in which virtually every element of the music is tightly organized and controlled—include a pair of string quartets and his Three Compositions for Piano. But do yourself a favor and skip right to *All Set*, a 1957 piece for jazz group of saxophones, brass, piano, vibes, and percussion. Although it would hardly be mistaken for Miles Davis, it pulsates with a cool sense of playfulness and reflects Babbitt’s childhood saxophone studies. The Contemporary Chamber Ensemble conducted by Arthur Weisberg made a pioneering recording of this work in 1992 that remains the standard-bearer (Nonesuch 79222).

Babbitt really came into his element when he began applying his serial-rooted virtuosity to the hulking RCA synthesizer and magnetic tapes during the late 1950s and ’60s. The 1961 *Vision and Prayer* for soprano and tape is a prime example, sheathing a 12-stanza Dylan Thomas poem in a hauntingly beautiful cascade of electronic bleeps and jingles. Check out the classic recording by the Group for



Contemporary Music, featuring Bethany Beardslee, a soprano who specialized in works by Babbitt and other contemporary composers (CRI 521, available used on Amazon.com). She appears again in *Philomel*, a now-classic piece for voice and tape, written in 1964, that still dazzles with its many shadings and contrasts (New World Records 80466).


Orchestras often face the biggest hurdles with Babbitt’s music, which is hardly conducive to limited rehearsal time. One contemporary conductor who has risen to the challenge is James Levine, although his one Babbitt recording (of the *Correspondences*, with the Chicago Symphony) is currently out of print. Still available is Babbitt’s 1965 *Relata I* for orchestra, a work of characteristically intimidating polyphonic complexity (it features as many as 48 individual lines taking place at once). The Juilliard Orchestra led by Paul Zukofsky performs it on a 1990 recording, released as part of the Juilliard American Music Recording Institute program (New World 80396-2). (Also on this CD are works by two other composers who were associated with the School: Vincent Persichetti and David Diamond.)

Finally it’s worth noting that even the most treacherous chamber pieces also feature a healthy dose of tongue-in-cheek humor. The 1978 *My Ends Are My Beginnings* invokes Machaut’s famous rondo *Ma fin est mon commencement* and it is regarded by many as one of most difficult-to-play works for a solo woodwind instrument. The piece’s dedicatee, Allen Blustine, a longtime clarinetist for Speculum Musicae, gives a heroic reading of this 17-minute solo on an all-Babbitt recording by the Cygnus Ensemble (Bridge 9135). The disc also includes the 2003 *Swan Song No. 1*, written for Cygnus’s unusual instrumentation of flute, oboe, mandolin, guitar, violin, and cello. The cheeky title suggests both a farewell and a continuation and indeed, one finds in the dance-like syncopations and kaleidoscopic textures that Babbitt remains as vital as ever.

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.




Milton Babbitt
90th Birthday Celebration
Paul Hall
Monday, March 27, 8 p.m.

See the Calendar on Page 28
for ticket information.

cy of texture, clarity of detail, and spaciousness.”

Peter Lieberman compares Babbitt’s music to his personality in a way similar to Sachs’s assessment: “His mind works very fast. You can hear recalls, subtle references to what happened earlier. It is so subtle that, if you listen to it once it will bypass you. If you listen over and over,



Andrew Fingland
Photographer
(917) 783-2166

Hough Offers Perspectives

Continued From Page 11

have to remember that their audience is their employment, for, while it is “easy to get rather grand about these things,” a performer has “a sort of moral obligation to be as helpful as one can.”

But of course, all the logic and stratagems aside, Hough’s advice is still always focused on the importance of artistry. He warns about how dangerous it is to “become obsessed with your career” because it tempts one to consider the “drug-like” addiction of gimmick. He urges us—with earnestness in his smile—to think in the long term, to have something to say, and to constantly develop ourselves.

One could very well just follow Hough’s example. Flexibility, humor, amiability, extreme organization, great intelligence, and a memory for detail could make for a sound career. And of course, a freakish amount of energy couldn’t hurt either. □

Jeannette Fang is a third-year piano student.

CALENDAR
OF EVENTS

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

Continued From Page 28
VASILEIOS VARVARESOS, PIANO
Paul Hall, 8 PM

Friday, April 14
ELLIOT ISAACSON, VIOLA
Paul Hall, 4 PM

KIMBERLY BENNINGER, HORN
Morse Hall, 4 PM

KEVIN KWAN LOUCKS, PIANO
Paul Hall, 6 PM

DAVID LAU, VIOLA
Morse Hall, 8 PM

ELIZABETH JOY ROE, PIANO
Paul Hall, 8 PM

Saturday, April 15
TAMMY COIL, MEZZO SOPRANO
Paul Hall, 8:30 PM

JOO YEON LEE, PIANO
Morse Hall, 8:30 PM

Monday, April 17
SARAH CROCKER, VIOLIN
Paul Hall, 4 PM

JOO KIM, VIOLIN
Morse Hall, 4 PM

MARK WALLACE, DOUBLE BASS
Morse Hall, 6 PM

MICHAEL NICOLAS, CELLO
Paul Hall, 6 PM

ANDREW YEE, CELLO
Paul Hall, 8 PM

Tuesday, April 18
JAMES L. CAGE III, JAZZ TRUMPET
Paul Hall, 4 PM

DOUBLE BASS STUDIO RECITAL
Morse Hall, 4 PM

CHRISTIAN HACKER, CELLO
Paul Hall, 6 PM

HEE-JUNG NAM, PIANO
Paul Hall, 8 PM

STUDENTS OF THE AMERICAN
BRASS QUINTET
Morse Hall, 8 PM

JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty Recital
Series
Alice Tully Hall, 8 PM
Free tickets required; available
April 4 at the Juilliard Box Office.

Wednesday, April 19
WEDNESDAYS AT ONE
Percussion Ensemble
Alice Tully Hall, 1 PM

TOMOKO NAKAYAMA, HARPSICHORD
Paul Hall, 4 PM

JI-YOUNG LEE, VIOLIN
Paul Hall, 6 PM

JUILLIARD SONGBOOK
Paul Hall, 8 PM

THOMAS H. BARBER,
JAZZ TRUMPET
Morse Hall, 8 PM

Thursday, April 20
RION WENTWORTH, DOUBLE BASS
Paul Hall, 4 PM

YOORHI CHOI, VIOLIN
Paul Hall, 6 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

KONSTANTIN SOUKHOVETSKI,
PIANIST
William Petschek Piano Debut Recital
Alice Tully Hall, 8 PM
Tickets \$20, \$15; available March
16 at the Alice Tully Hall Box
Office. Half-price student and senior
tickets available; TDF accepted.

DAWN WOHN, VIOLIN
Paul Hall, 8 PM

Friday, April 21
EMILY ONDRACEK, VIOLIN
Paul Hall, 4 PM

ALEXANDER J. HAJEK,
BARITONE VOICE
Morse Hall, 4 PM

MIKE BLOCK, CELLO
Morse Hall, 6 PM

LAFREDERICK COAXNER, VOICE
Morse Hall, 6 PM

YELENA GRINBERG, PIANO
Paul Hall, 8 PM

MICHELLE HAIM, FRENCH HORN
Morse Hall, 8 PM

Saturday, April 22
PRE-COLLEGE FACULTY RECITAL
Faculty Chamber Music
Paul Hall, 6 PM

HILARY COOMBS, PIANO
Paul Hall, 8:30 PM

NICHOLAS FINCH, CELLO
Morse Hall, 8:30 PM

Monday, April 24
JARED BUSHEE, TRUMPET
Paul Hall, 6 PM

MIRANDA CUCKSON, VIOLIN
Paul Hall, 8 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Alice Tully Hall, 8 PM
Free tickets required; available
April 24 at the Juilliard Box Office.

Tuesday, April 25
HYO-JUNG YOO, VIOLIN
Paul Hall, 4 PM

JUNSIK PARK, VIOLA
Paul Hall, 6 PM

EDWARD ROBIE, PIANO
Paul Hall, 8 PM

Wednesday, April 26
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

CRAIG BATE, VIOLA
Paul Hall, 4 PM

WILLIAM HARVEY, VIOLIN
Morse Hall, 6 PM

DINA NESTERENKO, VIOLIN
Paul Hall, 6 PM

❖ * LOWELL LIEBERMANN
MISS LONELYHEARTS
Libretto by J.D. McClatchy
Andreas Delfs, Conductor
Ken Cazan, Director
Singers from the Juilliard Opera Center
Juilliard Theater Orchestra
Peter Jay Sharp Theater, 8 PM
Tickets \$20; available March 22 at
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tickets available for students and
seniors; TDF accepted.

MELODY BROWN, PIANO
Paul Hall, 8 PM

Thursday, April 27
AMY SCHROEDER, VIOLIN
Paul Hall, 4 PM

AINSLEY SOUTIERE, SOPRANO
Paul Hall, 6 PM

EMILY BRAUSA, CELLO
Paul Hall, 8 PM

SENIOR DANCE PRODUCTION
Clark Theater, 8 PM
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PAUL VINTON, GUITAR
Paul Hall, 8 PM

Friday, April 28
JESSICA CHOW, COLLABORATIVE
PIANO
Paul Hall, 4 PM

KRISTOFFER SAEBO, DOUBLE BASS
Morse Hall, 4 PM

TIANXIA WU, FRENCH HORN
Paul Hall, 6 PM

SARAH FRISOF, FLUTE
Morse Hall, 6 PM

JEFFREY HOLBROOK, TRUMPET
Morse Hall, 8 PM

SENIOR DANCE PRODUCTION
Clark Theater, 8 PM; see April 27.

❖ * LIEBERMANN *MISS
LONELYHEARTS*
Peter Jay Sharp Theater, 8 PM; see
April 26.

QUENTIN KIM, PIANO
Paul Hall, 8 PM

Saturday, April 29
SENIOR DANCE PRODUCTION
Clark Theater, 2 & 8 PM; see April 27.

ANGIE CHENG, VIOLIN
Morse Hall, 8:30 PM

ANDREW WAN, VIOLIN
Paul Hall, 8:30 PM

Sunday, April 30
SENIOR DANCE PRODUCTION
Clark Theater, 2 & 8 PM; see April 27.

❖ * LIEBERMANN *MISS
LONELYHEARTS*
Peter Jay Sharp Theater, 2 PM; see
April 26.

FACULTY AND STUDENT NEWS

FACULTY

Trombone faculty member **Per Brevig** (PGD '67, BM '68, DMA '71, *trombone*) conducted the East Texas Symphony Orchestra in January in a program that included Mark O'Connor's Double Concerto for Violin and Cello (*For the Heroes*). O'Connor and **Natalie Haas** (BM '05, *cello*) were soloists.

Guitar faculty member **Sharon Isbin** was nominated for a GLAAD Media Award in the category of outstanding music artist for her CD with the New York Philharmonic of Latin concertos by Rodrigo, Villa-Lobos, and Ponce.

The awards ceremonies will be held in New York City on March 27, in Los Angeles on April 8, in Miami on May 25, and in San Francisco on June 10. They will be broadcast on VH1 and Logo. Isbin was profiled in the October/November issue of *Travel & Leisure* magazine.

Mark Kosower (AD '03, *cello*), assistant cello faculty member, performed works by Dohnanyi, Ginastera, Kodaly, Ligeti, and Popper in February at Merkin Hall in Manhattan.

Pre-College organ faculty member **Matthew Lewis** (MM '90, DMA '95, *organ*) directed St. George's Choral Society and Festival Orchestra in a program of music by Haydn, including the *Te Deum* and *Missa in Angustiis*, at St. George's Church in New York in November. Lewis is artistic director of St. George's Choral Society. He is organist and director of music at the Church of the Incarnation on Madison Avenue.

The complete Beethoven sonatas, recorded by piano faculty member **Seymour Lipkin**, are available on disk or MP3 format from Newport Classic Records.

Graduate studies faculty member **Kent**

Tritle (BM '85, MM '88, *organ*; MM '88, *choral conducting*) led the Choir of St. Ignatius Loyola (which he directs) in a program of Russian a cappella music in February at the Church of St. Ignatius Loyola in Manhattan.

STUDENTS

Kevin Chen, a Pre-College violin student, performed the third movement of Saint-Saëns's Concerto for Violin, No. 3 at a Livingston (N.J.) Symphony Orchestra young people's concert.

Nial Djulliarso, a student in the Jazz Studies department, won the first prize in the instrumental category of the 2005 U.S.A. Songwriting Competition. He is the first Indonesian to win first prize, and the only winner from Asia this year. He also won the overall third prize of the competition. Winning songs of the 2005 competition will receive airplay on a nationally syndicated radio program, *Acoustic Café*, as well as XM Satellite Radio.

Dmitry Lukin, a bachelor's degree student in violin, **Dmitry Kouzou** (AD '05, *cello*), and **Milana Bahl** (BM '00, MM '02, *piano*) are to perform as the Manhattan Piano Trio at Merkin Hall on April 18.

Artist Diploma violin student **Saeka Matsuyama** (BM '03, MM '05, *violin*) was a 2006 National Audition winner of the Astral Artistic Services Award.



Photo by Chad Johnston

Artist Diploma piano student **Xiang Zou** will make his Weill Recital Hall debut on March 29. The concert is a result of Zou's winning the 2003 Honens International Piano Competition. The recital will include works by Busoni, Godowsky, Liszt, Schubert, and the premiere of *Namucuo* by Xiaogang Ye. □

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FOCUS by Greta Berman ON ART

Revealing Sarah Bernhardt, the Original Celebrity

SARAH BERNHARDT: the very name evokes magic. Although she died in 1923, her legacy has endured to this day, and somehow she remains the symbol of acting, as well as the embodiment of the star and the diva.

It is extremely difficult to determine why someone becomes a legend. Perhaps that explains why the Jewish Museum's current exhibition, "Sarah Bernhardt: The Art of High Drama," is the first major show in the United States ever to focus on her. The show raises many questions: Who was she really? Was she the greatest actress ever? The most beautiful? Was she Jewish? A feminist? Political?

In an attempt to answer these and other questions, the exhibition features photographs, posters, paintings, and sculptures of the great Sarah, as well as costumes she wore, objects she owned, and even art she herself made.

It begins with Félix Nadar's famous photos of Bernhardt aged about 16, showing her at her most beautiful. In these we see someone vaguely familiar, not unlike the pretty girl in our high school class. Interspersed throughout the show are posters celebrating the actress by famous artists, such as Alphonse Mucha, Toulouse Lautrec, and Georges Clairin. These came to epitomize Art Nouveau or the "Belle Époque." We are also treated to an inscribed human skull that Victor Hugo gave her and a snake bracelet of gold, diamonds, and opals Alphonse Mucha designed for her. These objects, together with a monogrammed handkerchief and a photograph of the very-much-alive actress "practicing" lying in a coffin, are exhibited in the first room.

These, alone, suffice to tell us that we are in the presence of a bizarre and mysterious personality, but this is just the beginning. Displays that follow feature a minuscule bejeweled corset (she was known as the skinniest woman in France), glittering tiaras, ermine shawls, numerous costumes, and extraordinary jewelry.

Perhaps the biggest revelation in the show is the fact that Bernhardt was a first-rate sculptor. Exhibiting at the Paris salons from 1874-91, she was awarded honorable mention in 1876. Several of her pieces are included here. Among her sculptures are a bronze bas-relief listed as *Portrait of Louise Abbéma, 1875 (?)* or *Self-Portrait, 1878 (?)* (the curators are not sure of the subject or date), a

marble bust of Abbéma, a terra cotta self-portrait as *La Fille de Roland* (*Roland's Daughter*), a small decorative bronze, and a fantastical bronze inkwell self-portrait as a sphinx. She also made a bronze bust of the playwright Victorien Sardou, with whom she collaborated on eight melodramas over a 20-year period. The catalogue mentions that she painted too, but no paintings are in the show. I would love to see more of

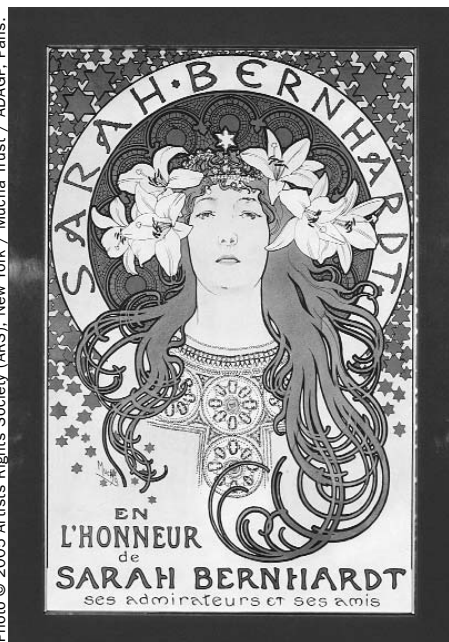


Photo © 2005 Artists Rights Society (ARS), New York / Mucha Trust / ADAGP, Paris.

Bernhardt's artworks.

Sarah Bernhardt was surely the most influential woman in France during her lifetime.

Born of a Jewish courtesan mother and an unknown father in 1844, she was baptized a Catholic; nonetheless she suffered the ridicule of anti-Semitism in the press. We can see in the show some caricatures of her supposedly Semitic features: her frizzy hair, her prominent nose, and her extravagant behavior. She did support Dreyfus, but she wrote to Emile Zola that "as a woman I have

no influence." This seems a strange thing to say during the epoch known as "Sarahmania."

The exhibit emphasizes another fascinating aspect of her career, her many "trouser" roles. Though women frequently played male figures during the 19th century, a famed beauty portraying 18 male characters must be considered a bit unusual. Hamlet was her most famous role, but she also played Pelléas in *Pelléas and Mélisande*! Was there any meaning or special significance to this? We do know that she had female as well as male lovers. And wearing pants in France during her lifetime was forbidden for women. In fact, the artist Rosa Bonheur had to get special dis-



Clockwise from top left: Sarah Bernhardt, Portrait Bust of Louise Abbéma (1878), Musée d'Orsay, Paris; Reutlinger Studio (French, active 1850-1930), La princesse lointaine (c. 1895), albumen print cabinet card, Harvard Theater Collection; Alphonse Mucha (Czech, 1860-1939), Sarah Bernhardt (1896), color lithograph, collection of Norma Canelas and William D. Roth.

pensation from the French police to "cross-dress," as they termed it.

The intention of the beautifully installed exhibit and handsome accompanying catalog is to search out the essence of the "divine Sarah." In addition to the art and documents already mentioned, film clips celebrating the name of Sarah Bernhardt begin and end the show. The first one features Marilyn Monroe, an icon herself. At the end we see homages by Judy Garland, Katharine Hepburn, Carole Lombard, Barbara Stanwyck, Ginger Rogers, Bette Davis, Jane Powell, Ann Southern, Julie Andrews, Sandra Bernhard, and Nicole Kidman. In between are a num-

ber of videos, showing scenes from Bernhardt's silent films, and demonstrating her melodramatic style (which today would certainly be anathema to drama coaches everywhere). There is also a vintage recording of her "golden voice."

Sarah was the original "celebrity"; she used all modern technological means available to her. From photography to film, from "high" to "low," she did it all. She began acting at the prestigious Comédie-Française. She performed Hamlet, Phaedre and other classical parts, as well as appearing in music halls and vaudeville. She even went as far as endorsing products, from soap to antiseptics to real estate! It was perhaps because of her extensive use of the media that her image and aura became omnipresent. Less commonly known is the fact that she toured the U.S. nine times, performing to sold-out houses all over the country (in French!). She even did a fund-raiser for victims of the San Francisco earthquake, and performed for prisoners at San Quentin. Sarah Bernhardt died just short of her 80th birthday, eight years after the amputation of her right leg. In spite of this and the ravaging effects of aging, she continued performing until her death. In fact, she was in the midst of making a new film when she died.

Bernhardt and her aura still provide the ingredients for stardom today—a heady mix of the exotic, beauty, sexuality, as well as "frissons," murder, and intrigue (both in her public and private lives). This is a particularly meaningful show for the Juilliard community, bringing together, as it does, so many art forms in order to shed light on this still-elusive figure.

The exhibition continues until April 2, with several special programs. On March 2 at 8 p.m., "Sarah Bernhardt's Musical Friendships" will feature baritone Francois Le Roux and pianist Sarah Rothenberg performing songs of Reynaldo Hahn; a panel discussion, "Sarah Bernhardt and the Belle Époque," will take place on March 9 at 6:30 p.m. The Jewish Museum is at 1109 Fifth Avenue (at 92nd Street) and is open Sunday-Wednesday, 11 a.m.-5:45 p.m.; Thursday, 11 a.m.-8 p.m. (with free admission from 5 p.m.-8 p.m.); and Friday, 11 a.m.-3 p.m. It is closed Saturday. □



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

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ALUMNI NEWS

DANCE

2000s

Anthony Smith ('05) joined Shen Wei Dance Arts company.

Laurel Lynch (BFA '03) and James Brennenman III performed *Eyes Wide Open*, choreographed by former faculty member Sue Bernhard, in February at the John Ryan Theater in Brooklyn. The dance is based on the American Friends Service Committee exhibit that focuses on the human cost of war. It was part of a 90-minute program featuring several dance companies.

Anthony Bougiouris (BFA '02) is in his fourth season with Les Grands Ballets Canadiens. In June, he was a featured dancer in **Ohad Naharin's** ('77) *Arbos and Perpetuum*. This fall, the soloist role of the Toro was created on him by Kader Belarbi, former principal dancer of the Paris Opera Ballet, in his rendition of *The Beast and the Beauty*. The company performed *Les Noces* by Stijn Celis and *Toot* by Didy Veldman at Jacob's Pillow. Bougiouris was a featured dancer at City Center's Fall for Dance Fest.

1990s

Sharon Booth (BFA '99) is in her third season with Les Ballets Jazz de Montreal. She has performed a variety of repertoire with the company, including works by Crystal Pite, Trey McIntyre, Patrick Delcroix, and Rodrigo Pederneiras. This spring, the company will enjoy a 10-day residency in Lyon, France, before touring in Italy.

1960s

Bonnie Mathis ('61) has been appointed director of Boston Ballet II, the ballet's pre-professional second company. Mathis was previously artistic director of Ballet Arts Minnesota, which she founded.

DRAMA

2000s

Oscar Isaac (Group 34) recently appeared in the New York premiere of Nilo Cruz's play *Beauty of the Father* at New York City Center Stage II from December to February.

Kat Auster (Group 29) starred as MTV's choice of "rockstar coach" in a recent episode of *Made*. Her debut album as the lead singer with the rock band Majorette will be released this spring.

1990s

Kira Obolensky's (Playwrights '96) play *Modern House*, **Oni Faida Lampley's** (Playwrights '01) play *Tough Titty*, and **Bathsheba Doran's** (Playwrights '05) play *A Living Room in Africa* have been selected as finalists for this year's Susan Smith Blackburn Prize. Doran's play is being produced Off-Broadway this month, directed by Carolyn Cantor and featuring Group 28 alumnus **Michael Chernus**.

Elizabeth Marvel (Group 21) and **Sean McNail** (Group 29), who appeared in the New York Theater Workshop staging of Ibsen's *Hedda Gabler* and the Pearl Theater Company's production of Wycherley's *The Gentleman Dancing-Master*, respectively, have been chosen to receive this year's Joe

A. Callaway Award presented by the Actors' Equity Foundation. The award honors "the best performances in a professional production of a classic play (one written prior to 1920) in the New York metropolitan area."

This February, **Mark Doerr** (Group 19) played Don Juan in a world-premiere translation of Tirso de Molina's *Don Juan: The Trickster of Seville*. Translated by Dakin Matthews and directed by **Anne McNaughton** (Group 1), the show will travel to El Paso, Tex., as part of the 31st annual Siglo de Oro Drama Festival.

1980s

Howard Kaye (Group 18) recently performed in *A Christmas Carol* at the Alabama Shakespeare Festival and starred in *Intimate Apparel* at Norfolk's Virginia Stage Company in January and February. The play then transferred to the Merrimack Repertory Theater in Lowell, Mass., for a four-week run through March 5.

Marco Barricelli (Group 11) rejoined the Oregon Shakespeare Festival in Ashland to play the title role in *Cyrano de Bergerac* and Bardolph in *The Merry Wives of Windsor*. The festival's season runs from the end of February through the end of October.

1970s

Jed Sakren (Group 1) directed *A Midsummer Night's Dream* in September and October and *Hamlet* in January for Southwest Shakespeare Company in Phoenix, Ariz.

MUSIC

2000s

Weiyin Chen (BM '05, *piano*) has been chosen as a Fellow of the LaGesse Foundation of Princess Cecilia de Medici and will perform in Toulouse, France, in June.

Jennifer Curtis (MM '05, *violin*) was the winner of the 2006 Milka/Astral Violin Prize.

Michael Israelievitch (BM '05, *percussion*) will make his debut with the Toronto Symphony Orchestra, **Peter Oundjian** (MM '81, *violin*) conducting, on April 5 in the Canadian premiere of Alexander Levkovich's *Isle of a Beautiful Illusion*. With his father, Jacques Israelievitch, he released a disc of new works for violin and percussion, available on Fleur de Son Classics.

The Atlas Piano Trio—**Sarah Kapustin** (MM '05, *violin*), Jonathan Ruck, and Chris Lysack—made its New York debut in November at the John L. Tishman Auditorium of the New School University.

Melody Fader (MM '04, *collaborative piano*) and mezzo-soprano Hai-Ting Chinn gave the premiere of Three Songs by Renée Favand at the Greenwich House Music School in February. In January, Fader gave a recital that included a premiere for piano and dancer by **Malina Rauschenfels** (MM '03, *cello*) with choreography by **Luke Wiley** (BFA '05, *dance*). The concert also featured **Ariana Kim** (MM '05, *violin*), **David Auerbach** (MM '04, *viola*), **Susan Babini** (GD '04, *cello*), and current student Joe Puglia. Fader and **Erik Carlson** (BM '02, MM '04, *violin*) provided the music for an evening of new chamber ballet in September at City Center Studio 4.

Simon O'Neill ('02, *voice*) will appear in *Die Zauberflöte* with Riccardo Muti at both the Salzburg Festival and Ravenna Festival this summer.

The **David Glukh** (CRT '00, *trumpet*) International Ensemble released a new CD, *Klezmer Travels the World*. In addition to traditional klezmer, the disk offers "fusion" selections mixing klezmer with Baroque, Greek, Israeli, Latin, and Gypsy music.

Ofra Yitzhaki (MM '00, *piano*) gave a recital at the Pacific Art League, in Palo Alto, Calif., presenting music by composers who also paint. The event includ-

ALUMNI REFLECTIONS

SINCE graduating from Juilliard in 1990, **Tim Blake Nelson** (Group 19) has appeared in more than 30 feature films, including *Syriana*, *Meet the Fockers*, *The Good Girl*, *Wonderland*, *Holes*, *Minority Report*, and *O Brother, Where Art Thou?*, and directed three (two of which he also wrote). This year he will be seen in *The Moguls*, *The Big White*, *Come Early Morning*, *Fido*, *Hoot*, and *The Astronaut Farmer*.

Nelson's New York theater credits include *The Beard of Avon*, in which he portrayed William Shakespeare, at New York Theater Workshop; *Caryl Churchill's* *Mad Forest* at N.Y.T.W. and *Manhattan Theater Club*; *Oedipus*, with Frances McDormand and Billy Crudup, at C.S.C. Theater; *Troilus and Cressida* and *Richard III* at New York Shakespeare Festival; *The Innocents' Crusade* at M.T.C.; *An Imaginary Life* at Playwrights Horizons; and *Mac Wellman's* *Dracula* at SoHo Rep. As a playwright, Nelson's produced plays include the award-winning *The Grey Zone*, *Eye of God*, and *Anadarko*. Nelson wrote and directed a film version of *The Grey Zone*, starring Harvey Keitel, Steve Buscemi, Mira Sorvino, and David Arquette, which was honored by the National Board of Review with its prestigious *Freedom of Expression award* in 2002. Nelson also directed *O*, a contemporary adaptation of Shakespeare's *Othello*, starring Martin Sheen, Julia Stiles, Josh Hartnett, and Mekhi Phifer, which premiered at the 2001 Seattle Film Festival and earned him the award for Best Director. Nelson's first film, *Eye of God*, released by Castle Hill Films, appeared in competition at the 1997 Sundance Film Festival and went on to win the American Independent Award at the Seattle International Film Festival (1997), as well as the Tokyo Bronze Prize at the Tokyo International Film Festival (1997).

Nelson lives on Manhattan's Upper West Side with his wife, Juilliard alumna Lisa Benavides (Group 20), and their three sons, Henry, 7; Teddy, 3; and Elijah, 1. Nelson recently took some time out to tell The Journal about his Juilliard experiences.

What was behind your choice to attend Juilliard?

I wanted to be in New York City, and I wanted to be closer to Zabar's than to Washington Square Park, as the bagel is my drug of choice. Coming from an undergraduate experience that was fairly liberal—I have a bachelor's degree in classics from Brown—I also craved a more conservative actor training program. Since Juilliard's boasted a former R.A.F. pilot and prisoner of war at its helm [Michael Langham] and demanded four years of my life instead of three, I knew it presented just the sort of torture I was after.

How does what you learned at Juilliard shape your daily life?

I've found that the "liquid U" is a great mollifier if I'm in a tight spot. When making airline reservations, as an example, if I can say "Tyuesdi" instead of "toosday" the attendant on the line is going to know he's dealing with a serious person with specific needs, not some sap he can stick in a center seat back near the lavatory. Robert



Tim Blake Nelson and Laura Linney in a Juilliard production of *Heartbreak House* by George Bernard Shaw in the 1988-89 school year.

Williams, one of our voice teachers, once asked me if I had sex the way I acted. His question implied either that I was extraordinary in the rack and needed to improve as an actor, or that I was a phenomenal actor and needed to do better between the sheets. Thanks to Juilliard, where I met my wife of 10 years, I get to work regularly on both skills.

When you were at Juilliard, what was your plan for the future? How has that plan turned out?

Like most actors, I went to Juilliard to meet a young violist who would serve me cookies late in the day and lull me to sleep with Bach string solos. This didn't happen. In fact, I never even got a date with one as I was clearly too homely and this insufferably diligent breed was always needing to practice. Barring that, I was hoping to land "heavy" roles in big-budget international action pictures. This hasn't occurred either, because I'm hopelessly unconvincing as a high-stakes killer. I then imagined opening a dry-cleaning business where I would clean condiment stains from the monogrammed shirts of hedge fund managers and adorn my walls with auto-graphed headshots of my classmates. What I never imagined was that I would remain in love with and marry a woman from Group 20, that we would have three boys, and that we would live happily a mere 10 blocks from Juilliard, where we met.

Alumni News is compiled and edited by Lisa Yelon. Submit recent news by e-mail to: journal@juilliard.edu with "alumni news" in the subject heading. The deadline for April alumni news is March 1; the deadline for May is March 24. Items may be edited for content and length; please limit items to 175 words. You may also fax your typed announcements to (212) 769-6422, or mail to: The Juilliard Journal, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023-6588. Address changes must be mailed to the Office of Alumni Relations or e-mailed to alumni@juilliard.edu.

ed an exhibition of paintings by Gershwin, Hindemith, Schoenberg, and Nurit Jugend, and was supported by the American Composers Forum and the Peninsula Community Foundation. Yitzhaki recently gave a recital in Barrington, Ill., in memory of Chicago music benefactor Hanna Gordon; performed a new-music recital at Chapelle Historique du Bon-Pasteur in Montreal with Thomas Piercy; gave a Lieder recital at the Israeli Embassy of Bern, Switzerland, with bass Assaf Levitin; and performed at New York's Bösendorfer Piano Salon.

1990s

Arash Amini (MM '99, *cello*) performed last month with the Barbad Chamber Orchestra, an ensemble of 16 string players, at Christ and St. Stephen's Church in New York. The concert included the N.Y. premiere of Harry Freedman's *Contrasts*.

Works by **Justine Fang Chen** (BM '98, MM '00, *violin*; DMA '05, *composition*), David Sonton-Cafilisch, Cage, and Xenakis were performed by Sonton-Cafilisch and Riccarda Cafilisch in January at the Cornelia Street Cafe in New York. Also that month, Chen's song "Whilst Alexis Lay Pressed," set to John Dryden's poem, was performed at Juilliard as part of "100 Years of Juilliard Composers in Song."

The Enso String Quartet—**John Marcus** (BM '98, MM '03, *violin*), Richard Belcher, Robert Brophy, and Maureen Nelson—performed a recital in January at Merkin Hall in New York.

Lera Auerbach's (BM '96, *piano*; MM '99. *composition*) *Dialogues on Stabat Mater* for violin, viola, vibraphone, and chamber orchestra was performed in Germany, Switzerland, France, Russia, China, Singapore, Korea, and Hong Kong by Gidon Kremer and the Kremerata Baltica this fall. Auerbach's *Memento Mori* for piano was performed in 15 U.S. cities by Ksenia Nosikova. The Tichman-Bieler-Kliegel Trio performed Auerbach's Piano Trio on tour in New Zealand. In January, **Stefan Milenkovich** ('98, *violin*) and the A.Y.S. Orchestra in Los Angeles gave the American premiere of her Violin Concerto No. 2. The premiere of this concerto took place in Japan, performed by **Akiko Suwanai** (BM '95, MM '96, *violin*) and the Orchestra Ensemble Kanazawa, who commissioned this work.

Ji-Eun Kang (BM '96, MM '98, *piano*) was the featured soloist with the Daegu City Philharmonic in South Korea, conducted by **Dai-Uk Lee** (BM '73, MM '74, *piano*). In November, she was presented by San Francisco's Old First Concert Series in her first solo recital in that area. She is a member of the Adorno Chamber Ensemble and will perform with the group at the newly opened De Young Museum in San Francisco this spring.

Sari Gruber (MM '95, *voice/opera*) and **Cameron Stowe** (DMA '03, *collaborative piano*) gave the 2005 Walter W. Naumburg Foundation International Vocal Competition winner's recital at Alice Tully Hall in February.

Speranza Scappucci (CRT '95, *piano*, MM '97, *collaborative piano*) performed with the Vienna Philharmonic under the baton of Riccardo Muti. She played continuo on the hammerklavier for the Vienna State Opera's run of Mozart's *Le Nozze di Figaro*, part of Vienna's celebrations in honor of the composer's 250th birthday.

Michelle Carr (ACT '94, *voice*) is scheduled to perform at the Blue Note in New York on March 13.

Mark Robertson (MM '94, *violin*) was the concertmaster and featured soloist for Deborah Lurie's score for *An Unfinished Life*, a Miramax theatrical release directed

by Lasse Hallström.

Louise Dubin ('92, *cello*) and Reiko Uchida gave a recital in January at the Greenwich House Music School.

Jozef Kapustka (BM '92, *piano*) toured southern Europe, North Africa, and the Middle East last fall with solo and chamber music recitals. He also made his debut as a pianist-actor during the 2005 Avignon Festival in France.

1980s

Victor Kioulaphides's (MM '86, *double bass*) *Concerto per orchestra a pizzico* was given its American premiere in Providence, R.I., in February. The work was written for Het Consort, who will record the composition this year. Kioulaphides's Suite for Viola and Guitar was released on CD by Duo Fresco. In November, the Manhattan Chamber Orchestra gave the American premiere of his *Riegelsberg Suite*. The work was premiered by the Kammerorchester Riegelsberg in Germany last summer.

Thomas Kaurich (MM '85, *piano*) has been appointed head of EMI Classics UK, effective January 2006. Kaurich has been with EMI since 1997 in a variety of positions, most recently as director of international marketing for EMI Classics.

Joseph Esmilla (BM '84, MM '88, *violin*) performed Saint-Saëns's B-Minor Violin Concerto with the Ohio State University Orchestra and conductor Victor Liva in October. In July, he played Mozart's *Sinfonia Concertante* as a violist with violinist John Eaken at the Shippensburg Summer Music Festival. Esmilla gave a faculty recital with pianist Ariel Dechosa at Elizabethtown College in March.

Lawrence Dillon (MM '83, DMA '85, *composition*) won second prize in the 2005 International Horn Society Composition Contest for *Revenant*: Concerto for Horn and Orchestra. The work was commissioned and premiered by **David Jolley** (BM '71, MM '72, *French horn*) and the Carolina Chamber Symphony. Dillon's *Amadeus ex machina* is being performed in Graz, Salzburg, and Vienna as part of the celebration of Mozart's 250th birthday year. His piano quartet, *What Happened*, was premiered in Paris last May. Dillon was featured as the subject of the American Composer column in the February 2006 issue of *Chamber Music* magazine.

Bruce Brubaker (BM '82, MM '83, DMA '92, *piano*) performed with **Ursula Oppens** (MS '67, *piano*) in a tribute to Meredith Monk at Zankel Hall in November. Also that month, in Boston, Brubaker was director of "I Hear America: Gunther Schuller at 80," a festival honoring Schuller. The project was a collaboration between New England Conservatory, the Boston Symphony, and Harvard University.

Katharine Thomas (DIP '82, *violin*), a.k.a. The Great Kat, has music included in the movie *Coming Attractions*. Thomas's performance of Liszt's *Hungarian Rhapsody No. 2* is featured in the film and the preview.

1970s

Robert McDonald (MM '79, *piano*) will perform with the American String Quartet on April 2 at Manhattan School of Music.

The Borealis Wind Quintet, formed at Juilliard in 1977, was nominated for a Grammy in the category of best classical chamber music performance for *A La Carte*. **Tamar Beach Wells** (MM '79, *oboe*) and **Kathryn Taylor** (MM '78, *clarinet*) are two founding and current members of Borealis.

Mary Kathleen Ernst (BM '77, MM '78, *piano*) performed in the McIntire Chamber Music Series in November at the University of Virginia, where she serves on the music faculty. Ernst presented per-

formance talks at the university on American music to local high school students, funded by the Frederick S. Upton Foundation. In October, she gave a benefit recital of American music for Washington's Sitar Center for the Arts, a school providing performing arts training for disadvantaged youth. The benefit endowed a Steinway practice room named for Ernst. With **Virginia Lum** (BM '76, MM '77, *piano*), the Ernst-Lum Duo performed Bach's Concerto in C Minor for Two Keyboards with the Landon Symphonette of Maryland in January.

The California EAR Unit in Los Angeles gave the premiere of **Ellen Taaffe Zwilich's** (DMA '75, *composition*) *LUVN BLM*, a work for violin, cello, flute, clarinet, piano, and percussion, in February. The piece was commissioned by Helene Mirich Spear in memory of her husband, and the title derives from her license plate. Zwilich's Symphony No. 3 is scheduled to be heard on NPR the week of March 5, performed by the German Philharmonic of Rostock, directed by **Peter Leonard** (MM '74, *orchestral conducting*). The composer's String Quartet No. 2 will be performed by the Orion String Quartet at Alice Tully Hall on March 15 and her Horn Concerto will be performed by Philip Myers and the New York Philharmonic on April 6, 7, and 8.

Judith Shatin's (MM '74, *composition*) *Shapirit Y'fehfiab (Beautiful Dragonfly)*, a setting of the Hebrew poem by Mira Meir, was given its premiere in February by the New York Treble Singers. Her *Three Summers Heat*, in a new version for soprano, flute, viola, and harp, is to be presented by the Azure Ensemble on March 4 at Symphony Space. The premiere of her setting of *The Jabberwocky*, commissioned by the Virginia Glee Club, will also be given in March.

Nadine Asin (BM '73, MM '74, *flute*) gave a master class in February at the Harlem School of the Arts.

Jeffrey Swann (BM '73, MM '73, DMA '80, *piano*) gave a recital and master class in February at the Greenwich House Music School in Manhattan.

Jessica Tranzillo (BM '71, *voice*) was among the performers at St. Michael's Church in Manhattan for Artek's Graveyard Music concert in October.

Madeleine Forte (BM '70, MS '71, *piano*) is scheduled to tour Poland and Estonia as part of the Skula-Forte duo (cello and piano). The duo performed in Connecticut in February at Yale University.

1960s

Daniel Epstein (BM '69, MM '70, *piano*), currently on the faculty of Manhattan School of Music, is pianist and founding member of the Raphael Trio, which also includes Andy Simionescu and **Susan Salm** (BM '65, MS '67, *cello*). The trio performed in Tucson, Milwaukee, Mill Valley (Calif.), and Eureka (Calif.) in April. In November, Epstein performed a solo recital at Manhattan School of Music. He performed at the Festival of the Canary Islands in January. Upcoming engagements include participation on the adjudication panel of the Guthman Keyboard Competition in Atlanta, the premiere of Chen Yi's ...*as like a raging fire*... at Symphony Space in New York, and a performance of Brahms's B-flat Piano Concerto with the Newburgh (N.Y.) Symphony on April 1.

J. Reilly Lewis (MS '69, DMA '77, *organ*) has been named one of 15 Washingtonians of the Year 2005, an honor awarded by *Washingtonian* magazine to individuals who "can and do make a difference" in Washington, D.C. Lewis was cited for his musicianship and service to the community in bringing "world-class music to the region, inspiring

children, entertaining and educating adults, and encouraging generations of promising musicians."

Miriam Brickman (MS '67, *piano*) performed with cellist **Chagit Glaser** (MM '95, *cello*) at Mannes College of Music and gave a recital at the Riverdale (N.Y.) Society for Ethical Culture in February. On March 4, Brickman and Glaser will present a fund-raiser for the Riverdale Society for Ethical Culture.

Rita Chen Kuo (DIP '67, PGD '68, *piano*) gave a program, "East Meets West," for the Scarsdale (N.Y.) Women's Club in November. The event included a puppet show of a Taiwanese myth, five sung nursery stories, and both American and Taiwanese folk songs.

Julie Jaffee Nagel (BM '65, MS '66, *piano*) gave two presentations at the meetings of the American Psychoanalytic Association held at the Waldorf Astoria Hotel in January. One was a program on performance anxiety and the other was a paper on "Melodies of the Mind: Mozart in 1778." Also in January, **Louis Nagel** (BS '64, MS '66, DMA '73, *piano*) performed a benefit concert at Steinway Hall.

Lyon Leifer (BS '64, *flute*) was awarded a Fulbright Senior Research Fellowship to continue his studies of North Indian classical (Hindustani) music and of flute in that system. He is living in Mumbai, India, for the period of the grant and gave recitals there in December playing the bansuri (transverse keyless bamboo flute) at the 50th annual Swami Haridas Sangeet Sammelan and at Sangit Mahabharati, the music school in Mumbai where he is affiliated. At home in Chicago, he performs on modern and period flutes with numerous groups, including Music of the Baroque, Ars Viva, Chicago Opera Theater, and the Chicago Symphony Orchestra.

Myra Murphy (DIP '63, MS '65, *choral conducting*) is teaching a jazz improvisation workshop at Montgomery County Community College in Blue Bell, Pa. Her jazz quartet and duo (in which she plays piano and is vocalist) appear regularly at jazz venues.

Leonardo Balada's (DIP '60, *composition*) Symphony No. 6 ("Symphony of Sorrows") was given its premiere in February by the Barcelona Symphony, which commissioned the work. The symphony is dedicated to the victims of the Spanish Civil War; the year 2006 marks the 70th anniversary of the beginning of that conflict.

1950s

The Antara Ensemble, led by **Harold Jones** (DIP '59, *flute*), performed in November at Saint Peter's Lutheran Church in New York City with Donaldo Garcia (BS '64, MS '66, piano).

Henry Grimes ('54, *double bass*) performed with Roswell Rudd at the New York venue the Stone in January. He was also heard on WKCR-FM that month with Ben Young.

1940s

There's Music in These Walls: A History of the Royal Conservatory of Music by **Ezra Schabas** (DIP '43, *clarinet*; BS '48, *music education*) was published in December by Dundurn Press. Schabas's fourth book takes as its subject the Royal Conservatory, Canada's leading music school.

1930s

An interview with **Mordecai Bauman** ('34, *voice*) will be broadcast on WKCR-FM's *Monday Morning Classical* on March 27. The program will include his recordings of songs by Ives and Eisler and his memories of attending Juilliard and Columbia. □

CALENDAR
OF EVENTS

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

Wednesday, March 1
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

WEI-EN HSU, COLLABORATIVE PIANO
Paul Hall, 6 PM

MORSE HALL FACULTY RECITAL
Joel Krosnick, Cello, and Jonathan Feldman, Piano
Morse Hall, 6 PM

NADIA SIROTA, VIOLA
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
James DePreist, Conductor
Joseph Kalichstein, Piano
Works by W. Schuman, Beethoven (“Emperor” Concerto), and Bartok
Avery Fisher Hall, 8 PM
Tickets \$20, \$10; available at the Avery Fisher Hall Box Office and CenterCharge, (212) 721-6500.
See related article on Page 6.

Thursday, March 2
AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available Feb. 16 at the Juilliard Box Office.

VIKINGUR OLAFSSON, PIANO
Paul Hall, 8 PM

Friday, March 3
MATTHEW ODELL, COLLABORATIVE PIANO
Paul Hall, 4 PM

KYLE ARMBRUST, VIOLA
Paul Hall, 6 PM

BARBARA BUNTROCK, VIOLA
Morse Hall, 6 PM

JISOO OK, CELLO
Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Peter Jay Sharp Theater, 8 PM

Saturday, March 4
PRE-COLLEGE CHAMBER MUSIC
Juilliard Theater, 7:30 PM

Friday, March 10
AARON BLAKE, TENOR
Paul Hall, 8 PM

Saturday, March 11
PRE-COLLEGE SYMPHONY
Ki-Sun Sung, Conductor
Seung Jung Oh, Violin
Hana Chu, Piano
Works by Debussy, Mozart, Prokofiev, and Tchaikovsky
Peter Jay Sharp Theater, 5 PM

PRE-COLLEGE ORCHESTRA
Adam Glaser, Conductor
Sang Yhee, Cello
Weixiong Wang, Clarinet
Works by Mussorgsky, Shostakovich, and Weber
Peter Jay Sharp Theater, 8 PM

Monday, March 13
CAMERON CARPENTER, ORGAN
Paul Hall, 8:00 PM

Tuesday, March 14
YVONNE LAM, VIOLIN
Paul Hall, 6 PM

KASIN CASS HO, VIOLA
Paul Hall, 8 PM

Wednesday, March 15
NOAM SIVAN, COMPOSITION
Paul Hall, 8 PM

Thursday, March 16
TAMAR HALPERIN, HARPSICHORD
Morse Hall, 8 PM

Friday, March 17
JI-HYUN SON, VIOLA
Paul Hall, 6 PM

MATAN PORAT, PIANO
Paul Hall, 8 PM

Saturday, March 18
PRE-COLLEGE FACULTY RECITAL
Eleanor Nelson and Karen Faust, Piano Duo
Paul Hall, 6 PM

Monday, March 20
COMPOSITION CONCERT
Paul Hall, 8 PM

Tuesday, March 21
CELLO FACULTY RECITAL
Daniel Saidenberg Faculty Recital Series
With Darrett Adkins, Timothy Eddy, André Emelianoff, Bonnie Hampton, Joel Krosnick, and David Soyer
Contemporary works by Berio, Kernis, Sessions, Shapey, and others
Paul Hall, 8 PM
Free tickets required; available March 7 at the Juilliard Box Office.
Limited ticket availability.

Wednesday, March 22
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

EUNICE KIM, COLLABORATIVE PIANO
Paul Hall, 4 PM

JOSEPH LEE, CELLO
Paul Hall, 6 PM

DOUBLE VISION II
New compositions by non-composition majors
Morse Hall, 8 PM

AUGUSTIN HADELICH, VIOLIN
Paul Hall, 8 PM

Thursday, March 23
BENEFIT FOR AMERICAN FRIENDS OF LUCERNE FESTIVAL
Includes a performance of the Juilliard Chamber Orchestra
Weill Recital Hall, 6 PM
Tickets \$350; e-mail gskearny@aol.com for tickets.

AYMERIC DUPRE LA TOUR, HARPSICHORD
Paul Hall, 8 PM

Friday, March 24
DANIEL SULLIVAN, ORGAN
Paul Hall, 4 PM

ARIANA KIM, VIOLIN
Paul Hall, 6 PM

ANG LI, PIANO
Paul Hall, 8 PM

JUNG-MIN AMY LEE, VIOLIN
Morse Hall, 8 PM

Saturday, March 25
JUILLIARD JAZZ ORCHESTRA
Special Delivery: Original Music by Students
Juilliard Theater, 8 PM
Free tickets required; available March 10 at the Juilliard Box Office.

NOAH GELLER, VIOLIN
Paul Hall, 8:30 PM

ADIEL SHMIT, CELLO
Morse Hall, 8:30 PM

YING-HSUEH CHEN, PERCUSSION
Room 309, 8:30 PM

Monday, March 27
* MILTON BABBITT 90th BIRTHDAY CELEBRATION
All-Babbitt program
Paul Hall, 8 PM
Free tickets required; available March 13 at the Juilliard Box Office.
Limited ticket availability.
See related article on Page 1.

Tuesday, March 28
NICK SCHWARTZ, BASS TROMBONE
Paul Hall, 4 PM

JULIA SAKHAROVA, VIOLIN
Paul Hall, 6 PM

DAVID E. BERRY III, PIANO
Paul Hall, 8 PM

Thursday, March 30
PIANO CONCERTO COMPETITION FINALS
MOZART Piano Concerto No. 20 in D minor, K. 466
Paul Hall, 4 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

SONATENABEND
Paul Hall, 8 PM

NIAL DJULIARSO, PIANO
Morse Hall, 8 PM

THIRD-YEAR DRAMA CABARET
Dillons Lounge and Restaurant, 245 West 54th Street, 8 PM
Free tickets required; available 5 PM on March 16 at the Juilliard Box Office.
Extremely limited ticket availability.
See related article on Page 4.

Friday, March 31
WEI-PING CHOU, FRENCH HORN
Paul Hall, 4 PM

MIKE THURBER AND CHUNYANG WANG, DOUBLE BASS
Morse Hall, 6 PM

YOON-JUNG CHO, VIOLIN
Paul Hall, 6 PM

THIRD-YEAR DRAMA CABARET
Dillons Lounge and Restaurant, 7 & 10 PM; see March 30.

WILLIAM DAY, TRUMPET
Morse Hall, 8 PM

ADRIAN KRAMER, BARITONE VOICE
Paul Hall, 8 PM

TREVOR PINNOCK CONDUCTS HANDEL
Jerome L. Greene Concert
Alice Tully Hall, 8 PM
Free tickets required; available March 17 at the Juilliard Box Office.
See related article on Page 3.

Saturday, April 1
THIRD-YEAR DRAMA CABARET
Dillons Lounge and Restaurant, 7 & 10 PM; see March 30.

CHELSEA CHEN, ORGAN
Paul Hall, 8:30 PM

Tuesday, April 4
RUSSIAN DICTION CLASS RECITAL
Paul Hall, 4 PM

ANN MILLER, VIOLIN
Paul Hall, 6 PM

JIN WOO LEE, VIOLIN
Paul Hall, 8 PM

Wednesday, April 5
WEDNESDAYS AT ONE
Vocal Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

RUSSIAN DICTION CLASS RECITAL
Paul Hall, 6 PM

JUILLIARD SYMPHONY
Hugh Wolff, Conductor
Works by Debussy, Britten, and Stravinsky
Avery Fisher Hall, 8 PM
Tickets \$20, \$10; available March 1 at the Avery Fisher Hall Box Office or CenterCharge (212) 721-6500. Free student and senior tickets available.

WILLIE APPLEWHITE, TROMBONE
Paul Hall, 8 PM

Thursday, April 6
SONATENABEND
Paul Hall, 6 PM

CINEMA SERENADES
Juilliard Choral Union
Judith Clurman, Conductor
♦New works by Hamlish, Karpman, Shaiman, Shire, and Shore.
ORFF *Carmina Burana*
Alice Tully Hall, 8 PM
Free tickets required; available March 23 at the Juilliard Box Office.
Limited ticket availability.

ELSPETH POOLE, CELLO
Paul Hall, 8 PM

ANDREW GUTAUSKAS, SAXOPHONE
Morse Hall, 8 PM

JUILLIARD ON TOUR

Juilliard Jazz Orchestra
100 Years of Jazz in America
Victor L. Goines, Conductor

Fox Cities Performing Arts Center, Appleton, Wisc.
Thursday, March 2, 9:30 AM & 2 PM
For tickets: (920) 731-5000

California Center for the Arts, Escondido, Calif.
Sunday, March 5, 2 PM
For tickets: (800) 988-4253

Washington Center for the Performing Arts, Aiken, S.C.
Friday, March 10, 8 PM
Saturday, March 11, 10 AM (morning jazz workshop) & 8 PM (evening concert)
For tickets: (803) 648-1438

Juilliard Orchestra
James DePreist, Conductor
Joseph Kalichstein, Piano
SCHUMAN *New England Triptych*
BEETHOVEN Piano Concerto No. 5 (March 7, 11, & 12)
MOZART Piano Concerto No. 17 (March 5 & 9)
BARTOK Concerto for Orchestra

Chicago Symphony Center
Sunday, March 5, 2 PM
For tickets: (312) 294-3000

Morton H. Meyerson Symphony Center, Dallas, Tex.
Tuesday, March 7, 8 PM
For tickets: (214) 692-0203

Irvine Barclay Theater, Calif.
Thursday, March 9, 8 PM
For tickets: (949) 854-4646

Walt Disney Concert Hall, Los Angeles
Saturday, March 11, 2 PM
For tickets: (323) 850-2000

Copley Symphony Hall, San Diego, Calif.
Sunday, March 12, 2 PM
For tickets: (619) 235-0804

CHIHIRO SHIBAYAMA, PERCUSSION
Room 309, 8 PM

Friday, April 7
MATTHEW ODELL, COLLABORATIVE PIANO
Paul Hall, 4 PM

STEPHEN AARON, FRENCH HORN
Morse Hall, 6 PM

SANJA PETRICIC, COLLABORATIVE PIANO
Paul Hall, 6 PM

GREGORY ANDERSON, PIANO
Morse Hall, 8 PM

Saturday, April 8
PRE-COLLEGE FACULTY RECITAL
Victoria Mushkatkol, Piano
Paul Hall, 6 PM

LEONA CARNEY, SOPRANO
Morse Hall, 8:30 PM

CONNIE SHEU, GUITAR
Paul Hall, 8:30 PM

Monday, April 10
MARGARET ARNADOTTIR, CELLO
Paul Hall, 4 PM

CHEN XIN XU, PIANO
Paul Hall, 6 PM

JEANETTE VECCHIONE, SOPRANO
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
Gerard Schwarz, Conductor
William Harvey, Violin
DIAMOND/SCHWARZ *Fanfare*
RANJBARAN Violin Concerto
MAHLER Symphony No. 5
Alice Tully Hall, 8 PM
Free tickets required; available March 27 at the Alice Tully Hall Box Office.
Limited ticket availability.

Tuesday, April 11
JUILLIARD JAZZ ENSEMBLES
Squii'bop Sha'bam: The Bebop Era
Paul Hall, 8 PM

Juilliard Dance Ensemble
With members of the Juilliard Vocal Arts Department
WILLIAM FORSYTHE/THOM WILLEMS *Limb's Theorem Part III*
♦ ADAM HOUGLAND/CHRISTOPHER ROUSE *Watershed*
MARK MORRIS/BRAHMS *New Love Song Waltzes*



Harris Theater for Music & Dance, Chicago
Friday, March 17, 8 PM
Saturday, March 18, 8 PM
Sunday, March 19, 2:30 PM
For tickets: (312) 334-7777

Glorya Kaufman Hall, Los Angeles
Thursday, March 23, 8 PM
Friday, March 24, 8 PM
Saturday, March 25, 8 PM
Sunday, March 26, 2 PM
For tickets: (310) 825-2101 or www.tickets.ucla.edu

Juilliard Drama
SHAKESPEARE *A MIDSUMMER NIGHT'S DREAM*
Directed by Joe Dowling
(March 3, 4, 17, 18)

MARLOWE *EDWARD II*
Directed by Sam Gold
(March 7, 8, 21, 22)

Roy & Edna Disney CalArts Theater in Walt Disney Concert Hall, Los Angeles
Friday, March 3, 8 PM
Saturday, March 4, 8 PM
Tuesday, March 7, 8 PM
Wednesday, March 8, 8 PM
For tickets: (213) 237-2800

Museum of Contemporary Art, Chicago
Friday, March 17, 7:30 PM
Saturday, March 18, 7:30 PM
Tuesday, March 21, 8:30 PM
Wednesday, March 22, 2 PM
For tickets: (312) 280-2660

Free tickets required; available March 28 at the Juilliard Box Office.
Limited ticket availability.

EVENING OF CHAMBER MUSIC
Calder String Quartet
♦ BREWBAKER String Quartet No. 2 (“Atonement”)
Alice Tully Hall, 8 PM
Free tickets required; available March 28 at the Juilliard Box Office.

Wednesday, April 12
WEDNESDAYS AT ONE
Music for Guitar and Harp
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

WEI YU, CELLO
Paul Hall, 6 PM

MAKSIM SHTRYKOV, CLARINET
Morse Hall, 6 PM

NEW ASIAN ENSEMBLE
featuring Xiang Xou, Piano
Morse Hall, 8 PM

BEYOND THE MACHINE
Juilliard Electric Ensemble
Edward Bilous, Director
Milica Paranosic, Producer
Greg Boduch, Technical Director
Works by Labarbara, Vinao, Chasalow, Wallace, Ter Veldhuis, and Flowers
Clark Theater, 8 PM

ARTHUR SATO, OBOE
Paul Hall, 8 PM

Thursday, April 13
RU PEI YEH, CELLO
Paul Hall, 4 PM

JESSICA PARK, VIOLIN
Paul Hall, 6 PM

VIOLA STUDIO RECITAL
Morse Hall, 8 PM

BEYOND THE MACHINE
Clark Theater, 8 PM; see April 12.

* Juilliard Centennial event
♦ Commissioned for Juilliard’s centennial

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.