

# The Juilliard Journal

Vol. XXI No. 7

www.juilliard.edu/journal

April 2006

## Commissioned Opera Receives Premiere Liebermann and McClatchy Adapt West's *Miss Lonelyhearts*

By DAVID PRATT

**“A**RT,” Macheath famously declares in Brecht's *Threepenny Opera*, “is not ‘nice.’” Eight years after *Threepenny*'s premiere in Berlin, an American novelist, Nathanael West, cast his vote with Brecht. West's 1933 tale of a male advice columnist—known to readers only by his *nom de journal*, “Miss Lonelyhearts”—is a fractured car crash of irony, surrealism, and alienation. The eponymous hero, convinced that he fails the desperate souls who write seeking his advice, ricochets through the streets of New York, from sex (usually frustrated) to Jesus Christ and back. West's version of Stephen Dedalus is not watched over by any kindly Bloom or even a stately, plump Buck Mulligan. Miss Lonelyhearts' mentor—and tormentor—is his cruelly sarcastic boss, Shrike, a kind of disembodied voice that mocks the hero's sincere, if overheated, religiosity, and tries to set the lad up with his wife. It is not a pretty picture.

Enter into that picture the American composer and Juilliard alumnus Lowell Liebermann.

In 2004, to celebrate its upcoming centennial, Juilliard commissioned an opera from Liebermann, who earned all three of his degrees from the School (B.M. '82, M.M. '84, D.M.A. '87). Liebermann had long wanted to adapt *Miss Lonelyhearts*, but the legal thicket had been impassable, and the composer would not spend time on the project until he knew he had the rights. A lengthy search revealed

that those rights belonged not to West's feuding heirs, as had been supposed, but to the author of a 1950s TV adaptation of the story. At last, with rights secured, Liebermann set about transforming West's quintessential 20th-century novella into a 21st-century opera. The arresting result receives its world premiere from the Juilliard Opera Center on Wednesday, April 26, in the Peter Jay Sharp Theater, with Andreas Delfs conducting and Ken Cazan directing.

At first Liebermann thought he would write the *Lonelyhearts* libretto himself, as he had with his first opera, based on Wilde's *Picture of Dorian Gray*. He even saw parallels between the stories: “In both, the main character tries to make order of his life—Dorian through aesthetics, Miss Lonelyhearts through religion and love,” he said recently in an interview. “And in both you have an evil, sarcastic character, pushing the hero into delu-



At a rehearsal for his opera *Miss Lonelyhearts*, composer Lowell Liebermann goes over a detail in the score with Juilliard staff pianist and vocal coach Michael Baitzer.

sion.” In *Dorian* it is Lord Henry. In *Miss Lonelyhearts* it is Shrike—named for the only songbird that is also a bird of prey—who capitalizes on the hero's need to find a purpose in life.

As it turned out, this time Liebermann would have a collaborator: the Yale-based poet J. D. “Sandy” McClatchy. Already the author of several librettos, including that for Tobias Picker's *Emmeline* and Ned Rorem's *Our Town*, which premiered at Indiana University in February, McClatchy knew Liebermann's music, and had approached him about a collaboration. Liebermann, meanwhile, felt his material this time around required a librettist with a great deal of

theatrical experience. So McClatchy came on board.

Brian Zeger, Juilliard's artistic director of vocal arts, suggested to Liebermann that opera director Ken Cazan be the one to stage *Miss Lonelyhearts*. Cazan,

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## Senior Dancers Share Common Creative Vision

By KATHRYN HIRSTEIN

**T**WENTY dynamic and determined dancers will graduate this year from the Juilliard Dance Division, and this group of young artists receives a special opportunity this month to publicly express their identity as emerging artists. Juilliard's annual Senior Dance Production, taking place each April, offers graduating dancers the chance to plan, coordinate, and execute all aspects of a traditional evening-length concert. If you've met members of this graduating dance class, you know that they exude tremendous talent and tenacity. Coordinating a concert to showcase their diverse and distinct aesthetic tastes could easily descend into chaos. But under the guidance of two just-as-determined faculty mentors, Risa Steinberg and Aaron Landsman, the graduating dance class of 2006 will come together offering an evening of fearless and unforgettable works for this year's Senior Dance Production.

While the Senior Dance Production appears to its audiences as one night of entertainment, it is actually a class, meeting every Friday morning at 9 a.m. as part of the Dance Division's weekly schedule. Those of you who were seniors once (or are seniors now) know

that rising for a creative-planning class on a Friday morning can be quite a test of will. And this particular class tests the commitment of the senior dancers



Risa Steinberg in José Limón's *A Suite From A Choreographic Offering*.

to rally behind a common creative vision—a skill required for success in the real world, where every hour of planning can make a big difference.

As the academic year progresses, the raw ideas presented by the eager seniors at the beginning become more refined. The overall vision for the April

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**A violin concerto with a Persian twist receives a N.Y. premiere.** **PAGE 12**

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Background photo: The Dorchester String Quartet in fall of 1971. All members of the ensemble were students in the Juilliard Pre-College Division.

### THE JULLIARD SCHOOL

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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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VOICE BOX

by Paul Kwak

The N ± 2 Rule

THOSE of you who read this column on a regular basis may have come to expect it to address matters of substance—or, at the very least, matters important to the Juilliard community. This column endeavors certainly to address the latter, and generally eschews the former in what this writer feels to be a long overdue examination of an integral part of Juilliard life: the elevator ride.



Paul Kwak

Given that there are a meager five floors between which most of us travel in the building (notwithstanding the tantalizing and newly added “6” on some of the elevator panels), the elevator remains the most frequently traveled means of vertical transportation, and the most interesting space for random, fascinating, and awkward social interaction among unsuspecting riders. And because the banalities of daily existence are those things which most often go woefully unexamined, the elevator ride becomes the locus of disturbing, if not appalling, behavior. Indeed, Emily Post and Miss Manners have very little to say about how to ride an elevator most graciously, so in their stead, I submit to you a brief survey of the most important—and oft neglected—guidelines (or, perhaps more benignly, suggestions) for riding the elevators at The Juilliard School.

The American Obesity Association (A.O.A.) reported in 2000 that 65 percent of Americans are overweight and 31 percent are obese (you know things are bad when there are separate categories for “overweight” and “obese”). It is the joke heard round the world: Americans are fat and lazy. Elevators often simply abet this frightful propen-

sity by turning vehicles of freedom for the disabled or otherwise hindered into enablers for the slovenly. Allow me now to cite a figure from [www.cool-nurse.com](http://www.cool-nurse.com) (if that URL doesn’t make you want to go to that site immediately, I don’t know what to tell you), which reports that walking up stairs for 10 minutes burns approximately 175 calories. Do the math, and with the calories you burn walking up five flights of stairs, you might begin to justify that bacon cheeseburger for lunch after all.

If one is put off by an ironically concomitant cultural impulse toward fitness and health, the stairs also provide a worry-free (if not sweat-free) alternative to the tricky social calculations that lie inherent in the use of the elevator. Consider the following scenario: it is 1:59 on a given afternoon, and you are on the ground floor after rushing into the building following a delightful lunch (perhaps a bacon cheeseburger deluxe), needing to make your way to the fifth floor for a 2 p.m. class. Three (or many more) other people get on, and

one hates to generalize, Pre-College children (who must be among the most able-bodied individuals that circulate in the School) are the most likely to opt for the elevators when traveling that one flight down.

Of course, there are certain exceptions to the Kwak Rule. Double bass players, mailroom staff, bearers of audio-visual technology, and of course, those in wheelchairs or otherwise incapacitated are exempt from the n±2 rule. At the risk of being accused of ageism, one grants that individuals of a certain elderly sort need not adhere to the rule either.

Despite the dismay at having to repeat certain ordinary rules of order, allow me to do so here: let people get off before pushing onto the elevator. In addition, now that the once-defunct “door close” button is operational, please remember that a single, firm depression of the button will suffice to accelerate the door-close function. Depressing it repeatedly in rapid fashion as if in epileptic shock will not help the process, and will only serve to prompt others riding the ele-

With the calories you burn walking up five flights of stairs, you might begin to justify that bacon cheeseburger for lunch.

push the buttons for 2, 3, and 4. Where 2 p.m. might have been feasible were you alone and on an express ride to the top, you find yourself walking into class four minutes late because, indeed, that guy really did take the elevator from 1 to 2. Despite your tardiness to class, you are O.K. with the person who went to 4, and you have mixed feelings about the person who got off at 3. Where do we draw the line?

Toward that end, here follows the Kwak Rule for riding the Juilliard elevators, also known as the “n±2 rule” (or, in common speech, the “n plus-or-minus 2 rule”) and articulated thus: *If n represents the floor on which you are standing, the elevator is justified if the travel is of a distance of at least 2 floors.* It is particularly justified if you are going *up* those two floors. Indeed, going down two floors on the elevator seems morally suspicious, but in the spirit of granting benefit of the doubt, it must be acceptable. In contrast, going up one floor is patently unacceptable, and going down one floor is out of the question. Lest you doubt that individuals are actually so brazen as to take the elevator one flight down, spend a few minutes in the elevators on Saturdays. As much as

vator with you to wonder if your dosage of Ritalin should be increased. When in doubt, take the stairs. Not only will the A.O.A. approve, and not only will the “express riders” be grateful, but you might just discover nether regions of the Juilliard building of which you had no previous knowledge. Musicians: try the B or C staircase when trying to get to Floor 3, and see what your colleagues in the other divisions are up to. We all might do well to try the A staircase to Floor 2, and see how “the other half” of the building contributes so vitally to what we do on a daily basis. Or the E staircase (“the vortex,” as a friend of mine calls it) to Floor 4, where, in addition to practice rooms, you might discover the friendly staff of *The Juilliard Journal*. □

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

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](mailto: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.

LUNCH AND LEARN

The Office of Career Development presents the spring Lunch and Learn series. All events take place in the second-floor conference room (Room 240) and begin at noon unless otherwise noted.

Tuesday, April 11,  
11:30 a.m.- 12:30 p.m.  
**Plan Your Financial Future**

Thursday, April 20  
**Power Résumé**

Tuesday, April 25  
**Brush Up Your Bio**

Thursday, May 4  
**Create Your Own Web Site I**

Thursday, May 11  
**Health Insurance for Artists**

Tuesday, May 16,  
11:30 a.m.- 12:30 p.m.  
**Create Your Own Web Site II**



This cartoon by Adelle Sarah Lasker (B.S. '41, public school music), appeared in *Harmonics* (Vol. 1, No. 2, February 1939), “the magazine for the entire school” published monthly from 1939 to 1940 by students of the Institute of Musical Art. Igor Buketoff, the faculty member portrayed in the cartoon, taught theory, ear training, and chorus at the Institute of Musical Art and the Juilliard Summer School.

# Choral Program Brings Film Composers to Concert Stage

By JUDITH CLURMAN

MUSIC enhances great cinematography. Consider Bernard Hermann's score for the chase scene in the Hitchcock thriller *North by Northwest*, which helped make this film a masterpiece. John Williams's scores for the Harry Potter series are part of what makes those movies magical.

This month's Choral Union concert at Alice Tully Hall focuses on movie composers in a program titled *Cinema Serenades*. I contacted composers who have written for the movies and asked them to write an accessible, short choral work. David Shire, Marvin Hamlisch, Laura Karpman, Marc Shaiman, and Howard Shore—composers whose careers cumulatively span more than 50 years—agreed to undertake the assignment. All have garnered major awards, and you will find a trove of information about their film scores online. The result is three new pieces, two arrangements—and an extra surprise by some Juilliard students.

Organizing the program was certainly an education in itself. Composers often categorize themselves as popular songwriters or serious classicists, and when I first telephoned people, they were somewhat stunned that I wanted them to write or arrange for Juilliard. My feeling is that great music is great music in all genres. While I am trained in the classical idiom, composers are trained in many different ways. John Williams (who studied composition at Juilliard and also received an honorary doctorate in 2004) began as a pianist working with Rosina Lhévinne. David Shire was also trained as a pianist. Marvin Hamlisch studied in Juilliard's Pre-College Division but was a theater man all the way. Howard Shore began as music director of *Saturday Night Live*, and started writing film music in 1978 to branch out. So, you never know who is destined to write the next movie score. For instance, listen to Juilliard faculty member John Corigliano's terrific score for *The Red Violin*, which earned him an Academy Award in 2000.

The April concert begins with short

his father, a society dance bandleader. He studied both classical and popular piano, and majored in English and music at Yale University. After further studies at Brandeis University, he entered the world of the theater and has earned many Tony nominations.

Shire has arranged his rousing song *Take Flight* for large chorus, two pianos, and percussion. The lyrics are by Richard Maltby Jr., Shire's longtime professional partner, whom he met while they were undergraduates at Yale. The piece was written for a new musical that bears the same name. Maltby, who is currently directing the new musical *Ring of Fire*, describes the piece as a metaphor for human striving. It is "not just [about] inventing an airplane, but ... the basic human impulse to exceed its limits and leave the ground. ... It is kind of a mystical thing—you get an idea and you follow it and you have no idea where it will go; it hits snags, you redefine it and

about this project is that normally I write music first, and then the lyricist takes over. But in this case, finding an appropriate text was a challenge." Hamlisch chose the poem *Music* by Ralph Waldo Emerson, and the piece, *Let me go where'er I will*, is scored for piano, flute, and vibes. It is vintage Hamlisch—tender and intimate, with a wonderful understanding of setting words—and will be sung by a small group of members from the chorus.

Howard Shore and I met in the late 70s, when I recorded a vocal soundtrack for *Saturday Night Live*. He loves both composition and recording, so working in films was a great way to combine the two. A household name these days, having written the score for *Lord of the Rings*, Shore studied counterpoint and harmony as a child and sang in choruses. He attended the Berklee School of Music in Boston, studying five instruments—and as a result, orchestrates his own film scores.

by the scat singing of many great popular artists, as well as folk songs by Stephen Foster. "In *Heebie Jeebies*, I wanted to establish the language of scat singing as poetry," she explains. "There are fleeting references to songs but the text is drawn from the inspiration of the singers who performed these songs ... Ella Fitzgerald, Cab Calloway, and Louis Armstrong, " She says she had a great time writing this for her *alma mater*, and "even though the piece sounds improvisatory, it holds together as a concert work." *Heebie Jeebies* is scored for two pianos and small chorus.

Marc Shaiman has written for the theater and screen and is probably best known for his Tony Award-winning musical *Hairspray*. His Academy Award-nominated scores include those for *Sleepless in Seattle*, *The American President*, *The First Wives Club*, *Patch Adams*, and *South Park: Bigger Longer, and Uncut*. I have always enjoyed the score to the Rob Reiner/Aaron Sorkin film *The American President* and believed that, with a fine text, the theme song of that movie could become a new national anthem. Shaiman agreed—and the result is *A Seed of Grain*, scored for chorus, organ, and percussion. His collaborators for our Juilliard project are lyricist Ramsey McLean (his co-collaborator for the Oscar-nominated song "A Wink and a Smile" from *Sleepless In Seattle*) and film orchestrator Jeff Atmajian, who has created this arrangement.

We couldn't have a program without the music of Mr. Star Wars and Harry Potter himself, John Williams. Previous



Clockwise from top left: Composers David Shire, Laura Karpman, Marvin Hamlisch, Marc Shaiman, and Howard Shore.

commitments prevented Williams from composing a piece for us, but I arranged for permission for Gregory Anderson and Elizabeth Roe, two piano students in the mas-

then it takes off. It is the miracle of our brains—it is a miracle of humankind."

Marvin Hamlisch says he always wanted to write for Broadway, but in his mid-20s, "nobody was pounding on my door saying here's an idea for a Broadway show." But film producer Sam Spiegel heard Hamlisch play at a party and gave him his first opportunity to write a film score, for *The Swimmer*. A flourishing career in Hollywood kept Hamlisch busy until his return to New York to pen *A Chorus Line*. Visiting Marvin Hamlisch is like going to an American popular-music history museum. Tonys, Emmys, Academy Awards, and photographs appear everywhere in his apartment.

I asked what excites him about writing choral music. "A lot of people don't know that one of my first jobs in show business was as the assistant to the vocal arranger on a live TV show called *The Bell Telephone Hour*," he said. "I love the color of a choir, and over the years, I have used them in my work. ... The other exciting thing

For our project, I suggested using a text by Robert Penn Warren (born in 1905, the year of Juilliard's founding), and he chose *The Garden*. In Shore's words, "*The Garden* relates so beautifully to this anniversary because it describes a passage of time—the fall leading to the winter and the reawakening of the garden in the spring. It is about how time relates to nature."

Emmy Award-winning composer Laura Karpman's multifaceted career includes film, videogames, concert, and theater music. She has collaborated with Steven Spielberg and is currently the composer for the new television show *In Justice*. Karpman also loves to sing, in choruses and jazz ensembles. She studied voice along with composition (with William Bolcom) at the University of Michigan before coming to Juilliard, where she earned her D.M.A. in 1985. She studied with Milton Babbitt and says, "This experience infiltrates every note I compose, whether it be for network TV or the concert hall." Her work *Heebie Jeebies* was inspired

ter's degree program, to create a work based on his music. Titled *Star Wars Fantasy: Four Impressions for Two Pianos*, the work recreates, according to Anderson and Roe, "the virtuosic Romantic tradition of transcriptions, à la Liszt or Thalberg."

Carl Orff's *Carmina Burana* will be featured in the second half of the concert. This epic composition has been used in many movies and has inspired the music for many other works calling for a large chorus in a dramatic scene. In this performance, we will use the composer's version for two pianos and percussion, chorus, soloists, and children's chorus.

I wish to thank everyone involved in this concert, including my Choral Union; the composers; the lyricists and arrangers; and the wonderful Juilliard instrumentalists and vocal soloists who will be joining us for the program. □

Judith Clurman, director of choral activities, leads the Juilliard Choral Union and has been a faculty member since 1989.



**Cinema Serenades**  
**Juilliard Choral Union**  
**Brooklyn Youth Chorus**  
**Alice Tully Hall**  
**Thursday, April 6,**  
**8 p.m.**

**Free tickets available on March 23 in the Juilliard Box Office.**

work by another Academy Award-winner, David Shire. A couple of years back, the Choral Union collaborated with Shire when we premiered the Shire/Harnick *Everlasting Light* on a holiday concert with the New York Philharmonic. Born in Buffalo, N.Y., he was influenced by

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# Russian at Heart: Debut Reveals a Pianist's Soul

By KONSTANTIN SOUKHOVETSKI

WHILE mulling over possible choices for my Petschek debut program, I couldn't help but think of the works that meant a great deal to me—and of course, there were too many! But then it became clear that, for the most important performance in my career to date, I wanted every piece to send a special message, to speak in its unique terms of the time and place it comes from, and hence create a musical journey that surprises, excites, challenges, and ultimately touches the heart.

I felt very strongly that the first half be Russian music, as it is my heritage that I carry very close to my heart. In Russia, my musical life began, and for 15 years or so I was defined by the Russian tradition, as it was the only way I knew music (but what a wonderful way to know music!). Growing up, I played so many wonderful Russian pieces that seem to exist only there, on the “my favorites” lists of pupils and the “to be studied over the summer” lists of teachers. No one seems to play them here—why, I don't know. Perhaps it has to do with a kind of musical nationalism or a difference of tradition and cultural sensibilities, but in Russia, kids learn to play piano largely through

Konstantin Soukhovetski: William Petschek Piano Debut Recital  
 Alice Tully Hall  
 Thursday, April 20, 8 p.m.  
 See the Calendar on Page 28 for ticket information.

Russian music (with the exception of Czerny, Bach, and Beethoven, of course). At least that was my experi-

ence, and that of everyone I knew, particularly in our early years. We all wanted to play the “Appassionata” when we were 10—but first, we had to learn this piece by Alabiev, that piece by Arensky, Gedike, Scriabin, Shostakovich. It was the whole world!

It is obvious that Russian music doesn't suffer from lack of attention around the world—but some of it does, and I was compelled to play something on my upcoming program that isn't heard much today in the West, but which I have known for as long as I can remember.

Tchaikovsky's music has a unique place in the hearts and minds of Russians; it is collectively a sort of unofficial national anthem, for his name is known by all and means something to practically everybody. One of the strongest impressions made on me was by his collection of months of the year titled *The Seasons*. They were played by my peers, my mother, and even my grandmother (as my family are amateur musicians). Beginning my recital with selections from this work brings me back to the start of my musical life, to the works I yearned to play before I discovered Ravel, Schumann, and Rochberg.

Shostakovich's *Doll's Dances* are a drastically different take on the piano miniature, rather Soviet than Russian in their multilayered wittiness. One might say these are children's pieces—and indeed, they are, taking their cue from *Kinderscenen* and *Children's Corner*—but for the adults, there is a subtle humor in the almost sarcastic treatment of the Lyrical Waltz's mid-section, or a quasi-naïveté in the Romance. The music smiles at the listener out of the corner of the mouth, mocking its own simplistic disguise

and delighting at getting away with it.

And then, Scriabin—an antipode to Shostakovich, with his iridescent, romantic brooding! I have loved the Third Sonata for years—a work of such bewitching beauty and power, it is no wonder that, when Scriabin performed it himself, ladies were known to faint from overexcitement. (And, in the spirit of Scriabin's beloved mystifications, there are a few connections between this work and one on the second half


 Photo by Peter Schaaf

of the program.) Thus ends the Russian part of the evening, lingering in the dramatic storm-cloud of F-sharp minor.

When I first heard the haunting flow of Philip Glass's music for the film *The Hours*, in a darkened cinema with the image of Virginia Woolf on the screen as she was drawn to the river, I couldn't believe what emotions were stirred in me by the sheer sounds of the dark, arpeggiated G-minor chords. I instant-

ly fell in love with the music, as it spoke volumes in such sparse terms—about the depth of human emotion, of one's life in the context of that of others, and of the hours that bring us into this existence, letting us glide along for a time and then assisting with an exit while still remaining constant, ticking away everlastingly. To me, this music has a timeless quality—whether today, two years from now, or a thousand years ago, this music would sound and feel as if it were already there to begin with. I was overjoyed to find it was published in a piano arrangement, and it was the first work I decided to put on this program.

The evening concludes with Schumann's Sonata No. 1 in F-sharp Minor, Op.11, one of my favorite works ever composed. Essentially a love letter to Clara, Schumann weaved into it all his passion, frustration, torment, fear—and above all, the obsessive love that he felt for her. The power and exultation of this music is so overwhelming that it is hard to imagine how he could have contained himself while composing it. The extremes—from hyper-passion to sublime stillness—make the emotional journey so complete that one feels as if one has lived a lifetime in half an hour! I find the directions to the second movement (Aria) one of the most exquisite manifestations of the romantic ideal of love: *senza passione, ma espressivo*.

I am honored to have the opportunity to play this program in one of the most marvelous halls, and for one of the best audiences in the world: a New York audience. □

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*Konstantin Soukhovetski, an artist diploma candidate in piano, earned his master's degree from Juilliard in 2005.*

## A New Scholarship, Courtesy ‘Mr. Radio Drama’

By JESSICA LOVE

I have come to Himan Brown's Central Park West apartment to interview the man known as “Mr. Radio Drama”—the recipient of dozens of broadcasting awards, and a 1990 inductee into the Radio Hall of Fame—to uncover the story behind his generous gesture of endowing a drama scholarship at Juilliard in honor of his friend, the actress Marian Seldes. Actually, I will be interviewing the two of them.

Now, I have never met Ms. Seldes, but the air in Juilliard is redolent with her. I have heard stories that she is a force, a gravity, a light—a strict teacher and a genius. She has been nominated for five Tony Awards and five Drama Desk Awards, and has won one of each. She has won two Obies, an Ovation Award, and—oh yes—she was inducted into the Theater Hall of Fame. So naturally, standing in the hallway outside Mr. Brown's apartment, I am doing my best not to become hysterical. But then I remember the story of how she used to call her students “my little birds,” and this puts me at ease ... well, enough to knock. I suppose it had the same effect on her students.

The door opens and there she is, dressed in purple. “Are you the angel sent to interview us?” Her



Marian Seldes and Himan Brown recall their 60 years of collaboration, in an informal interview at Mr. Brown's apartment.

voice is stately yet warm, like a Grecian urn filled with honey. She takes my coat and conducts me into the living room, where I meet Mr. Brown. He does not look his 95 years, and he speaks with the ease of a man who has spent his life talking with people as he guides me around the room, showing me his collection of paintings. Crowding his walls like the gallery of a salon, these wonderful portraits seem to populate his home. And I realize in this moment that, in his life, Himan Brown has made a habit of keeping excellent company.

Marian calls Himan “Hi,” and his effortless conversation does much to endorse the sobriquet. His very name is the beginning of a dialogue. In this case, the dialogue will be a three-hour conversation between the two of them. The way this conversation sprawled and leapt and crackled resists being flattened into a compacted summary, but I will do my best just to frame it for you.

Himan Brown was born in Brooklyn in 1911. When he was a boy, the Yiddish theater played a major role in his life. He and his brother would go to the playhouse and share a ticket, each seeing half of the show. There was one Yiddish actor in particular, Lazar Freed, who shaped Himan's idea of what it meant to work in the theater. He had a saying: “We don't play theater, we *make* theater.” The saying stuck.

In high school, a shop teacher taught Himan about radio. The students wrapped wire around Quaker Oats cereal boxes to build a simple crystal set to catch the airwaves. As Himan left that class, he said to himself, “I'm gonna go on the air.” He played hooky one day and showed up at the WRNY radio station at the Roosevelt Hotel, announcing, “I'd like to go on the air.” By 2 p.m., he was reciting the poems of Edgar Allan Poe over the airwaves. Soon, he was doing spots at different hotel radio stations all over town.

In 1929 his audio drama *The Rise of the Goldbergs* was sold to NBC. Other long-running hits included *The Thin Man*, *Grand Central Station*, *Dick Tracy*, and CBS's *Radio Mystery Theater*, which played seven nights a week for 10 years. In 1946, Marian came to read for one of his radio dramas. She was 18 years old. Soon, she was doing leading roles for him (such as in the serial drama *Joyce Jordan, M.D.*) in what turned out to be 60 years of collaboration.

“Himan made an acting company out of us,” Marian explains, covering his hand with hers. “He knew us so well and instilled that in us ... we would read through *once*, then record! The conviction and confidence he projected allowed us to work at our full potential.”

“There is something to listening which we have lost,” Himan says. “When I speak to a group of students—and I teach quite often—I say to them, ‘You know, I've become very intimate with you. I'm touching every one of you because you're *hearing* me! And with my voice, I am as intimate with you as I can be on any level.’”

Continued on Page 18

# Beyond the Machine 5.0—Putting the Music First

By **EDWARD BILOUS AND MARI KIMURA**

THE Music Technology Center will host its annual program of electronic and interactive music, *Beyond the Machine 5.0*, this month in the Clark Theater. Since our first concert in 2000, *Beyond the Machine* has evolved dramatically—“beyond my wildest expectations,” in the words of faculty member Edward Bilous, the founder of the Music Technology Center (M.T.C.) at Juilliard. This year’s concert, featuring *Beyond the Machine*’s resident performing group, the Juilliard Electric Ensemble, will include five works by a very diverse group of composers: Joan La Barbara, Eric Chasalow, David Wallace, Jacob ter Veldhuis, and Alejandro Vinao. In addition, two of the student composers at M.T.C., Brendan Adamson and Gareth Flowers, will present original interactive computer works.

The Music Technology Center gives Juilliard performers opportunities to perform works by some of today’s most exciting composers from around the world, who are at the forefront of the field of arts and technology. One such composer is Joan La Barbara, legendary in new-music circles, who works as both a performer and composer. Few people have had such a profound impact on composing for an instrument—in this case, the human voice. The world premiere of La Barbara’s *Unseen Voices* and *Islands of Light* (excerpts from *WoolfSong*, an opera-in-progress) will feature Juilliard alumna Leena Chopra as the lead soprano.

Eric Chasalow is that rare composer who is as comfortable with electro-acoustic music as he is with music for traditional ensembles. In *Trois Espaces du Son*, Chasalow intentionally set out to “make a piece that combines certain idiomatic ways of playing piano and percussion that feature different colors of attack.” Chasalow has been on the faculty of Brandeis University since 1990, where he also directs the Brandeis Electro-Acoustic Music Studio.

*Nabum*, written by David Wallace,

**Beyond the Machine 5.0**  
**Clark Theater, Rose Building**  
**Wednesday-Thursday,**  
**April 12-13, 8 p.m.**

**Free; no tickets required.**

is a virtuoso solo work for six-string electric Viper-Viola. The Viper series of electric string instruments was designed and built by famed rock-violin player and Juilliard alumnus, Mark Wood. *Nabum* places tremendous demands on the performer; indeed, it is essential that the soloist have solid classical training. It also requires an intimate understanding of rock and alternative styles of playing. Essentially, Wallace wrote the piece for himself and the few hypothetical

other players in the world who possess the varied technique needed to perform it.

Wallace is a member of the Literature and Materials of Music Department at Juilliard, where he teaches music studies to dancers and Arts and Education on the graduate level in music.

Jacob ter Veldhuis began his career in rock music and studied composition and electronic music at the Groningen Conservatory in Holland. His popular CD *Heartbreakers* is a colorful mix of

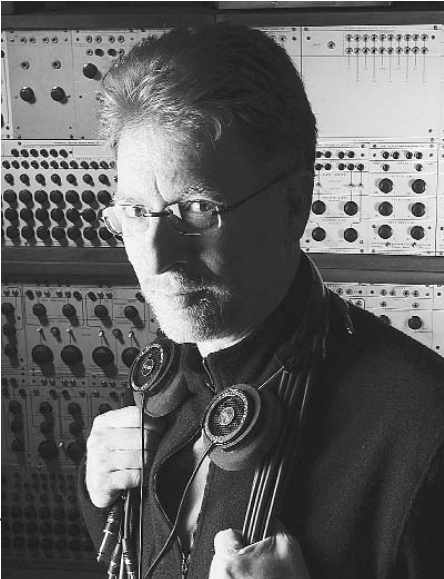


Photo by Mike Lovett



“high” and “low” culture and has received great critical acclaim. His *Les Soupirs de Rameau* (“The Sighs of Rameau”), Op. 71, is a multimedia work for harpsichord, tape, and slide projection, written in 1995. The composition was inspired by “Les Soupirs,” from the Suite No.2, *Pièces de Clavecin* (1724), by Jean-Philippe Rameau. Ter Veldhuis writes, “The harpsichord itself is subject of ‘Les Soupirs.’ It is a composition about, on, in, around, under, above and before the harpsichord, that was sampled in every possible way, by microphone and camera.”

*Tumblers* by Alejandro Vinao is a virtuosic work for violin, marimba, and computer that was composed in London in 1989-90. The entire work is based on a brief, simple rhythmic phrase that begins the piece. This basic material is treated and developed through processes that are more characteristic of the African, Latin-American, or Asian traditions than of the concert music of Europe. For example, the initial rhythmic phrase is present throughout the piece in different forms, edited, repeated, shifted, and multiplied like a cell of a growing structure. Eventually, the apparent pulse and beat of the music becomes

ambiguous and each new repetition of the rhythm reveals new and unexpected relationships at the forefront. Vinao writes, “Tumbler: one who tumbles, an acrobat, says the dictionary. The players too, like tumblers, unfold the shifting rhythms in the vertigo of a pulse that changes with every step.”

The two student composers represented on the program—Gareth Flowers and J. Brendan Adamson—are both studying interactive computer-music performance with Mari Kimura in the Music Technology Center. A virtuoso trumpeter/composer, Flowers uses his trumpet in his work titled *City Spaces*, processing and layering his instrument’s sound in real time, combined with a processed spo-



Photo by Kicca Tommasi



Photo by Jeffrey Herman

ken text on the subject of New York City’s real-estate market and creating a truly original soundscape. Adamson, who may be remembered for his “RoboRecital” at Juilliard last year, embarks this time on an interactive work titled *Study for Percussionist and Electronics*, performed by Alex Lipowski. In this work, there is no written score in the traditional sense, and the performance is a discovery

process nearly as much for the performer as for the audience. The percussionist will strike a silent “pad” with sensors, which will be fed into a computer, using the interactive computer system MaxMSP. Every aspect of the music then heard through the speakers will be governed entirely by the performer’s actions.

At the Music Technology Center, we let students explore composing and performing using today’s cutting-edge technology. Our students have gone through rigorous classical training all their lives, mastering the art of music-making at the highest level. They don’t use technology as a “shortcut” or as a substitute for musical ability, but to extend and expand their musical vocabulary. Our students can truly explore technology as a tool; they are not engineers and technologists making music on the side. Nor are they seduced by the mere possibilities of technology itself. As always at Juilliard, the music comes first; after all, we go *Beyond the Machine*.

The M.T.C. faculty at Juilliard—Edward Bilous, Gregory Boduch, Milica



Photo by Kirsten Kerstens

**Clockwise from top left: Composers Eric Chasalow, Alejandro Vinao, Jacob ter Veldhuis, Joan La Barbara, and David Wallace.**

Paranosic, Michael Czajkowski, and Mari Kimura—would like to thank the members of the 2006 Juilliard Electric Ensemble. They are Michael Caterisano, Naha Greenholtz, Arianna Kim, Julianna Lin, Phoebe Lin, Alex Lipowski, Christina McGann, Nicholas Ong, and Alexandra Snyder. □

*Edward Bilous is chair of the L&M Department and director of the Music Technology Center. Mari Kimura (D.M.A. '93, violin) has been a faculty member in music technology since 1998.*

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SHRINK

From the Counseling Service

RAP

There’s No Excuse!

Dear Shrink Rap:

Someone recently said something to me that I did not like or agree with, but I can’t get it out of my head, and I am reminded of it every single day now. This person said that I had better start looking in the mirror, because no matter what excuses I come up with for not having an assignment done, or for losing my notebook, or for not performing my best, and no matter how much I believe the excuse, it is the person in the mirror who is responsible. He said that no one else and no other factor would be the reason I don’t get ahead. This is really bugging me, especially when I get ready for the day in front of the mirror each morning! Don’t you think that people have legitimate reasons for not being able to always do what is expected?

Bugged and Frustrated

Dear Bugged and Frustrated:

It sounds as though the person who said this to you was trying to tell you to be honest with yourself by really looking at and owning your behaviors, feelings, and actions. That is usually what “looking in the mirror” is all about, and it can be very hard to

able to see them. Some people go on fooling themselves about this reality, and they become resentful that they don’t get ahead. The fact that this issue is “bugging” you tells us that you know there is some element of truth to what the person observed when he told you to look in the mirror.

It can be immensely difficult to look at oneself with complete honesty. It requires identifying one’s patterns, behaviors, and deep feelings, and then a willingness and desire to be accountable for one’s actions, inactions, poor judgment, attitude, or other characteristic that you might need to address and change. If you doubt that you need to do this work, you can try these few exercises first: 1) Keep track of every single excuse you make for the next three weeks. This includes the excuses you make to yourself for things such as not getting up on time, not doing your laundry, not feeling 100 percent prepared for a class or rehearsal, or not returning someone’s call in a timely manner. You can do this by making a quick note, but be sure to include the reason you gave for doing or not doing something. 2) Ask a trusted adult or friend who knows you if he/she has the percep-

An excuse is like a color that you paint on top of the real reason for doing or not doing something, which is still there even though you can’t see it.

do. This is particularly true when you have developed a pattern of explaining yourself or your actions to others by always blaming outside factors or others for something you did, or failed to. Sometimes we can get so used to blaming other things or rationalizing our behavior that we convince ourselves that each excuse is the absolute truth. Then when people start to look dismayed because we have yet another excuse for our action or inaction, we get defensive and feel victimized because it is obvious that no one really believes us anymore. This is a no-win situation, especially for the person making excuses!

Has anyone asked you (or have you asked yourself) why you feel you need to make excuses? There are so many factors that can lead to this pattern. You might feel embarrassed for not meeting someone’s expectation, or there could be something about a task that actually creates a fear of failure, so an excuse is the easiest way out. Perhaps you don’t want to do something because it will require concentration, or because it would mean being somewhere when you’d rather sleep in, or because you made a promise that you realistically could not keep and it is too difficult to admit you are overwhelmed. The excuse is like a color that you paint on top of the real reasons, which are still there even though you and others might not be

tion that you make too many excuses. 3) Try to note down the times that you feel as though it is someone else’s fault that you have been unable to accomplish something. The purpose of these exercises is not just to create a list that you can look back on to identify a pattern, but also to see if these tasks are hard or uncomfortable for you to do. If you find these exercises difficult for any reason (or if you make excuses to yourself for not doing them!) then it is likely that you have some work to do. There are, of course, situations in which a person has a legitimate excuse. If you regularly rely on excuses to get through school and everyday living, and it is something that you want to change, we strongly suggest seeking the help of a professional who can provide nonjudgmental guidance. We hope that you will consider seeing one of our therapists at the Counseling Service. And consider the wise words of Benjamin Franklin: “He that is good at making excuses is seldom good at anything else.”

*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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# Roland Kohloff, Faculty Member and Philharmonic Timpanist, Dies at 71

ROLAND KOHLOFF, former principal timpanist of the New York Philharmonic and a Juilliard faculty member since 1978, died of cancer on February 24. He was 71.

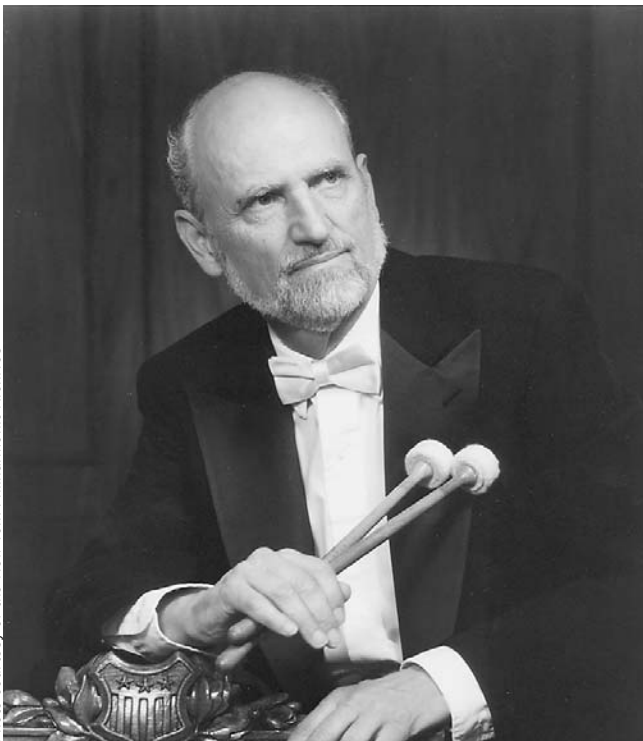
Kohloff retired from the New York Philharmonic in 2004, after 32 years in the high-profile position of principal timpanist. He was a familiar figure to concert and television audiences, standing out above the orchestra as he flourished his mallets with showmanship and mastery. “He was fiery and extraordinarily accurate, and exceptionally musical,” according to Benjamin Herman, a New York timpanist who often substituted for him with the Philharmonic.

Kohloff’s professional career began with the San Francisco Symphony, which he joined as a 21-year-old, fresh out of Juilliard in 1956. In his first season in San Francisco, he won the notice of *Chronicle* music critic Alfred Frankenstein; the following year he was the soloist in a vividly theatrical performance of Milhaud’s Concerto for Percussion and Small Orchestra. In subsequent seasons, he was featured in works by William Jay Sydeman, Niccolo Castiglioni, Lukas Foss, and George Crumb.

After 16 years in San Francisco, Kohloff headed for New York in 1972. During his tenure with the Philharmonic, he gave the New York premiere of several contemporary works, including Franco Donatoni’s Concertino for Strings, Brass and Solo Timpani and Siegfried Matthus’s Timpani Concerto. Kohloff entered orchestra lore one night in 1978, when he raced straight after his 7:30 Philharmonic concert at Lincoln Center down to Carnegie Hall, where

he filled in for the Philadelphia Orchestra’s timpanist in David Del Tredici’s *Final Alice* on the second half of the program.

Born in Port Chester, N.Y., on January 20, 1935, Kohloff grew up in nearby Mamaroneck and studied at Juilliard with the famed timpanist Saul Goodman, whom he eventually succeeded as the New York Philharmonic’s principal. Kohloff also joined



Roland Kohloff

the faculty at Juilliard himself. Many of his former students now play with major orchestras, including David Herbert, who holds his former teacher’s position of principal timpanist with the San Francisco Symphony, and Joseph Pereira, currently acting principal timpanist with the New York Philharmonic.

Kohloff is survived by his wife, the former Janet Unger, who was a member of the San Francisco Opera Chorus when they met; a daughter and son-in-law, Jami and Mark Grassi of Napa; his son, Steven; two granddaughters; a brother, George; and a sister, Cindi. The family has requested donations to the National Alliance on Mental Illness or the American Cancer Society. □

# Roland Kohloff: An Appreciation

By DANIEL DRUCKMAN

I met Roland Kohloff at the Waterloo Music Festival in the summer of 1976. I had just finished high school and was about to begin my studies at Juilliard. We were friends for 30 years, and for 15 of those years, I’ve had the opportunity and privilege to work with him as a colleague in the New York Philharmonic and to teach with him at Juilliard.

Roland’s life was a complicated one, and seemed to mix in equal parts professional success with some personal hardships. His lifelong struggle with severe depression was in direct opposition to his position as one of the outstanding timpanists of the 20th century. But although it may seem strange to say about such a troubled soul, music came easily for Roland. One might even say effortlessly. He never seemed to have to analyze or dissect a score, or compare recordings or seek outside opinions. For that matter, he barely seemed to have to practice or even warm up. He was definitely the most natural player I’ve ever worked with. And simple—in the best sense of the word. As in elegant, precise, instinctive, nuanced. As in free of artifice or affect. As in always playing with musical conviction and a point of view.

I remember so many instances where I asked him about a particular turn of phrase or small crescendo or

nuance that he had done, and he would respond with a quizzical look—as if to say, “Oh, is that what I did?” These things were so instinctive for Roland, and he didn’t sweat about them too much, before or after; he didn’t have to. He had that quiet confidence that when the moment came, he would know what to do.

Although I had a few lessons with Roland that first summer in Waterloo, I can’t really count myself among his students. I did, however, spend a lot of time with him at Juilliard, at entrance exams and annual juries, and some of the same concepts applied. When evaluating students, he didn’t feel the need to detail exhaustively what a performance lacked, but he responded immediately and instinctively to a superior performance, whether he was familiar with the music or not.

Much as been written about the redemptive powers of music, and certainly this holds true for Roland. Music was a beacon and a guiding light for him, but I think the reality goes much deeper than that—down to this elemental, reductive logic. He was so great at what he did; it came so naturally, so effortlessly for him, in a life otherwise filled with turmoil. It was all he ever wanted, and in doing what he loved to do and needed to do, he enriched all of our lives immeasurably. □

Daniel Druckman has been on the percussion faculty since 1991.

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

- Virginia L. Bradley (DIP ’41, BS ’48, MS ’51, *voice*)
- Eugene Kushner (’49, *flute*)
- Walter W. Schoeder (’42, *cello*)
- Hanoch Tel-Oren (DIP ’48, *flute*)
- Clarine M. Tiffany (’43, *voice*)

### Faculty

- Roland Kohloff (DIP ’57, *percussion*)

### Friends

- Dana Reeve
- Irwin Scherzer
- Alfredo Silipigni
- Frank Wadleigh

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WILLING TO GO TO WAR TO MAINTAIN PEACE

- Mussolini - 1935

THE WAR TO END WAR

- Wilson - 1916

ANYONE comparing the newspapers of today and 1916 is struck with the similarity of the international situation—diplomats scurrying from capital to capital with “peace” notes while every government is arming to the teeth. The world is headed toward war!

What has this to do with the music student, busily deciphering the notes of past generations? The music of the masters of the past profoundly reflects the emotions and struggles of their period. No artist can disassociate himself from the social system in which he lives and still deserve the name, for what has he to say to his contemporaries? The music student, struggling for a place in life, is affected by the same economic and barbaric ills as the rest of humanity. The draft does not exclude artists and the student is just the draft age!

Last year on Friday morning, April 13th, students in colleges all over the United States demonstrated in some manner their desire to prevent another war. In our neighboring school, Columbia University, students cut classes for an hour and held anti-war meetings on the campus. Fifty Juilliard students joined them.

Today the danger of war is much nearer. The protest must and will be stronger. Forty-one colleges and universities throughout the United States will strike against war on April 12th and during that week thousands of students all over the world will demonstrate against those elements in their countries which are

leading the world into another conflagration.

The Literary Digest has been publicizing the movement of the American students. Prominent ministers and educators have backed it. Twenty-six student organizations on Morningside Heights are backing the anti-war strike. The list includes both anti-war organizations and non-partisan groups.

COLUMBIA UNIVERSITY

Columbia Anti-War Committee

COLUMBIA COLLEGE

Board of Student Representatives

College Anti-War Committee

Social Problems Club

The Spectator

Student League for Industrial Democracy

TEACHERS COLLEGE

TC League Against War and Fascism

Anti-War Committee

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NEW COLLEGE

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New College Chapt., National Student League

Anti-War Committee

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Peace Action Committee

Barnard Quarterly

Social Science Forum

LAW SCHOOL

Anti-War Committee

Columbia Legal Survey

Columbia Law Review

UNION THEOLOGICAL SEMINARY

Moot Court Committee

Agenda Club

GRADUATE MATHEMATICS

Anti-War Committee

JUILLIARD SCHOOL

Juilliard Anti-War Committee

PSYCHOLOGY AND ANTHROPOLOGY

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PAST

Reprints From the Juilliard Archives

TIMES

AS “every government is arming to the teeth” and the “world is headed toward war,” Juilliard’s students are urged to take a stand against the looming conflict: “No artist can disassociate himself from the social system in which he lives and still deserve the name,” argues one impassioned music student, “for what would he have to say to his contemporaries?” The year? It was not 2003, as President Bush prepared to invade Iraq ... but 1935, as the likelihood of World War II loomed, just 18 years after America had been drawn into the global conflict known as “the War to End War.”

This month’s Past Times reprint is an article from the April 5, 1935, edition of *Dynamics* (pages 2-3), published by members of the Juilliard Student Club from March 1934 to February 1936. The publication had a strong focus on events outside the school, including union organizing among musicians and the activities of the Student Anti-War League. Its managing editor was George Lisitzky (DIP ’33, *flute*), now known as George List, and the *Dynamics* staff also included Irwin Freundlich, Norman Dello Joio, Mordecai Bauman, Henry Brant, and Edgar Schenkman.

Some 50 Juilliard students had joined a group of Columbia University students the year before this article appeared, as they cut classes for an hour to stage an anti-war protest on the campus. The efforts promised to intensify for 1935, with 26 student organizations in Morningside Heights backing the strike planned for April 12—the 18th anniversary of America’s entrance into the earlier World War I. The introduction to the *Dynamics* article calling for Juilliard’s participation describes the eerie similarities between the international situation in 1916 and in 1935, evident from comparing newspaper accounts—and today’s students, some 70 years later, may find things no different!

DYNAMICS 120-130 Claremont Ave. New York City

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APRIL 5, 1935

DYNAMICS

PAUL BOEPPLE

At Seventh Meeting of Student Club

THE MUSICIANS’ UNION

George Lisitzky

A MUSIC STUDENT IN SOVIET RUSSIA

Alex Soifer

ANTI-WAR STRIKE

Friday, April 12th

All Juilliard Students Meet at Corner of Claremont and 122nd At 10:40

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FIVE CENTS

DYNAMICS

Published monthly by the JUILLIARD STUDENT CLUB JUILLIARD SCHOOL OF MUSIC 120-130 Claremont Ave., New York City

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Cover design by Jan Bols

The following is the Strike Call issued by the Columbia University Anti-War Committee.

STRIKE AGAINST WAR!

Fellow Classmates:

WE CALL upon the students of the United States in high schools, in preparatory schools, in colleges and universities to leave their classrooms on Friday, April 12, at eleven a. m., eighteen years after our entrance into the World War, in solemn protest against the black pall of war that today encircles the world.

ALTHOUGH the storm spots shift, the threat of war remains everywhere. Imperialists still cry for new lands and markets and are willing to sacrifice the youth of the world to get them. At present fresh contingents of troops are embarking for Abyssinia. Conflicting oil interests prolong the war in the Gran Chaco between Bolivia and Paraguay. Japan and Germany, although their populations are starving, rocket their budgets in preparation for the march over the borders of the Soviet Union.

WE CALL upon you to act against the war makers in our own country. William Randolph Hearst, notorious for his war mongering, slanders and attacks professors and student organizations in his attempts to reduce the schools to servile instruments of the jingoists and the War Department. Our government professes peace, but, with an eye upon Japan, brings in the largest peace time military budget, including a \$40,000,000 appropriation for the R. O. T. C. Student objectors to the R. O. T. C. are being disciplined by the same administrations which converted the schools into barracks in 1917. The Supreme Court, upholding compulsory drill, has further entrenched militarism in education. We are threatened with universal military training.

IN BRUSSELS last December students from 31 countries pledged solidarity in the fight against war. Just one year ago, 25,000 students in America went out on strike. This year our strike will know no national boundaries—in North and South America students will rise on April 12th and strike against American Imperialism. We strike in solidarity with the students and teachers of Cuba who are demonstrating the effectiveness of the student weapon.

WE CALL upon the progressive and liberal forces on the American Campus to take a stand. We ask the cooperation of the faculty and administration in our anti-war strike. We call upon them at this particular hour when the atmosphere is so ominously like that of 1914 to support us.

IF WE are not willing to accept this responsibility, how grotesque it will seem to the youth who will be drafted into another world conflagration. Our lives are at stake. We have no alternative. Strike against war!

(Signed)

National Council of Methodist Youth Inter-Seminary Movement (Middle Atlantic Division)

National Student League

Student League for Industrial Democracy

American Youth Congress

Youth Section, American League Against War and Fascism.

MUSIC STUDENTS MUST JOIN THEIR FELLOWS IN THIS WORLD WIDE DEMONSTRATION.

# Jazz From the Inside Out: A Panel Discussion

**T**he past half century has seen jazz morph from a popular dance music treated with disdain by higher education to academia's darling. The art of jazz was learned almost exclusively on the bandstand. This is not to say that jazz musicians were not schooled; just that the actual "doing" was outside of the classroom. Now the inverse is true. There are thousands of jazz students in college who will never make their living playing the music and may never even have careers as performers. They will swarm into jazz education, attend the yearly conventions, and teach.

This amazing state of affairs prompted a panel discussion at Juilliard, organized and moderated by saxophonist, jazz historian, and faculty member **Loren Schoenberg**, to mark Jazz Appreciation Month. Participating were four people who come to jazz from different angles: Chris Madsen, a recent Juilliard jazz graduate with a budding career as a saxophonist/composer/bandleader; Victor Goines, the artistic director of jazz studies at Juilliard and a featured soloist with the Lincoln Center Jazz Orchestra; Laurie Carter, executive director of jazz studies at Juilliard; and pianist Dick Katz, a mainstay on the New York jazz scene since the 1950s, playing with everyone from Sonny Rollins, Oscar Pettiford, and Lee Konitz to vocalists Carmen McRae and Helen Merrill. Katz is also an educator and writer of note.

**Loren Schoenberg:** I'd like to start out by asking kind of a provocative question: What are the best and worst things about jazz education?

**Chris Madsen:** The best thing is that it brings so many young people into the music. And the worst thing would be that it intellectualizes the learning process too much.

**Dick Katz:** It's filling a need for something that's disappeared. In my generation, there were many places to go learn how to play on the bandstand, to interact with musicians of all kinds. And now that's gone. So education gives kids an opportunity to have some hands-on experience. But because it's so standardized now all over the country, the individuality that is essential to playing jazz is in danger of getting squashed.

**Victor Goines:** The great thing is that jazz has finally been recognized as an art form that needs to be addressed seriously. But we still need to take a more proactive approach in terms of outreach, to expose more people to the music.

**Laurie Carter:** The best thing, in my opinion, is that it gives young people who don't necessarily have a lot of positive things to do with their energy these days the opportunity to focus on a music that is important to this country, and to share that with others their age and older. It's become a multigenerational art form. But many jazz programs don't give students the oppor-

tunity to regularly play with high level performers, which is how they learn best.

**Schoenberg:** Here's a hard question: Where do you think jazz would be in the year 2006, if it hadn't been for the huge development in jazz education?

**Goines:** It would greatly reduce the number of people who would even consider going into it for a living. And the music would be even more marginalized than it is now.

**Madsen:** Speaking from a personal perspective, I probably would not be a jazz musician if it hadn't been for institutionalized jazz education. In high school, my band director and my other friends who were interested in it piqued my interest. I wouldn't have gotten into it on my own.

**Schoenberg:** Laurie, what about from the vantage point of someone who comes from the worlds of academics and of law?

**Carter:** I think that young people wouldn't have a real interest in it—certainly not at the level of enthusiasm that we see today.



Photo by Ed Berger

**Schoenberg:** And Victor, from the working musician's standpoint?

**Goines:** Being from New Orleans, it's a little different for me, because jazz is something that takes place every day in the city. But I think it would still be a small segment, as it is even with jazz education. But it would continue to move along nonetheless, because of the dedication of people like Wynton Marsalis, Terrence Blanchard, Harry Connick Jr., Branford Marsalis ... and other great musicians like Mulgrew Miller and Kenny Garrett.

**Katz:** I don't think you can divorce this music from the larger social context. As I grew up, jazz was a segregated music, played by segregated people. Jazz education has really helped change that a lot—although I'd like to see much more diversity than there is now. And the ugly head of economics always gets in here, with kids who are really gifted not being able to afford to study. Back when I went to Manhattan School of Music—where I met and became friends with John Lewis—we used to have jam sessions in the practice rooms. And they

would literally chase us away and say, "Don't play that music in here." And here I am, old enough to see that it's a vital part of the school.

**Schoenberg:** When jazz education really started, which was down at North Texas in the late 1950s with Leon Breeden and people like that, it had an overwhelmingly white face to it. And it still does, to a certain degree. But some programs, including Juilliard's, are actually very diverse. Why do you think, at most jazz programs, the students and faculties are mostly white?

**Carter:** Economics and opportunity, I think. It's an issue of access ... and not just with jazz, but with music in general.

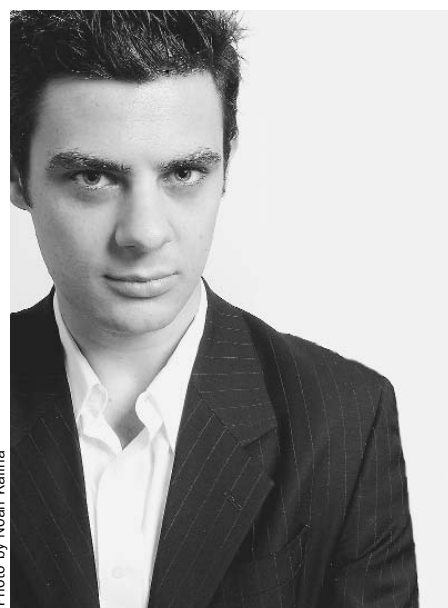


Photo by Noah Kalina

**Loren Schoenberg (left) moderated a panel discussion with (left to right, from above) Christopher Madsen, Laurie Carter, Victor Goines, and Dick Katz.**

**Schoenberg:** Victor, how did jazz education come into your life?

**Goines:** It came into my life very early on, in junior high school. I had a great junior high school director, Donald Richardson. And then, Ellis Marsalis, who was in charge of the jazz division of New Orleans Center for the Creative Arts. I was also involved in summer camps at Loyola University and Northeastern Louisiana University.

**Schoenberg:** What things did you learn from those early experiences, and what were the most important elements you wanted to include in creating this department here?

**Goines:** To be involved with people who do what, ultimately, I wanted to do. To have a faculty of people who are out performing—not just their instruments, but the composition/arranging portion of it.

**Madsen:** But it's important to understand that just because someone's a great performer doesn't mean that their heart is with education. That's not the case with Juilliard, but I do know of other institutions and have had other experiences where it has been. So it's very important to find that balance of someone who's out there doing it, but also has a passion for education and really wants to pass the right things on to their students.

**Goines:** Adding to what Chris says, just because someone doesn't play on a day-to-day basis doesn't make them anything less than a great teacher. Those people exist, too.

**Carter:** One of the best examples was right here at Juilliard, Dorothy DeLay. She did not play violin on a daily basis, but she sure was a fine teacher. She set the mark.

**Katz:** What I find very interesting is that some of the giants from the swing era and beyond are totally mystified that you could even teach this music. Someone as erudite and educated as Bill Evans went on record as saying, "I don't think you can teach jazz." He meant you can teach the tools, but there's that area of artistry, which you only get from your individual ability to perceive things like what Lester Young did, with his incredible ear and his ability to compose on the spot. This is quite different from constructing a solo based on some patterns and scales that you learned. When you think of how Benny Carter learned to arrange—he put the parts on the floor. He didn't even know how to make a score; he learned that later.



Photo by Nan Melville

**Schoenberg:** So before there were schools, jazz musicians were forced to be autodidacts.

**Katz:** You learned from your peers; you learned by listening to your idols and copying what you could from them, and forging your own language. There's a vernacular that was common to everybody.

**Schoenberg:** Chris, you were in the program here, and came from another program before that. And now you're out there trying to do stuff. How much of what Dick is talking about still goes on for young musicians today?

**Madsen:** I think it's moved away from a lot of that. A lot of it is very verbal and more scholarly. Of course it depends on the musician, but a lot of young people, including myself, understand a concept better if we can have it explained to us and discuss it, in addition to having it demonstrated musically.

**Schoenberg:** Laurie, how was the program structured? And how do you see it developing?

**Carter:** The size of the program was determined by several factors. One had to do with the realities of space at Juilliard, the other with Juilliard's philosophy of providing students with performance opportunities. So just as we have the Juilliard Orchestra and the Juilliard Symphony, which provide all of the orchestral students with the opportunity to play on a regular basis, we thought it best to have a big band. That set the tone for the basic foundation of the program. We also started out with three small ensembles, and added a fourth to allow all the horns to play. More students than we have right now would throw that balance off.



**Schoenberg:** Conservatories have always been known for “the great divide.” What makes this program unique, in terms of trying to blend the classical and jazz players?

**Goines:** President Joseph Polisi believes in complete integration of all the programs. It started out with collaborations between jazz and dance, then, ultimately, with jazz, dance, and drama. But it started at the top, and that's why it's been so successful and there aren't the divisions that you see at so many other institutions.

**Schoenberg:** What could be integrated into the jazz program to prepare students in their 20s for what they're really going to face after graduation?

**Madsen:** It's difficult to understand how to put that kind of preparation in an institution. From the day I decided to become serious about music, in high school, people were telling me how hard it would be. When you're young, you think, “Well, I'll rise above that, because I'm dedicated.” I'm not

sure that there really is a way to adequately prepare students, unless you just send 'em out there.

**Goines:** We talk about the business of music, the whole faculty. We're fortunate to have some great business heads on our faculty. But it's just as important for students to not let economics be the determination of success in the art form. If you want to make billions of dollars, jazz is not where you should be at. We all know that. But you have to be aggressive enough to go out there and compete with the best of the best, because there aren't that many gigs out there today.

**Carter:** We've done so much work with students on their career development. But our curriculum, up until this year, was so incredibly dense that they really didn't have time to deal with that. We do have the “Business of Jazz” course, and of course the faculty talks with students. But just because you're not playing every night doesn't mean that your years of study have been wasted. The business of music



needs managers, administrators, people who understand how to put the best music forward. That doesn't preclude you from playing, but everyone has to do their part. That part might not be the part you thought you'd play, but it's still important.

**Schoenberg:** What does Juilliard do in the way of collaborations with other jazz education entities?

**Carter:** We just performed at Princeton University in April. We tour colleges and universities around the country, to introduce not only our program, but the music, to their students. We actually do that overseas as well, in Costa Rica and Japan. Just recently, we got together with the

executive directors of jazz programs at Manhattan School of Music, the New School, New York University, and William Patterson University, and decided to start working together. During Jazz Appreciation Month, we are each going to perform at WBGO, showcasing our students and talking about our programs. And, of course, we have an official collaboration with Jazz at Lincoln Center.

**“Just because you’re not playing every night doesn’t mean that your years of study have been wasted. The business of music needs managers, administrators, people who understand how to put the best music forward.”**

**Goines:** We first collaborated with them to put together an artist diploma program in 2001. Many things have come out of it: Jazz in the Schools is one program that we do jointly, and the Upstarts program on Monday nights at Dizzy's Club Coca-Cola, a great opportunity for our students to be heard by the general public. Also, the Lincoln Center Jazz Orchestra rehearsals have served as an opportunity for students not just to observe, but to get hands-on experience by coming in to sub when members are absent.

**Schoenberg:** What are the challenges for jazz education, as we go into the 21st century and look toward the future? How do we stay vital and relevant?

**Goines:** Well, we have to find more venues for our students to perform after graduation. Prepare them for life after education, so they can continue to be active and grow as individuals.

**Katz:** I have an observation to make: There's almost a new genre that's developed in the last few years. I went to hear a concert with Fred Hersch and Brad Mehldau, two pianists. It was like improvising in contemporary classical style mixed with jazz. There was no swing, as we would define it. Performers coming up are conversant in both idioms. Jazz education could bring in more classical players, and have more interaction between classical and jazz in musical situations.

**Goines:** We actually encourage that. This year, for instance, in our final concert for the Juilliard Jazz Orchestra, one of the classical students is writing a piece for the Juilliard Jazz Orchestra.

**Schoenberg:** Are there any other issues that you'd like to discuss?

**Carter:** I think classical programs will always exist, because there is a great deal of money being poured into those programs. There is not the same kind of money being poured into jazz education. People are more interested in seeing jazz performed, so they will give to a presenting venue faster than they will give to an education pro-

gram, not understanding that if they don't give to education, there won't be anyone to put on those stages.

**Goines:** Audience development is really important. Classical musicians begin their studies, in some cases, as early as 2 or 3. In America, the average student doesn't get into jazz till 13, 14, or 15. We need to figure out a way to educate our audiences at an earlier age, get them a much better start in the music, so that it becomes part of their day-to-day activities.

**Schoenberg:** How do you get to the 5- and 10-year-olds?

**Goines:** The Juilliard Jazz Orchestra just left Appleton, Wis., where we did an educational event for 1,000 students. A large percentage of them had to do reports before they came to the concert, so they could be informed. So it allowed us to meet them in the middle.

**Carter:** We're sending a group to a primary school of about 300 kids that we visited last year; the students were so excited that we're going back. And we'll be having a free family concert in Aiken, S.C. Young people really are sponges; if you introduce them to this music, they will grow up wanting to hear it. My son gets on an airplane now and puts earphones in and listens to jazz. That's exciting.

**Katz:** When Roy Eldridge couldn't play anymore, he would go around to schools, and he would sing to the kids, and they got exposed to jazz, and they loved it. You're absolutely right, that's really an essential thing to do. □

**JUILLIARD CONCERTS  
180 MAIDEN LANE, GROUND FLOOR LOBBY  
TUESDAYS, 12:30 P.M. TO 1:30 P.M.**

<b>April 4: Barci Quartet</b> Entela Barci, Viola Sarah Crocker, Violin Ang Li, Piano Avigail Arad, Cello All About Mozart	<b>April 11: The Lautreamont Trio</b> Steven Zynszajn, Viola Francisco Salazar, Violin Amir Eldan, Cello Works by Beethoven and Handel	<b>April 18: The Arnon Piano Quartet</b> Emilie-Anne Gendron, Violin Zakaria Enikeev, Viola Taylor Cowdery, Cello Yelena Grinberg, Piano Works by Brahms and Fauré	<b>April 25: The Auden Trio</b> Lin Hong, Piano Margret Arnadottir, Cello Julia Sahkarova, Violin Works by Mozart and Beethoven
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# Schwarz Gives Ranjbaran Concerto Its 1st N.Y. Hearing

By TONI MARIE MARCHIONI

GERARD SCHWARZ is an incredibly busy man. Currently celebrating his 21st season as music director of the Seattle Symphony, this Juilliard alum is also in his fifth year as music director of the Royal Liverpool Philharmonic Orchestra. He is principal conductor for the Eastern Music Festival and serves on the National Council on the Arts. He travels and tours regularly, having conducted nearly every major orchestra, worked with the world's finest soloists, and recorded an extensive discography. Fortunately for Juilliard students, Maestro Schwarz is also able to squeeze in a trip to Juilliard to help celebrate the School's centennial with a concert this month.

While he is primarily heralded today for his conducting, Schwarz's career began with the trumpet.

**Juilliard Orchestra**  
**Gerard Schwarz, conductor**  
**William Harvey, violin**  
**Alice Tully Hall**  
**Monday, April 10, 8 p.m.**

**Free tickets available March 27**  
**in the Juilliard Box Office.**

Growing up in New Jersey with the New York Philharmonic as his home orchestra, he says he always had

"tremendous teaching." He progressed very quickly throughout high school, so it seemed obvious that he should attend Juilliard. Continuing with his teacher, William Vacchiano (then principal trumpet of the New York Philharmonic), Schwarz spent his years at Juilliard playing professionally with the American Brass Quintet and the American Symphony Orchestra under Stokowski. He reminisces, "Even though I had already made a lot of records, including my first solo recording when I was 19, my dream was always to be first trumpet in a major orchestra." He fulfilled that dream in 1972, when he took over Vacchiano's vacated seat in the Philharmonic.

Despite this major accomplishment, after a few years, Schwarz says he felt less connected to music in which the trumpet was merely a "fringe instrument," and he wanted to make more of a contribution to the orchestra. This desire "to be more intimately involved with great music and its performance" was the catalyst for many conducting posts, including those with the Los Angeles Chamber

Orchestra, Waterloo Music Festival, New York Chamber Symphony, and White Mountains Festival. By 1982, he had already garnered national acclaim and was appointed music director for New York's own Mostly Mozart



Gerard Schwarz

Festival.

In a recent telephone interview, Schwarz spoke fondly of his highly successful tenure at Mostly Mozart. Thanks to the millions of summer residents in New York who could escape from their stifling apartments to the

air-conditioning in Philharmonic Hall, Mostly Mozart was already popular when Schwarz arrived. However, the board felt the festival needed, in Schwarz's words, "a new direction, a new niche." Though Mozart was the right composer, with his prolific and diverse repertoire, the orchestra hadn't even played many of the symphonies upon Schwarz's arrival, and "musically, the festival wasn't so successful." Schwarz also felt the ensemble "had no personality. For an orchestra to have a voice of its own," he explains, "it really needs to have a music director who sticks around for awhile to reinforce that vision of what the orchestra should sound like." Therefore, his charge was "to broaden the repertoire, improve the quality of the orchestra, and improve its exposure in terms of national and international concerts."

Under Schwarz, the festival's repertoire expanded significantly to include not only Mozart, but also composers who influenced him and who were influenced by him. To maintain the orchestra's consistency throughout the year, the festival added winter tours of New York State and started a two-week residency in Tokyo, Japan, in addition to their weeks in New York and Washington, D.C. They also debuted at the Tanglewood and Ravinia Festivals and were featured regularly on *Live From Lincoln Center*.

## Music With a Persian Twist

*How many conservatories have ever chosen a 21st-century concerto for their competition piece? And when was the last time they chose a composer from Iran, rather than Germany or Austria? With its centennial in mind, Juilliard broke new ground by selecting a concerto written by L&M faculty member Behzad Ranjbaran for its 2006 violin competition. William Harvey won the opportunity to give the work's New York premiere. A week after the competition in February, Harvey sat down with the composer to discuss the best place to find genies and fairies, life as a political prisoner, and what one can accomplish by practicing.*

**William Harvey:** When did you meet Joshua Bell, for whom the concerto is written?

**Behzad Ranjbaran:** While a student at Indiana University, I was just walking on the first floor one day when someone told me that a prodigy is having a recital. I stumbled into Recital Hall, and there was a 12-year-old violinist on the stage playing *Zigeunerweisen*, which I was practicing at the time. I was astonished to see how young he was, and how fluent he was playing that piece. At that moment, I realized that there is so much you can accomplish by practicing! Afterwards I went to talk to him; I wanted to see those fingers that were able to play fast passages so effortlessly. I was very much impressed by two aspects of his playing: the range of colors and characters, and the brilliance. I tried to capture those two elements in the concerto.

**WH:** Since you grew up in Iran, did Persian musical traditions influence the concerto?

**BR:** I had in mind the *kamancheh*, an upright bowed instrument that is an ancestor to the string family. Its sound is very fragile, intimate, and lyrical; you can hear it imitated in some of the concerto's more seductive sections. The dance quality of the last movement is characteristic of a lot of Persian dance music. Also, some of the modes and ornamentation are Persian, but above all, the color and character.

**WH:** What was it like growing up a Western classical musician under the shah?

**BR:** I entered the Tehran Music Conservatory at age 9. We had academic courses in the morning and music in the afternoon, six days a week, so it was a thorough musical training: violin lessons, solfège, theory, and harmony. They called that the "golden age of [Western] classical music" in Iran. When I was 17, I became one of the first Orff instructors in the country, traveling to provinces north of Tehran every weekend to teach music to youngsters in small towns. I didn't expect much success with Austrian music in northern Iran, so I transcribed a lot of folk music. This gave me exposure to both Western and Persian music.

**WH:** When and why did you leave Iran?

**BR:** I left in 1974 for two reasons. One was to continue my musical education at Indiana University and Juilliard, and the other was because I was politically active so I had difficulty staying in Iran. I was very concerned about social justice and political freedom, and was actually imprisoned for a few months as a political prisoner. I met other political

prisoners who were brutally tortured and eventually executed, so that made a great impression on me.

**WH:** How would you compare the government of the shah with that of the ayatollahs?

**BR:** A lot of political freedoms were curbed under both regimes. In that part of the world, people are always struggling for more rights, more democracy. Yet under the shah's regime, classical music was supported and financed: not ideally, but better than many countries in the region. After the 1979 revolution, that support diminished.

**WH:** Composers born outside Europe and the U.S. frequently fall victim to the expectation that their music will represent the cultural experience of their people. While writing your violin concerto, did you ever feel pressure to write the "Great Persian Concerto"?

**BR:** The concerto is a synthesis of many cultural and political trends in my life. I treat the violin like [it's treated in] *Scheherazade*. The work begins with a big *tutti*, after which the harp introduces the solo violin, just like the tradition of the storyteller playing the zither or harp as background music.

A number of sections are inspired by childhood experiences. I used to go to a village in the summer where the locals said that genies and fairies would come out after midnight for their rituals and weddings, and if you stay awake you'll be able to see them! So I stayed up late with the locals expecting to see genies and fairies. That made a strong impression on me. A lot of these impressions—the beautiful sky with stars, the expectation of seeing genies and fairies—are all in the second movement.

Every time I compose, the heroism that I witnessed in those political prisoners flares up. That's in the concerto as well: those big moments that some people say are a bit larger than what you'd expect from a violin concerto. But that's part of my experience in life. □



William Harvey



“It was a very exciting time,” says Schwarz, but after 20 years at the festival’s helm, with a list of accomplishments (including a prime-time Emmy nomination for a Mozart Requiem performance), “I really felt like I had done what I was going to do and had nothing new to offer, and I thought it would be better for someone else to try.” He left the position in 2001 and currently serves as conductor emeritus.

Juilliard students will be among the beneficiaries of Maestro Schwarz’s return to New



**Faculty member Behzad Ranjbaran, whose Violin Concerto will receive its New York premiere in a Juilliard Orchestra concert on April 10, conducted by Gerard Schwarz.**

York this month. The Juilliard Orchestra concert in Alice Tully Hall will feature music of David Diamond (as reworked by Schwarz), faculty member Behzad Ranjbaran, and Gustav Mahler—a combination that Schwarz confesses “isn’t ideal in terms of what goes together sonically, but makes a lot of sense for the students and for the School.”

The program will open with the premiere of *Fanfare*, a piece written by Schwarz as a gift for Diamond. Originally performed in abridged form at a concert honoring the reopening of the renovated Eastman Theater in Rochester, N.Y. (coinciding with the 150th birthday of George Eastman), the work comprises excerpts from Diamond’s early ballet *Tom* (1936-37) and part of his Concerto for Small Orchestra (1940). Schwarz put it together as a fanfare for brass and percussion, which he describes as “short but tricky

and difficult.”

When asked to do a program for the 100th anniversary of Juilliard, Schwarz said the Ranjbaran Violin Concerto was “a given.” Master’s student and concerto competition winner William Harvey will perform the piece, which was premiered in 2003 by violinist Joshua Bell with Maestro Schwarz conducting the Royal Liverpool Philharmonic. The concerto only received its American premiere in 2004. Schwarz says that he has always been a fan of Iranian composer Ranjbaran’s music because “it comes from his roots and from who he is. I love that it has personality and a unique voice.” Bell says, “this concerto is a grand work—both lyrical and powerful, melodic and well-structured. ... From the moment I read through the first draft of the piece, I knew that it had a chance of becoming one of the modern staples of the violin repertoire. I was not surprised to hear that the concerto was chosen by Julliard for this year’s student violin competition. This fact makes me ever more confident that this piece will have a splendid future.”

The concert will close with the complex and sonorous world of Mahler’s Symphony No. 5, a mammoth work with which Schwarz is intimately familiar (he’s recorded it twice). He believes it’s always important to perform “a standard work that the students will encounter during their days as orchestral musicians.”

As a young musician, it’s easy to wonder how an artist like Maestro Schwarz has remained so dedicated and enthusiastic throughout his very long-lasting and successful career. When asked how to stay committed, he says, “We’ve entered this world because we love music. Yes, some people enter it because they love the sound of a certain instrument, or because they were inspired by someone’s playing. But basically, it is about the love of music. As time goes on in our professional lives, we all will encounter many challenges and issues. You hear about people having tremendous anxiety, depression, or nervousness. The key really is to focus always on the music—on its expressive qualities, on its power, on its passion, on the ability it has to inspire others and to make a better world. And then you live a great life, whether it’s a life specifically in music, or one where music is just a part of your life. But it’s a great thing to always remember—to always focus on why we do what we do.” □

*Toni Marie Marchioni is a master’s student in oboe.*

### SPRING PICNIC

The Juilliard community is invited to an afternoon of celebration! Join us for the final spring picnic on the plaza (and a movie under the stars that night), and celebrate the end of the centennial.

**The Annual Spring Picnic**  
 Milstein Plaza, Friday, May 12  
 3 - 6 p.m.

**Movie Under the Stars**  
 Milstein Plaza, Friday, May 12  
 9 p.m.

Bring a blanket, we’ll do the rest!



Benjamin Fingland

**Andrew Fingland**  
 Photographer  
 (917) 783-2166

## DISCOVERIES

by Brian Wise

### Special Arrangements

*Schumann: Works for Viola and Piano. Paul Neubauer, viola; Anne-Marie McDermott, piano. (Image Recordings IRC0501)*

TYPE “viola player” into Google and three out of the first five hits you get are viola jokes, even though soloists of the caliber of Paul Neubauer make this well-worn genre of musical comedy, well, a bit tired. Neubauer was just 21 when the New York Philharmonic hired him, making him the youngest principal string player in the orchestra’s history. Today he performs with the Chamber Music Society of Lincoln Center and is a busy soloist. The Juilliard faculty member and alumnus (B.M. ’82, M.M. ’83) has often explored the outer reaches of repertoire for his instrument, championing viola arrangements of works like the Brahms Clarinet Trio or a J.

S. Bach viola da gamba sonata, for instance.

In this collection, he teams up with the like-minded pianist Anne-Marie McDermott to perform viola arrangements of Robert Schumann’s miniatures for horn, oboe, and cello. As the disc’s liner notes explain, classical music has a long tradition of works appropriated from one instrument’s literature for another. Many of these arrangements bring out new qualities in the music. The *Romances*, Op. 94, originally conceived for oboe and piano, sound like they were tailored for the viola as Neubauer brings a dark lyricism to Schumann’s rich and expressive melodies. From the same year (1849), the Adagio and Allegro, Op. 70, was originally for the newly developed valve horn. What it misses in the horn-like brashness of the original it gains in dusky-toned refinement.

Neubauer and McDermott show the greatest emotional range in Schumann’s *Fünf Stücke im Volkston*, Op. 102 (“Five Pieces in the Popular Style”), miniatures composed for a cellist in the Leipzig Gewandhaus orchestra. Its playful outer movements suggest the character of German pub songs and Neubauer delivers some lusty accents in the rollicking “*Mit Humor*” movement. Finally, in the *Märchenbilder*, Op. 113 (“Fairytale Pictures”), written for viola and piano, Neubauer is back on home turf, bringing wit and grace to one of Schumann’s few solo pieces written originally for viola.

### An Affinity for Mackey

*Steven Mackey: Interior Design. Curtis Macomber, violin, et al. (Bridge 9183)*

CURTIS MACOMBER’S musical tastes have long leaned towards the adventurous, modern, and unusual. Before becoming a Juilliard faculty member, he earned a D.M.A. in 1978 from the School, where he studied violin with Joseph Fuchs. Macomber was a longtime member of the New York New Music Ensemble, and



since 1991 he has played in the new-music ensemble Speculum Musicae. While he often takes on the thorniest modernists—including Carter, Davidovsky, Perle, and Wuorinen—he also has an affinity for the music of Steven Mackey, a Princeton composer and electric guitarist whose music incorporates elements of rock and the blues.

Those influences are particularly heard in the bluesy opening movement of his Sonata for Violin and Piano. Macomber bends pitches with abandon, occasionally suggesting Hendrix-like guitar wails and Coplandesque hoedown music. *Interior Design* for solo violin plays out like a series of riffs, some jazzy, some rock-based, and still others traditionally classical in inspiration. Mackey points out in the liner notes that Macomber has likely played more of his works than any other single performer, and it shows in this virtuosic performance.

Finally there is *Humble River* for flute, violin, viola, and cello. Mackey conceived his 30-minute piece as a flowing musical stream. Between its five parts, he suggests that the four Mozart Flute Quartets could be performed, which then become “islands” the audience visits along the way. One certainly hears Mozart’s influence, although the flurries of notes and moments of astringent harmony clearly make this a contemporary work. Macomber and his colleagues turn in a blazing performance.

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

# In the Pre-College Division, Childhood, Tal

By DAVID PRATT

FOR the 325 students in Juilliard's Pre-College Division, Saturdays are demanding. There's theory, orchestra rehearsal, and lunch if there's time because oh-my-God-I-forgot-we-had-that-solfège-assignment! Not to mention private lessons, which, for most students—especially those who travel great distances just to attend Juilliard—happen during the busy Saturday schedule. (Some private lessons take place during the week.)

Indeed, not only Saturday mornings, but afternoons, and sometimes even evenings, in the Pre-College are intense. You have to know what you're doing and you must hop to. Watching these young people, ages 6 to 17, one can see that they are at once focused yet still finding their way, serious about what they do—about *all* they do—but with some things necessarily undetermined. With their passions and ideas all smartly coalesced, and yet, at the same time, still coalescing, these young people are fascinating, exciting to talk to and to be around.

On a Saturday last fall, I visited with some Pre-College students in the office of Andrew Thomas, a composer and Juilliard graduate himself, who has directed the Pre-College Division since 1994. In spite of the administrative demands he must juggle, Thomas casts a calm, balanced, beneficent aura, and the feeling that Saturday morning was of students coming and going not just because they had administrative issues to resolve, but because they liked hanging out near Thomas and his crew. (Yes, Juilliard students do find time to hang out!) One girl, while devoted to her music, also calls Saturday at Juilliard “the biggest social event of the week.” As Thomas says, “Our students do not lose their childhoods. Interaction with other talented youngsters becomes a central point of their development. They're young kids in the lunch room, adult professionals in the practice rooms and concert halls.”

They are also poised and polite in an interview, voluble and articulate but with little ego, and impressively curious about and at home in the world.

Miran Kim has been playing violin for 12 of her 16 years. In 1999 she and her family moved to New Jersey from Kansas specifically because of Juilliard, and she has attended the Pre-College for five out of the past six years. “I take things into my own hands a lot,” Miran told me that morning, revealing another—perhaps *the*—central point in the development of young people with what Thomas calls “multiple excellences.” After consulting with her parents, Miran took the 2004-05 year off from Juilliard, and at the same time

switched violin teachers. Though she gives her previous teacher enormous credit for her development, she says “it's healthy to find different views.” Coming to this conclusion at 16, from experience, and taking action based upon it, must be, of course, another central point in a young person's growth.

Popular entertainment hands down to us the image of the young performing arts student subjected to crushing pressure and competition. Miran turns this image around, suggesting that she takes into her own hands the question of how much pressure she feels she can take. “If I'm not busy it drives me insane,” she says. “I like waking up early. I'm definitely motivated. I'm definitely ambitious and I'm definitely competitive, but not in an unhealthy way. Everyone's nice and friendly and pretty open here. And my friends here know what they're doing and what they want to do. In public school in Kansas, no one knew what they were doing.”

Neena Deb-Sen, 17, adds a certain shading to Miran's sentiments. “I do feel a lot of pressure, but it's not a bad thing,” says Neena, a cello student since the age of 7, and a lover of Schumann, Beethoven, Crumb, Kodaly, Ellington, and Basie, who dreams of possibly crossing over into jazz or the classical music of her parents' native India. “It's the kind of pressure I enjoy. I never feel overwhelmed. For me, music is not a chore.”

So it's been since 1916, when the Preparatory Center (as the Pre-College was first called) was established. In the beginning, according to Frank Damrosch, founder and dean of the Institute of Musical Art and Franz Liszt's godson, eight students were enrolled in remote “Preparatory Centers” around the city.

The following fall, those eight had more than quintupled, and two years later, in 1919, 100 elementary and high school students were taking lessons twice a week in piano or violin, along with instruction in the “rudiments of notation and sight-singing” (as Damrosch described in his book *Institute of Musical Art, 1905-1926*, published by The Juilliard School of Music in 1936). The Institute for Musical Art of course became Juilliard, and the Preparatory Centers, run in public and private buildings throughout the New York area, consolidated into Juilliard's Preparatory Division, to be rechristened the Pre-College Division upon the move to Lincoln Center in 1969. Hundreds, finally thousands, would come through, including Van Cliburn, Yo-Yo Ma, Sarah Chang, Marvin Hamlisch, and many others who would go on to lives in music, or to lives informed and enriched by music, even if careers happened in other areas.

In fact, early Preparatory Center brochures did not discuss the possibility that students would make music their lives. The Institute was not marketing to prodigies. The majority of those coming in, Damrosch wrote, “lacked the most fundamental training either in technique or musicianship.” Soon, though, that would change.

In the early 1920s, demand grew with each season. High-schoolers sought admission to intermediate courses in ear training, elementary theory, Dalcroze Eurythmics, string orchestra, and class singing that brought students of the Preparatory Centers—scattered throughout the five boroughs and even in the suburbs—together every Saturday at the Institute. In 1922, according to the catalog, a year's instruction cost \$125.



Photo by Howard Kessler



Instruments, supervised by Constance Seeger, had a Preparatory Center Orchestra, which rehearsed on Saturday mornings at 120 Claremont Avenue under the baton of Louis J. Bostelmann. By the end of World War II, tuition had jumped to \$175 a year, centers had opened as far away as Mount Vernon and Belleville, and instruction had been added in (among other things) harp, trumpet, flute, clarinet, oboe, and two-piano ensemble. Composition was first



Photo by Nan Melville

offered in 1949, taught by Suzanne Bloch; two years later, dance classes were offered. William Polisi (father of Juilliard's current president, Joseph W. Polisi) taught bassoon from 1953-1965. Depending on the student's age and discipline, the price, according to the 1954-55 catalog, was \$250 to \$285. Another dozen years brought an elaborate schedule of classes that included recorder, keyboard studies for singers, and dance ensemble. It was the eve of the move to Lincoln Center.

“The move made Juilliard rethink amateur-versus-professional,” says Thomas. “The original idea was that, since all components of Lincoln Center were at such a professional level, Juilliard Pre-College would enroll 20

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# ent, and Professionalism Go Hand-in-Hand

kids, and they'd all be geniuses." But Peter Mennin, then Juilliard's president, realized that, to be economically feasible and to act as a feeder for the college, Pre-College needed a larger group. Nonetheless, enrollment dropped from highs near 1,000 on Claremont Avenue to the low 300s (where it has more or less stayed). The target audience was, according to the 1976 catalog, "talented young people who plan to pursue a career in music."

tries to enroll all prodigies, or tries to graduate all Van Cliburns. "Today's assumption," says Thomas, "is that anyone accepted *could* be a professional. They are taken on the basis of having that capability. But at that age, young people are trying on different things, and considering numerous possibilities. For those who don't continue in music, the most common reason is that they have multiple excellences. They may be tremendously gifted in science and math, too. This is pretty consistent. Gifted kids tend to be gifted in every area."

No matter what division of Juilliard you are discussing, the faculty

New York Philharmonic concert. "It's so nice," Sarah says, "when you've spent so many hours in their classroom, and then they take time to come see what you do when you're not in class. It was very touching for me."

And Juilliard teachers seem to do more than impart specific wisdom or perform specific kindnesses. When Sarah remembers "wonderful hours spent lounging around," she specifies that the lounging took place "outside Dorothy DeLay's studio," where there were "comfy sofas, and everyone migrated to mingle and catch up with friends, see what each other was playing and wearing, and what was going on." Sarah conveys the sense that, no matter how plush the sofas were, it was the nearby spirit of legendary Juilliard violin teacher Dorothy DeLay that students found most "comfy."

Even long-ago graduates attest to Andy Thomas's kindness. Jon Darnell, an oboist and one of Thomas's composition students, made the "incredibly hard decision" in 1978 to attend a liberal arts college rather than a conservatory. Darnell had "multiple excellences," then enrolled at Princeton and discovered even more, and today works for Morgan Stanley. But he never lost the Juilliard connection.

where the School bestows what may be its greatest gift. Some years ago, when he realized he just wanted to compose and was not going to be "the next Horowitz," a New York teenager named Marvin Hamlisch asked his father why he needed all the Juilliard piano instruction. Today, the son recalls the father's reply: "If you like to write music, then you're going to have to play your music, and you might as well be able to show if off well, the best you can play it."

"Not only was my dad right," says Hamlisch, "but I can do all I do these days because I was taught really well at Juilliard. I'm conducting orchestras—the National Symphony Orchestra, the Pittsburgh Symphony, the Royal Philharmonic are coming up... I never took a composition course, but I took lots of theory, and Literature and Materials [of Music], and analysis. Juilliard helped in situations like one of my first jobs, as a rehearsal pianist on *The Bell Telephone Hour*. I could transpose anything. I could play for Andy Williams or Leontyne Price, because I had a really good foundation from Juilliard. What makes you feel you can go out and do something is having confidence in your abilities. That's where Juilliard comes in. Whether or not you get to be first chair in the New York Philharmonic, whether or not you even go on in music, that training gives you confidence in your abilities, and that reads—in any situation. People can tell that you know what you're doing. It lets you say to someone, 'it can be done,' or 'it can't,' or 'we'll work on this.' People trust in your talent and ability."

A perfectly rounded description of the effect Juilliard can have on a young person, from someone who knows what it is to hang out with Leontyne Price. And generations of Juilliard Pre-College alumni, wherever they are today, however they have moved in and out of the orbit of the popular or concert music worlds, would surely agree.

Later on the morning of my visit, I watch a boy of maybe 7 slip into an orchestra rehearsal late and have trouble finding his music. An older colleague shares his score without missing a note. "Nice and friendly," as Miran Kim says. With a touch of childhood and a touch of professionalism, and every bit as confident as a young Marvin Hamlisch transposing an aria. I want to keep an eye out for them all. □

*David Pratt is a freelance arts writer and development consultant living in New York City. In addition to The Juilliard Journal, he has written for The New York Times, Playbill, and many other publications.*

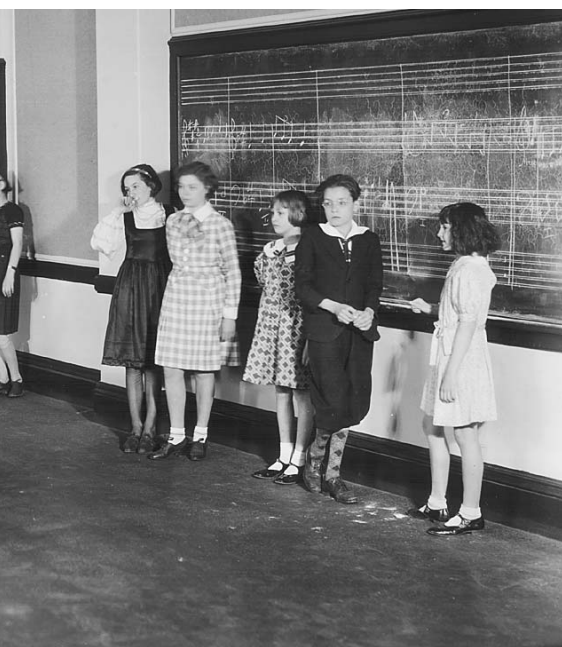


Photo by Nan Melville



**Clockwise from top photo: A class in "Creative Music" in the Preparatory Department of the Institute of Musical Art, c. 1934; current Pre-College student Neena Deb-Sen; left to right: Bion Tsang, Sarah Chang, and Avery Fisher in 1992; a 1971 recital at Molloy College, Rockville Centre, L.I., by the Dorchester String Quartet, all Pre-College students; current Pre-College student Miran Kim; a young Marvin Hamlisch in 1951; Andrew Thomas, director of the Pre-College Division.**



emerges time and again as the great strength, and the Pre-College is no exception.

"I was 6 when I started going to Juilliard," says violinist Sarah Chang. "A lot of my peers were 12 or 13, and I always felt that these older colleagues and friends and my teachers took really good care of me."

Sarah fondly remembers Eric Ewazen—"a great teacher and a great composer"—and her theory teacher, Ira Taxin, who later on, in the company of his son, visited Sarah backstage after a



Photo © Steve J. Sherman

Darnell stayed in touch with and attended concerts by his one-time fellow students. Then, a few years ago, when his mother died, he was called upon, after years of not playing, to perform at her memorial concert. "I reached out and got in touch with Andy," Darnell says. "He was very supportive and kind. He knew what a big loss it was for me."

**S**TUDENTS may, of course, develop "multiple excellences" within their studies at Juilliard. Here is

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# New Juilliard Ensemble Concludes Its Season of Commissions

By JOEL SACHS

THIS month's concert by the New Juilliard Ensemble concludes its 13th season, which has celebrated Juilliard's centennial with four concerts of music composed for the group since its founding. Although largely comprising works up to 10 years old, the season also included five world premieres, bringing the ensemble's portfolio of "its own" compositions to more than 70. The final 2005-06 concert showcases composers from the United States, the Philippines, Australia, Germany, and Serbia via New York. I was particularly eager to notify José Maceda, the beloved senior composer of the Philippines, that his *Music for a Chamber Orchestra*, which he wrote for the N.J.E. in 1997, was going to be revived. Such news always cheers composers living far from the centers of new music. Unfortunately, I learned that he had died in 2004. The news saddened me; while it is wonderful when music outlives its composer, it is also nice for a composer to enjoy his music's life.

Maceda was an active ethnomusicologist, whose studies of Filipino traditional music played a decisive role in his country's awareness of its own culture. *Music for a Chamber Orchestra* reflects his ability to see the broad implications of cultural fusion. He described the piece as "a departure from the classic theories of harmonic logic, temperament, and the concept of the orchestra." Its sonorities rest on drones, rather than harmonic progres-

sions; the instruments are divided into four spatially-separated mixtures of winds, brass, strings, and seven sets of percussion. Multiple layers of reiterated rhythms evoke the Philippine gamelan. Yet Maceda felt that the potential for



variety was still limited by traditional Western tuning. In other works, therefore, he included non-Western instruments, "leading away from the confines of temperament towards another concept of the orchestra."

The sounds of the composer's environment also play a major role in Australian composer Andrew Ford's

*Scenes From Bruegel*, which was composed for this concert. Ford wanted to "translate" into music three of his favorite paintings by the Flemish master Pieter Bruegel, who vividly recorded everyday life in the 16th century. Ford



began to think of the piece in terms of Robertson, a town with a population of about 1,000 in the southern highlands of New South Wales, where he lives. As he would walk to the post office, he would pass the local primary school and "witness the noisy, hectic acting out of Bruegel's *Children's Games* in the playground. Accordingly, in preparing the recorded tracks of his piece, he

incorporated into the first movement the voices of Robertson schoolchildren; into the second, several local birds; and in the third movement, "the Robertson Public School Band plays a little march that is eventually taken up by the 18-

Clockwise from top left: Composers José Maceda, Ryan Francis, Bernd Franke, Milica Paranosic, and Andrew Ford.

piece ensemble." The other brand-new piece on the program is by Ryan Francis, one of two winners of the New Juilliard Ensemble's annual audition for

composition students. His *Qui Lux* also has roots outside today's composed music—a motet by Guillaume de Machaut. "The introit section of the motet," he writes, "is an unaccompanied solo line that transfixed me when I first heard it. To distract myself from other projects, I would reharmonize this melody various ways and sometimes was unexpectedly pleased with the results." Eventually he decided to use his commission from the New Juilliard Ensemble to explore the potentialities of his discoveries in "a large-scale work that freely incorporated elements of the motet within a larger musical world." As he worked, he began to use electronics to transform the Machaut and "create a dialogue with the live ensemble." He

Continued on Page 23

## CAREER BEAT

by Derek Mithaug

### Building New Audiences Through Cyberspace

THIS month, I want to talk about Web sites. I've discovered that building a Web site that offers a potential visitor something worth bookmarking is a tall order for artists. This isn't because performing artists don't have much to offer in cyberspace—quite the opposite. It's because performing artists haven't quite realized how incredibly propitious this medium can be for engaging new audiences in the creative process. If our united goal is to reach new audiences who will attend our performances and support the arts, we need to begin thinking about how to do this ... in *cyberspace*.

Beginning in 1993, I spent many of my days on a soap-box holding forth on the importance of the Internet to friends and colleagues. I envisioned sugar-plum fairies, chocolate-covered rainbows, and a world more spectacular than Oz once the true potential of the Internet was realized. Well, I was partly right. I was young, naïve, and more than a little wet behind the ears. It didn't take long for me to learn that if I wanted to survive in arts administration, I'd better keep my mouth shut about new technologies.

I also learned something else: many established artists and thinkers in the performing arts are diametrically opposed to technological advances. It's natural to look with suspicion at anything that threatens the fragile ecosystem of a dimly lit theater. The conventional wisdom among these minds is that technology—and specifically the Internet—is antithetical to the truly enriching experience of the live performance. I couldn't agree more with the truth that nothing compares to the experience of a live performance. But I don't agree with the position that technology is antithetical to the performing arts. Here's why: *The Internet offers unprecedented opportunities*

*to engage a world-community in the creative process.* If you think about the Internet as a way to reach new audiences by opening a window into the developmental stages of a program, work, choreography, or play, you've given your cyber-audience something more to look forward to and experience at the final performance. You've also inadvertently revealed the incredibly complicated but intriguing world known as the "creative process."

Technology today has evolved to a point that affords the performing artist powerful tools in video streaming, project development updates, interviews, blogs, broadcasting, downloading, newsletters, messaging, and more. The micro-perspective reveals an artist who is choosing a set of Internet tools that engage a cyber-audience in a creative process. The

**Build yourself a cyber-audience through the Internet by providing a window into the creative process ... and draw new fans to your performances.**

macro perspective is that these more engaging Web sites are powerful arguments for arts advocacy. Imagine that every person who randomly stumbles across your Web site is a potential audience member—just as the person randomly walking by a community center decides to sit down and watch your performance. If what they find there enriches them, they will stick around. If what they find there impresses them, they might tell their friends (or forward the link to your Web site to them). And if what they find there changes their life, they will tune in to your activities as often as you give them something new to check out.

Of those three statements, the last one is our goal: *giving your audience a reason to return to your site on a regular schedule.* The key to achiev-

ing this goal is to think about what you do, and how you can present it so that people will want to tune in frequently to learn more. An easy example is to imagine a project that evolves over several months. Each week, a segment of the project is uploaded with video, interviews, sample sound-bites, descriptions, etc. In this example, a cyber-audience is tuning in to, and becoming a part of, the creative process. Remember that this new cyber-audience will be first in line to purchase tickets when the performance date is announced. They will also be your most ardent fans.

Building a site that engages an audience frequently is not for the technologically faint-of-heart. Although there are many do-it-yourself Web-site packages on the market, most of the templates do not allow the flexibility needed to create and recreate content on a daily basis. Fortunately, there is good news. There are many Web-site designers eagerly awaiting your call, and the competition for your business is quite fierce. But don't expect that the work needed to create these more flexible Web sites is cheap. For this added flexibility, you'll likely need what's called a content management system or "CMS" for short. Using a CMS for a site that employs Flash technology is tricky business—but worth its weight in gold. This new programming software enables even the most technologically illiterate to add information and have it posted/displayed correctly on their Web site without needing to understand HTML code. Ultimately, what you'll need to do is hire a Web designer to build a site that you can operate independently.

For more complete information and samples of Web sites that some of our more adventurous alumni are building, please schedule a Web-site consulting appointment with either me or Jane Cho, the associate director in the Office of Career Development. □



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



# Considering the Complexities of Race

By RENÉE M. BARON

ON three Tuesday evenings in February, members of the Juilliard community came together to discuss the power, illusion, and complexities of race in America. Organized by Alison Scott-Williams, director of educational outreach, the discussion series was one of Juilliard's contributions to this year's celebration of Black History Month at Lincoln Center. Each week, a diverse group of students, faculty, administrators, staff, and friends viewed an episode of the PBS series *Race: The Power of an Illusion*. (The series is available in the Juilliard library.) The exchanges that followed, which I facilitated, demonstrated the extent to which the legacy of race informs the way we think about ourselves, each other, and the world in which we live. Moreover, our conversations underscored the Juilliard community's commitment to understanding and transcending the limitations of that legacy.

The 2003 PBS series maintains that race is a social construction—that is, that race is not real in the sense that most people think it is. For many, the idea that race is not a tangible, definable entity is often confusing and dis-

of denying mortgages, loans, and insurance to inner-city and minority areas—began as government practice. The three-part series concludes that race may not be real, but it does have real-life consequences, albeit profoundly different ones, for those who benefit from it as well as those who suffer from it.

A member of the Liberal Arts faculty initiated each discussion with an opening comment or question. On the first evening, I asked the group to consider the role of culture as defining those differences most often perceived as biological. On the second, Ron Price wondered whether the film fully addressed the complicated nature of white-skin privilege. Despite their benefiting from it, many whites, particularly poor or working-class ones, were just pawns in the game of the small, powerful white elite who created racial policy. On our last evening together, Gonzalo Sanchez, noting the irony of discussing race and housing on the same day as the first Mardi Gras since Hurricane Katrina, reminded us of the effects of redlining in today's world, "not only in the disproportionate devastation visited on New Orleans citizens depending on their real-estate geography, but in the ad-hoc

**If race is not real, how can we live in a society where we see and define people according to race?**

concerting. If race is not real, how can we live in a society where we see and define people according to race? If race is not real, how did we end up like this? The creators of the series spend considerable time and effort answering these questions. Each episode offers a different vantage point from which to examine the history and complexities of American notions about race. The first episode, "The Differences Between Us," uses contemporary scientific research to demonstrate that, on a biological level, skin color is a genetic variant similar to eye or hair color. It is in no way attached to behavior or intelligence, as some, such as Herrnstein and Murray in their controversial treatise *The Bell Curve*, contend. The second episode, "The Story We Tell," delineates the manner in which slavery, born out of economic opportunism, became naturalized as an institution based on a belief in black inferiority and white supremacy. "The Houses We Live In" exposes the 20th-century connections between whiteness, citizenship, suburbia, and financial stability. In particular, this third episode reveals how redlining—a practice by financial institutions

redlining that is taking place as the residents try to make new lives in places like Texas, Mississippi, and Florida, and are steered or subsidized in segregated areas." These evocative comments took the discussion away from being narrowly focused on the films and allowed for a more open forum. This was the first opportunity for some students present to express candidly their experiences with racial difference. For some, the small number of minorities in their hometowns or foreign countries contrasted greatly with the mélange of races and ethnicities at Juilliard and in New York City. For others, the film helped them understand more profoundly that the topic itself is very convoluted, especially in terms of those policies begun by the government decades and centuries ago but the influence of which is felt in our everyday lives. At the end of the last episode, many of us expressed regret for our ignorance and a desire for another opportunity to continue the discussion. □

*Renée M. Baron, a member of the Liberal Arts faculty since 2004, is a specialist in African-American and Caribbean literatures and cultures.*

# Blacks in Classical Music Is Focus of Discussion

By JONATHAN BATISTE

FOR a man of such a calm and content demeanor, George Walker has accomplished some of the most amazing things in the history of musical composition. This was evident from a glance at the program for the panel discussion in Morse Hall on February 13 that featured the composer in conversation with Maestro James DePreist. Mr. Walker's biography is nothing short of inspiring: He was the first African-American graduate of the Curtis Institute of Music, won the Pulitzer Prize for Music in 1996, and has received two Guggenheim fellowships and two Rockefeller fellowships, in addition to many other awards and commissions. But what would really inspire were the words he would soon speak.

The panel discussion, one of the events held at Juilliard in celebration of Black History Month, began with a respectful introduction by President Joseph Polisi, who is quite the accomplished musician himself and who reiterated the dedication and brilliance that George Walker has brought to classical music. DePreist, the renowned conductor who is director of conducting and orchestral studies at Juilliard, was also a panelist. The music presented during the event chronicled Walker's career as a composer from 1946 to the present. Baritone James Martin, soprano Theresa Santiago, and pianist Blair McMillan performed vocal works; the Marian Anderson String Quartet performed the "Lyric" movement from Walker's String Quartet No.1; and violinist Ashley Horne and pianist William McDaniel concluded the program with Walker's Sonata No. 1 for Violin and Piano.

The panel discussion began with President Polisi posing the question of what is the responsibility of composers and conductors to bring new work to symphony orchestra audiences. Mr. Walker observed that the music director of an orchestra has the ability to program his or her preferences, but many nonmusical factors influence their ability to add new works to their symphonic programming. Mr. DePreist cited two of them; one is "pigeonholing," when an artistic director seeks a 5- or 10-minute piece to complete a previously sketched-out program. In addition, artistic decisions are sometimes made within a marketing scheme that lacks artistically informed individuals. Mr. DePreist observed, "Marketing departments of symphony orchestras have gained in influence and power, unfortunately ... and are not equipped to make artistic decisions."

The latter portion of the panel got deeper into the musical and artistic decisions that one has to make regarding his or her art. The panelists also spoke about the task facing composers of getting one's music played for conductors. Mr. DePreist said that he receives numerous unsolicited scores, CDs, and MP3s from composers, which he personally reviews. Although some unsolicited works may

be programmable, the conductor's recommendation is sometimes supplanted by the artistic and marketing departments of the symphony orchestra.

Another topic of the evening was the importance of African-American artists in the history of European classical music, and some of the racial issues that have plagued them in their careers. Mr. DePreist recalled that, in 1956, he had had to join a separate union from that of most of his col-



George Walker

leagues in the symphony orchestra, because African-Americans were not allowed to join the same American Federation of Musicians Union as white musicians. He also mentioned being specifically advised not to audition for a particular orchestra due to his race. Mr. DePreist made reference to the historic cancelling of his aunt Marian Anderson's 1939 recital in Constitution Hall by the Daughters of the American Revolution (D.A.R.), who had not realized when the concert was booked that she was black. Mr. Walker also reflected on instances in the past where segregation was an issue for him, such as when his mother would not allow him to accept an invitation from his piano teacher to go hear a concert in Constitution Hall performed by Paderewski. It was noted by the panel participants that things have changed, but more can still be done. In the midst of the conversation, Mr. DePreist asked, "Would you judge George Walker's music by his cultural heritage or by how great it is?" His point was that we respect and play Walker's work because of his genius, not because he is black.

In the end, Mr. Walker stated, "Performers who feel confident in their ability should not be hesitant doing something that they haven't done in the past." It is important to include new music in all programming, from the symphony orchestra to the recital hall. The panel discussion was an appropriate way to celebrate the accomplishments of African Americans in music during Black History Month, in the midst of The Juilliard School's centennial season. □

*Pianist Jonathan Batiste is a bachelor's degree candidate in jazz studies.*

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# Fred Sherry Awarded Schuman Scholars Chair

By MICHAEL SHINN

THE Literature and Materials of Music Department is pleased to honor cellist Fred Sherry with the William Schuman Scholars Chair for 2005-06. Every year, this award is given to an artist and educator on the faculty at Juilliard who has made significant contributions both to the intellectual and artistic life of the School's community. In conjunction with this award, Sherry will be presenting the second of two lecture/performances this month.

Fred Sherry has been a powerful force in championing the music of modern times for more than three decades. He has premiered works by Milton Babbitt, Toru Takemitsu, Mario Davidovsky, and Steven Mackey, along with the cello concerto of Charles Wuorinen, *Five*. In the words of fellow faculty member Jerome Lowenthal, "Often when we speak with admiration of musicians, we compare them to artists in another medium: Stravinsky was the Picasso of composers; Perlman is the Raphael of violinists. But Fred Sherry's polyvalent gifts cannot be compared to anybody—he is the Fred Sherry of cellists."

Having been an artist member of the Chamber Music Society of Lincoln

ensemble Tashi. On the cello faculty of The Juilliard School, he has also been a strong influence in the development of numerous young musical artists.

Sherry's first lecture, on March 22 and titled "Theory and Practice," demonstrated how analysis can and should affect performance. He admits that, in his early years, music theory was rarely a concern for him as a per-

music before even beginning to play the piece with my cello." Sherry credits the theorist Allan Forte with influencing him to break music down into its most rudimentary elements—its "least common denominator," as he describes it—in order to arrive at the theoretical understanding necessary for a fully realized performance.

The second lecture, on April 12, will include the ensemble Xtreme Trio,

treasure had an awareness of world music; it's part of who we are and the world in which we live."

Edward Bilous, chair of the L&M Department at Juilliard, describes Sherry as "the kind of musician who personifies the spirit of the L&M program. He is not only a brilliant performer but also a creative thinker and irrepressible advocate of new music." He goes on to add, "Fred's passion for performing grows out of a natural curiosity for the arts and a genuine love of learning."

The William Schuman Scholars Chair, endowed by Juilliard trustee Kenneth S. Davidson and his wife, Marya Martin, flutist and educator, was created in 1998 in celebration of the 50th anniversary of the founding of the L&M Department at Juilliard. In preparing for that anniversary by reviewing all the documents detailing the history of the department, Bilous discovered that in the early years of the program, the entire faculty consisted of composers and performers. "From its inception, the focus of L&M was to help students discover the connections between the analysis and performance of music," notes Bilous. He decided that the best way to honor the program was to establish an award for those musicians who have significantly contributed to music education at Juilliard. Sherry is the seventh recipient of the Schuman Scholars Chair since its inception. Previous recipients have included Jerome Lowenthal, the Juilliard String Quartet, Pia Gilbert, Milton Babbitt, Charles Neidich, and Seymour Lipkin. □



Fred Sherry's first Schuman Scholars lecture, on March 22 in Paul Hall, discussed how analysis can and should affect performance.

former: "There was no theory, just practice." However, Sherry learned early in his career about the importance of an analytical understanding of the score. He began approaching more recently composed works, which forced him to look at the music from a more theoretical perspective.

One of Sherry's starting points in looking at an unknown work is to understand how the counterpoint operates, or how different musical lines interact with one another. As he asserts, "I want to theorize in my own head how I'm going to approach the

who will play a string trio by Wuorinen. In this lecture, titled "The Composers in My Life," Sherry will discuss the myriad collaborations he has had with today's greatest composers and the influence these relationships have had on him and his career.

The many esoteric styles of music Sherry has explored have led him to embrace a more multicultural perspective on art in general. He believes that an artist must investigate art from around the world, not just from the European-American perspective. As Sherry suggests, "The [composers] we

Michael Shinn, who earned his B.M. and M.M. degrees in piano from Juilliard, is a teaching assistant in the L&M Department.

## New Scholarship, Courtesy 'Mr. Radio Drama'

Continued From Page 5

They discuss radio's unique ability to isolate the voice as *the* vehicle of communication, the power of F.D.R.'s fireside chats. "There was an intimacy in his voice that made people trust him," Marian says. "If an actor knows this, it gives him power."

"There is a banality in the phrase 'the spoken word,'" Himan says. "I am not interested in people who can 'speak the word' unless they use the voice to connect with other people."

"The people I worked with were creative people in every sense of the word," he continues. "Morris Carnovsky, Peter Lorre, Agnes Moorhead ... all those people are gone now." The regret in his voice

speaks not only to the loss of those individuals, but also of an approach to the work they personified—an approach which is vanishing. For Himan, Marian is a bastion of this way of working. She says, "The idea to me always has been responsibility to the work, and not to the individual. That has been the crux of our friendship and our work together." After he told Marian about the scholarship, she "suddenly saw my whole career, my whole life ... and this man has been part of it. There aren't many people left in my life who have been in it from the very beginning. And that makes the gift to me so much more important. Because it's a faith in what we both do."

There is something profound happening here, between these two friends. A kind of a mutual recognition not only of the work they have shared, but the way of working which they share, which they have always shared. And the Marian Seldes Drama Scholarship will stand as a monument both to their work and their friendship. It is fitting, too, that the monument isn't a theater bearing Marian's name or a statue bearing her image, but rather an opportunity for the work to continue. It is a responsibility to the work. *We don't play theater; we make theater.* □

Jessica Love is a first-year drama student.

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# Commissioned Opera Receives Premiere

Continued From Page 1

as it happened, was also a *Dorian* fan, and Liebermann, in turn, saw and admired Cazan’s updating (to the World War I era) of Massenet’s *Le Jongleur de Notre Dame* at Colorado’s Central City Opera in 2004. Liebermann and Cazan chatted intensely at the party afterwards, and in the winter of 2005, the composer asked Cazan to stage *Miss Lonelyhearts*. Completing the circle, Cazan knew of McClatchy from his other libretti, in addition to which Zeger sent him a copy of McClatchy’s 2002 Pulitzer Prize finalist, *Hazmat*.

“I found it stunning,” Cazan says, “dry and witty and very, very honest. These non-sentimental qualities carry into the ‘noir’ feeling of *Miss Lonelyhearts*, which is so relevant for the America we’re living in. West wrote in the heart of the Great Depression, and he hit nerves about the far right wing. *Miss Lonelyhearts* was a seminary student, so there’s a religious overlay conflicting with his natural self. He doesn’t have the emotional fiber to handle the problems laid in front of him; neither Sandy nor Lowell shy away from that.”

Indeed, the appeal of *Miss Lonelyhearts* to a contemporary opera composer is more than evident. The lurid, expressionistic language pulls the reader into a vortex of self-reflective angst and queasy black comedy. In the story’s first half especially, the pace is unrelenting, as though the reader is stuck on an out-of-control carnival ride. And West may well have been enamored of movies (his best-known work, *The Day of the Locust*, takes on Hollywood), for his pages are aquiver with jump cuts, montages, and surreal lighting effects.

Yet *Miss Lonelyhearts* is still a modernist literary event, with plot and character struggling against experimental word-effects. Well before World War II, West anticipated those who would later unmoor language from narrative, or revel in vernacular speech and extreme situation. *Miss Lonelyhearts* foreshadows, among other post-war figures, William S. Burroughs, R. Crumb (West considered subtitled the episodic *Miss Lonelyhearts* “a novel in the form of a comic strip”), and David Wojnarowicz. One could even say that West’s relentlessly piled-on word-images anticipate hip-hop. Plot and character do hold their own in *Miss Lonelyhearts*, but West loves language and images for their own sake. His story gets where it’s going, but it cannot be said to “devel-

op” in a conventional way.

Liebermann both meets and mitigates the exaggerated, episodic nature of West’s storytelling with a propulsive, exuberant score, tonal yet unsettling, and constantly in motion. He is the composer-as-carny who loves the big machine and won’t let you off it, even in the most lyrical moments. One can feel in each measure Liebermann’s excitement in composing the opera, in unfolding the shocking tragic-comedy



Clockwise from top left: Singers Brenda Rae, Jeremy Little, and Matthew Worth; librettist J.D. McClatchy.

for us musically. Liebermann cites Shostakovich as “a huge influence,” and *Miss Lonelyhearts* produces much the same reaction as that master’s work: Even when the music conveys pain or doubt, perhaps especially when the music conveys pain or doubt, you can’t stop listening. Liebermann, like Shostakovich, won’t let you stop listening. And having one’s brain and heart held like that is a goosebump pleasure.

A part of the hold Liebermann’s score has over the listener comes from its free-wheeling eclecticism. “What interests

me,” the composer says, “is how to characterize musically.” In *Dorian Gray*, a 12-note tone row became a metaphor for Wilde’s theme of appearance versus reality. In *Miss Lonelyhearts*, Liebermann is characterizing through “a simultaneity of different, clashing musics, because all the characters are evading reality one way or another. There’s a tension in the story between irony and the search for the truth, so each character’s music is in great contrast to the others.” Shrike’s sarcastic rants reference pop music clichés. The scoring for *Miss Lonelyhearts* himself echoes religious music, and Mary




Shrike has become “a crazy coloratura, like Zerbinetta on acid.” Audiences can also look forward to jazz inflections, saloon piano, and songs composed by Liebermann in period style to play on a radio during a scene between *Miss Lonelyhearts* and Mrs. Shrike. This last is Liebermann’s favorite scene, and the radio songs were the first music he wrote for the piece.

Liebermann gives much credit for his success to his librettist. “Sandy is easy to work with and he gave me a fantastic, very intelligent libretto,” he says. The success of the libretto depended on it creating space for Liebermann’s “simultaneity of clashing musics.” Says the composer, “Sandy has a clarity of language; the words give room for and give a reason for the music.” Or, as McClatchy puts it, “My task as librettist is to erect a scaffold of story and character, speech and image, within which the composer can build music with a thrust and sound of its own.”

This process of scaffolding and construction went swimmingly for both Liebermann and McClatchy. “Our collaboration was extraordinary,” McClatchy says. “We seemed instinctively to agree on what we wanted to do. I had long admired Lowell’s music, and had every confidence that he would make the sizzling score he has indeed written.” The librettist adds that “the workshopping [last October]

made possible by Juilliard at various stages was valuable,” and Liebermann agrees. Citing the workshop’s “very strong cast,” most of whom will repeat their roles in April, he says, “Juilliard was terrific in involving me in the casting. I could not have better people.”

And if the creators love the cast, the cast members love the creators as well, and are relishing the opportunity to do an envelope-pushing, world-premiere American opera. This has been the first exposure to Liebermann’s music for baritone Matthew Worth, who plays Shrike. “I dug it immediately,” Worth says. “Lowell hit the nail on the head with every phrase. It’s really challenging, written for a baritone who can maintain a high *tessitura*.” Jeremy Little, the tenor singing the title role, adds, “Lowell has done an amazing job with this, and Ken [Cazan] is perfect for it. How often do young singers get to pull off a piece that has this dramatic depth to it? We’re getting ready to strap on for the ride.”



Liebermann: *Miss Lonelyhearts*

Peter Jay Sharp

Theater

Wednesday-Sunday,

April 26-30

See the Calendar on Page 28 for time and ticket information.

“The ride” to which Little alludes is not just about challenging music. It’s also about what the movie-rating people call “thematic elements.” Like sex. “This is not about just coming out and singing an aria,” says Brenda Rae, who plays Liebermann’s wanton “Zerbinetta on acid,” Mary Shrike. “It’s not about being an opera singer in a fluffy dress. It’s very physical. Which my fiancé is not too happy about!” she adds with a twinkle. “Ken asked me how comfortable I was pushing the envelope. He likes an open mind. It makes it more fun and you discover a lot. And the extreme physicality all makes sense; it’s very human.”

There is also the potentially touchy matter of religion: Shrike’s mockery of it, *Miss Lonelyhearts*’ misguided devotion to it. But both Worth, a Catholic who admits he “would like to be more devout,” and Little, born and educated in the Bible Belt, embrace their roles—not in spite of how the story questions religion, but because of it. “This story has never seemed sacrilegious to me,” says Little. “It is a slice of real life, as dark as that may be, but it is in no way anti-God. My priest from Baton Rouge is an opera fan, and he’s probably flying up to see the show!”

And Worth has a very personal identification with the story. “The role the Lord plays with me in my singing—I feel like I have been blessed,” Worth says of his career. “But I still ask Him every day if He thinks this is the path I should be taking. I feel like *Miss Lonelyhearts* is a portrait of a man in a constant struggle. So it humanizes what I go through every day.” □

David Pratt is a freelance arts writer and development consultant living in New York City. In addition to The Juilliard Journal, he has written for The New York Times, Playbill, and many other publications.

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# RECENT EVENTS



**NEW DANCES/NEW MUSIC**  
**February 22-26, Peter Jay Sharp Theater**

*Left:* Joseph Watson is in the foreground of dancers appearing in *Senbazuru (A Thousand Cranes)*, with music by Pete M. Wyer and choreography by Jessica Lang.

*Middle:* Troy Macklin was one of the dancers in *Confines*, with choreography by Alan Hineline and music by Jerome B  gin.

*Right:* Abbey Roesner (front) and Bryna Pascoe performed in Adam Hougland’s *Watershed*, with music by Christopher Rouse.



**MARLOWE’S EDWARD II**  
**February 18-23, Drama Theater**

(Left to right) Will Pailen, Nick Westrate, Keith McDonald (in the background), Clancy O’Connor, and Mary Rasmussen were in the cast of Christopher Marlowe’s *Edward II*, a fourth-year drama production, directed by Sam Gold.



**CALDER STRING QUARTET**  
**February 21, Alice Tully Hall**

The Calder String Quartet, Juilliard’s graduate quartet-in-residence, gave the Lisa Arnhold Memorial Recital in February, featuring music by Haydn, Smetana, and Christopher Rouse.



**JUILLIARD ORCHESTRA ON TOUR**  
**March 11, Walt Disney Concert Hall, Los Angeles**

James DePreist and the Juilliard Orchestra made a tour stop in Los Angeles at the Walt Disney Concert Hall. The orchestra also performed in Chicago, Dallas, Irvine, and San Diego.



**JUILLIARD ORCHESTRA**  
**March 1, Avery Fisher Hall**

James DePreist (above) conducted and Joseph Kalichstein was soloist with the Juilliard Orchestra in a program of Bartok’s *Concerto for Orchestra*, William Schuman’s *New England Triptych*, and Beethoven’s “Emperor” Piano Concerto.



# New Staff Welcomed Into the Juilliard Family

Career Development administrative assistant **Ben Barham** is a graduate of Mason Gross School of the Arts at Rutgers University. He received his B.F.A. degree in theater arts with a concentration in directing. He has worked at such theaters as the San Diego Rep, the Old Globe, and La Jolla Playhouse as well as studying at Shakespeare's Globe in London. He has creatively supervised and produced events for the N.F.L. Players Association, Nokia, Sony, Ford, and BMW. He is very happy to be working at such a wonderful institution as Juilliard.

Assistant orchestral librarian **Justin Brown** is a bassoonist and contrabassoonist who earned his bachelor's degree from Juilliard in 2005 and is continuing his studies in the master's program. Born and raised in Dallas, he was a four-year member of the Greater Dallas Youth Orchestra and the Texas Music Educators Association All-State Symphony Orchestra. At Juilliard, Justin traveled to Spoleto, Italy, to perform with the Juilliard Orchestra, and performed the American premiere of Toshio Hosokawa's *Voyage II* for bassoon and ensemble with the New Juilliard Ensemble in Alice Tully Hall. He has performed with the New York Philharmonic, the Orchestra of St. Luke's, the New Haven Symphony Orchestra, the Princeton Symphony Orchestra, and the International Contemporary Ensemble.

**Corinne Camillo** is the assistant orchestra librarian for the Pre-College Division.

**Mimi Do**, who joins the Business Office as budget and financial analyst, graduated last May with an M.P.A. from Columbia University's School of International and Public Affairs. While pursuing her master's degree, she did various internships with the Lincoln Center Festival, the Office of the Mayor's Commission for the U.N., and the New York City Fire Department. Prior to moving to New York, she lived in Korea for two years teaching English as a Fulbright Fellow. Mimi is originally from Boston and attended Yale University as an undergraduate. She plays viola with the New Amsterdam Symphony Orchestra and sings karaoke regularly.

Also joining the Business Office is accounts payable clerk **Dana Gordon**. She previously worked at Warburg Pincus for two and a half years in the accounts payable department. Dana lives on the Upper West Side and loves music.

**Luis Hammer** joins Health Services as a physician assistant. For the past eight years he worked in that capacity at Gouverneur Hospital, mostly in urgent care, with a multicultural and talented group of colleagues. He looks forward to starting a new chapter at Juilliard and helping students with their health issues.

**Ashley Hanson** joins the Wig Shop as the assistant supervisor. Ashley is a former intern and has worked on and off Broadway, most recently for *The Great American Trailer Park Musical*. She grew up in Wisconsin and attended cosmetology school right out of high school. She enjoys going to concerts, D.J.'ing, and shopping.

A part-time sales associate in the Juilliard Bookstore, **Tim McCullough** holds degrees in music from the University of Texas at Austin and the Manhattan School of Music. As a pianist, he has performed solo and chamber concerts in London, Monterrey (Mexico), and Austin, as well as at the Cathedral of St. John the Divine in Manhattan.

**Lindsay Morris**, joining Juilliard as an assistant to the dean, is a 2005 graduate of N.Y.U. in linguistic anthropology and French. She fills her time outside the office studying Arabic, distance running, and baking pies.

**Jessica Simon** is assistant for student programs in the Office of Student Affairs. She earned a B.F.A. from N.Y.U. with a major in drama and minors in English and art history. She is currently working on her master's degree in the Draper Program at N.Y.U., bringing together her interests in dramatic literature, Eastern-European culture, and gender studies. Jessica also recently became engaged.

Archivist and cataloger in the Lila Acheson Wallace Library, **David Snow** holds degrees in music composition from the Eastman School of Music and Yale University, and a degree in library science from the University of Maryland. As a composer, he has been honored with awards from B.M.I., the ASCAP Foundation, the Maryland State Council for the Arts, and the N.E.A. His works have been performed by the Ensemble Intercontemporain, the American Brass Quintet, and the Harvard Wind Ensemble, among others. In 2003 he designed and imple-

mented an audio reformatting program at the International Piano Archives at Maryland (IPAM), digitizing historic live recordings by Jorge Bolet, Alicia de Larrocha, Ernst von Dohnanyi, Ethel Leginska, Raymond Lewenthal, and William Masselos for preservation.

**George Stelluto**, resident conductor and director of orchestral activities, is also music director of the Las Vegas Music Festival and of Musiciens sans Frontières at the Loire Valley Music Festival in France. He has guest conducted the Kiev Chamber Orchestra, Ukrainian National Orchestra, Transylvania State Philharmonic, Hartford Symphony Orchestra, Nevada Symphony Orchestra, and numerous other orchestras in the U.S. and Europe, and has collaborated with soloists such as Hilary Hahn, Samuel Ramey, Frank Huang, and Edgar Meyer. Currently an Artist Diploma candidate in orchestral conducting at Juilliard, he holds two master's degrees from the Yale School of Music, in conducting and violin, as well as a bachelor's degree from West Virginia University. His festival credits include Aspen, Peter Britt, Kiev International, the Quartet Program, Las Vegas, and Long Beach.

Part-time Juilliard Bookstore sales associate **Marlena Zahm** received a B.F.A. in dance from the University of Massachusetts at Amherst. She currently lives in New York, where she is auditioning for dance companies and taking dance classes. She hopes to go back to school someday for a master's degree in dance education. □

## Senior Dancers Share Common Creative Vision

Continued From Page 1

concert emerges as they discuss methods of publicity, advertising, and fund-raising, and coordinate rehearsals and meetings with a network of support staff from the Dance Division and the prop and costume departments. The senior dancers also call upon their peers in the third-year class, who are engaged in a technical Dance Production class taught by Stan Pressner with the goal of designing original lighting for the concert. Throughout the entire collaborative process, the extra eyes, ears, and voices of experience provided by Steinberg and Landsman play a major role in sharpening the raw energy, emotion, commitment, and passion of the senior dance class.

"I love resolving chaos," says Steinberg, who has been a mentor for the Senior Production class for two years. While not downplaying the challenge, Steinberg also passionately affirms the value of the process she and Landsman guide. "It's a fascinating time for them to self-identify who they've become. It's a really profound experience to observe and to guide." A dancer who has experienced much success and international recognition as a solo performing artist, Steinberg knows first-hand that self realization is a major asset to every artist. "If you don't know what you believe in, you don't know what you want, then you have no ground to really stand on to debate and to discuss."

Mentor Aaron Landsman also believes in the value of the Senior Dance Production for the graduating dance class. According to him, it provides a taste of the whole process involving empathy—not just for fellow dancers, but for all involved in the endeavors of



Aaron Landsman in a performance still.

Photo by Matthias Geiger

an artistic production. Landsman himself carries a long list of roles as writer, director, actor, and "hack dancer" (his words) for numerous New York City-based theater projects. Now in his fourth year as a mentor for the Senior Production class, Landsman introduces the seniors to key production terminology, stressing the importance of managing a budget as well as gaining confidence in an evolving product. He enjoys working alongside Steinberg, appreciating the combination of their strengths and leadership methods. "Risa knows how to communicate about dance in a pretty incredible way ... I tend to listen to more music than she does. If someone says, 'I need music for my piece,' she looks at me. If someone says, 'I need to know how to get these dancers to move better,' I look at her."

Steinberg and Landsman complement each other, and the seniors voice their confidence in them as well. Senior choreographer Harumi Terayama credits them with fostering her artistic exploration in a process that has evolved since she was sidelined from dancing by a knee injury last fall. "This is the first time I feel like I'm doing my job as a choreographer," Terayama says. Her injury has prompted her to find a new approach to choreography. Usually beginning with an exploration of movement, this time she began with a conceptual inspiration. Under the guidance of her mentors, Terayama's project—inspired by the vision of shadows from Plato's "Allegory of the Cave"—has grown into a clear physical reality. Terayama has never felt inhibited by the network of collaborators involved in Senior Production, seeing her choreography as one part of a greater project. "I

don't feel like it's my piece, but I'm creating one piece with everybody," she explains.

Likewise, fellow senior and choreographer Bennyroyce Royon says that Steinberg and Landsman have helped him refine his original visions—those of bringing the "movies or dances in [his] dreams" to life. "They've helped me clarify my ideas and have encouraged me to go into deeper investigation about my work. I don't find myself a very articulate person, so having someone to guide me in the right direction is very necessary for me to identify myself."

Steinberg, Landsman, Terayama, and Royon also agree on something else—the quality of the upcoming Senior Dance Production. Royon calls his class "fearless to express ideas." Terayama suggests that, since Juilliard seniors see and dance great choreography under the

guidance of the Dance Division, they inherently have high standards that they bring to their own student-produced work. Steinberg calls the class "tough, anxious, and smart ... willing to test boundaries." Through this process, she's seen the senior class examine who they were, how they've changed, and who they are now. Landsman guarantees that "the confidence and enthusiasm is really evident throughout every aspect of this production ... The audience's experience is really considered from the moment they get off the elevator."

While the senior dancers have committed to rising for the 9 a.m. Senior Production class all year, all *you* have to do is show up for this ambitious performance. With this tenacious and determined class, you're in for a treat! □

Kathryn Hirstein is a fourth-year dance student.

JUILLIARD

PORTRAITS

Caryn Doktor

Director of Human Resources

*Born in Los Angeles, Caryn Doktor moved with her family to New York as a baby and grew up in Brooklyn. She earned a B.A. in speech from Brooklyn College, with a minor in music. After graduation, she taught music for one semester, worked in an advertising agency for a few months, and then began at Juilliard.*

**How long have you worked at Juilliard, and what do you recall about your first days here?**

I began working in the Business Office in November 1970. I left for a few months in 1974, and then again in 1978 for six years, and returned in August 1984 as personnel and benefits manager. Although my first days here were a very long time ago, I do remember how excited I was to be working at Juilliard. I realized early on in my musical training that I would never be a professional musician and have the opportunity to study at Juilliard, so working there was a pretty close second.

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

One striking difference is that there were not many student support services. There was no Office of Student Affairs, no Counseling Service, no *Juilliard Journal*, and of course, no residence hall. The Juilliard of 2006 strives to make all students feel valued and provides the support needed for them to suc-



Caryn Doktor

ceed both as artists and as human beings.

**What about Juilliard in the “old days” would current students find quaint or surprising?**

There were no computers. Correspondence was prepared on typewriters, and carbon paper was used to make copies. Seems hard to believe!

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

Attending my first Juilliard Orchestra concert back in 1970 is one. I don't remember what the program was, but I do remember how amazing the students were. Working in the Business Office collecting tuition payments, my interactions with students didn't always bring out their best qualities. But as I sat in the

audience listening to the glorious music they made, all I could think of was “everything is forgiven.”

Of course, my very favorite memory is meeting my husband, Paul Doktor, who taught viola from 1971 until his death in 1989.

**What is the most rewarding part of your work at Juilliard?**

My colleagues, both staff and faculty. Working with a group of dedicated professionals who are bright, energetic, and focused on making Juilliard the best it can be makes coming to work a joy. It is an honor to be part of an institution that holds itself to such high standards, and succeeds at surpassing them.

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

One of the strangest jobs I've had was being an assistant to a dentist while I was in college. I lasted in the job until a patient took out his dentures, handed them to me, and asked me to wash them. That was it—I never went back!

**Many Juilliard staff members pursue artistic interests outside work. Do you?**

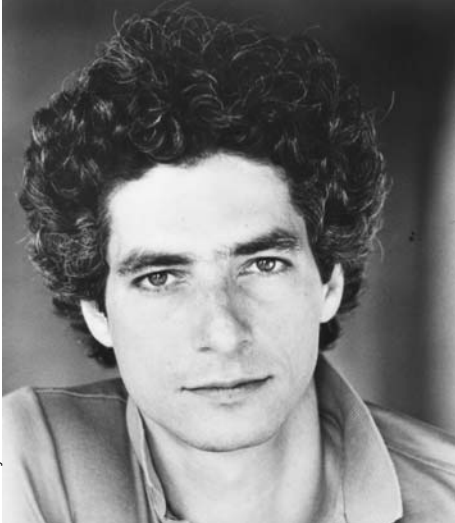
I studied voice in college, but knew very quickly that there were loads of more talented singers than I was. I currently sing

in a couple of choruses, which is great fun.

**What was the best vacation you’ve had and what made that trip so special? Or where would you most like to travel and what draws you to that place?**

I had planned a vacation in Tuscany for early October 2001, but cancelled it after 9/11 because the world seemed too uncertain to travel to Europe at that point. I've not had the opportunity since to take that trip, but would love to see the parts of Tuscany I've not been to.

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



Richard Feldman in 1986.

Richard Feldman

Drama Faculty

*New York native Richard Feldman grew up in the Bronx. He attended Yale University, where he earned a B.A. in English, as well as the American Conservatory Theater actor training program. He currently teaches at N.Y.U.'s graduate acting program, as well as at Juilliard, where he has been a faculty member since 1987.*

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

My first Drama Division faculty meeting as a guest director was very intimidating. An atmosphere of formality pervaded the room. I couldn't put my finger on it; it was as though there were a secret truth about acting which we were all meant to know but never speak of openly. We all seemed

trapped in some Edith Wharton novel. These past dozen years or so, all of us in the Drama Division have been working hard to exorcise the ghosts of that cold, formal Juilliard School. Our meetings now are passionate, filled with debate and laughter. We even have food. I hope this change in atmosphere has spilled into the classrooms and hallways, and that we all experience Juilliard as a warmer, more human place. Art is messy. The spirit of curiosity and exploration means laying aside the need for perfection. It sometimes feels like we're fighting the very architecture of the building—the labyrinthine hallways, the white-washed studios, the blur of florescent lights, the ancient air still circulating from the old, old days—but I think we're winning. The School is more open, more upfront, more connected to the hurly-burly right outside our (unopenable) windows. I hope our work is a little more irreverent and a lot more soulful.

**What about Juilliard in the “old days” would current students find quaint or surprising?**

My hair was black (see photo), and the library carpet was a fabulous bright green. I miss it.

**How has your teaching changed over the years?**

When I started out, I thought I had to know everything and have all the answers. Now I practice more what I preach, which is the art of asking questions. My goal is to make myself obsolete—unnecessary to my students—because I've helped them shape a process, rather than provide them with answers.

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

I've had many great teachers in the

theater—the late John Stix and Michael Langham chief among them. But my mentor as a man was Bruno Loewvenberg. He was not famous or an artist. He was something greater—a fully-realized human being.

Bruno was 89 when I met him. I was a student at ACT in San Francisco; he and his wife Lisbeth were looking for a student to live, rent-free, in their home out by Land's End in exchange for doing work around the house. Their home was a treasure chest of music, art, and books. Books on shelves, mantel-pieces, tables; books piled on the stereo speakers. I thought I had come to San Francisco to study acting at ACT, but it turned out I was there to learn how to begin becoming a human being under Bruno's tutelage. Bruno had lived through the 20th century. Born in Germany in 1890, he emigrated to Palestine in 1913, was drafted into the German army, and served through the final months of World War I. He owned a book and print shop in the wild Berlin of the '20s; he was interned in the Nazi concentration camp at Buchenwald from 1937-38, was released, and became a refugee during World War II in Shanghai. Fleeing the Communists in 1949, he came to San Francisco, where he started over once again.

Late nights, philosophizing, listening to Bach and Bartok, drinking vodka, he nudged, cajoled, and inspired me on my continuing journey toward becoming a human being—more courageous, less precious with myself; less serious, more committed (he also taught me how to drink, which often meant knowing when to stop or when not to start).

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

Golly. I've been to some beautiful places in Europe and North America. My wife, Carolyn, and I are lucky enough to have a little cabin in the Adirondacks which we love. Some of my favorite places in N.Y.C. include Yankee Stadium, the diorama room of the American Museum of Natural History, and the Strand Bookstore—but why anyone else should visit places I like is something I don't know the answer to. I do know this: Get out of the house—90 percent of life is just showing up.

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

A few things: I started out as a classics major in college. I left the theater altogether for six blissful years and worked in the used and rare book trade. Also, I'm pretty good with a chainsaw.

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

Teaching classics and coaching the cross-country track team at a semi-prestigious liberal arts college; or, in a universe where mothers' wishes come true, a lawyer at the A.C.L.U.

# New and Expanded Scholarships Increase Aid to Juilliard Students

By VICTORIA MURRAY BRAND

IN recent months The Juilliard School has been the beneficiary of several generous bequests to its scholarship fund. The late Janet and Leonard Kramer, longtime members of the Juilliard Association and present for many a season in Juilliard’s audience, made generous provision in their estate planning for the School. The estate of Janet Kramer has provided an endowed doctoral stipend fund, as well as underwriting for other projects at Juilliard. Another magnanimous friend, bandleader Lester Lanin, made a major bequest to Juilliard, endowing the **Lester Lanin Scholarship**, which will be awarded first to students with physical handicaps or learning disabilities, and then to any others with financial need. The **Ruth F. Meyers Weinberg Scholarship**, for voice students, has been endowed by the estate of Ruth F. Weinberg. Two additional endowed awards for doctoral students, the **Ralph and Crescentia Bell Scholarship** and the **Marga and Arthur King Scholarship**, also came through bequests, as did the **Sibylle Bott Gaynor Scholarship**, an award for music students. The **Mack Harrell Scholarship** was endowed with funds from the estate of Richard G. Chapline (B.S. ’51, M.S. ’52, *voice*). Mack Harrell, who attended Juilliard in the 1930s, was Chapline’s teacher, and father of cellist Lynn Harrell, who attended the Pre-College Division at Juilliard.

The Elton John Music Scholarship (established in July 2004) has company now in Juilliard’s scholarship resources with awards contributed by two well-known performing artists. The Rolling Stones launched their 2006 world concert tour from Juilliard’s balcony overlooking Lincoln Center last May—and established the **Rolling Stones Scholarship** at Juilliard, where a music student will receive the award for four years of undergraduate study. This year Billy Joel contributed generously to the Music Advancement Program (MAP) at Juilliard, establishing the **Billy Joel Young Artist** program.

Over the next two years 72 young MAP students will receive scholarship assistance in Joel’s name.

Juilliard received a major new scholarship when the one-billionth song was downloaded on iTunes in February. The scholarship, to be awarded to one student for four years, is known as **The Alex Ostrovsky Scholarship, made possible by iTunes**. Ostrovsky, a teenager from West Bloomfield, Mich., who was the lucky downloader, won numerous prizes from Apple/iTunes, as well as the honor of having a scholarship named for him at Juilliard. Aiming for promotional as well as philanthropic impact, iTunes created the scholarship to help a future performing and recording artist afford his or her studies at Juilliard.

The **Dorothy and Jeanette Winter Scholarship**, an endowed award for music students, was established by sisters who live near Lincoln Center, and attend Juilliard concerts and recitals as often as possible. The **George L. Shields Memorial Scholarship** was endowed by the George L. Shields Foundation, with the generous inspiration of pianist Ann Schein Carlyss. The **Louis Shatanoff Scholarship**, endowed by Juilliard friends Joseph and Betty Keller in 1992, has been enriched with a gift from the Keller-Shatanoff Foundation. The Avedis Zildjian Company, which has supported an annual percussion scholarship at Juilliard since 1996, has recently endowed the award, known as the **Avedis Zildjian Percussion Scholarship**.

In celebration of Juilliard’s centennial, Montblanc established the **Montblanc Scholarship** at the School, and Blavin & Company established the **Dan and Cynthia Lufkin Scholarship**, honoring the co-chairpersons of Juilliard’s centennial gala. The **DeWitt Stern Group Scholarship** and **AXA Art Insurance Corporation Scholarship** each provides full tuition to a student for three years in the Pre-College Division at Juilliard. The Pre-College Division Parents’ Association added significant funds to the

endowed **Pre-College Parents’ Association Scholarship**, with a successful gala concert last December. The Panasonic Corporation inaugurated the **Panasonic Harmony Scholarship** to support a vocal arts student, who also has the opportunity to perform in an annual concert with the New York Symphonic Ensemble. The Fundación Luis A. Ferré, named for a distinguished former governor of Puerto Rico, established the **Luis A. Ferré Scholarship**, an award for Juilliard students who are of Puerto Rican heritage. The **Dr. Ronald D. Sugar Scholarship** was established to honor the chairman of Northrop Grumman, host of the Juilliard Orchestra’s recent centennial-tour concert at Walt Disney Hall in Los Angeles.

Many new current-fund scholarships have been contributed in tribute to Juilliard alumni and friends. Donn L. Dears endowed the **Marion L. Dears Scholarship**, in memory of his wife, a Juilliard alumna (DIP ’49, *voice*), to which friends and family contributed. The **Harry Bernstein Scholarship** was established in memory of Harry Bernstein (B.S. ’54, *dance*), who was the first male graduate of Juilliard’s Dance Division. The **Cecile E. Luft Music Scholarship** memorializes alumna Cecile Luft (DIP ’46, *piano*). The award is continuing to grow as Mrs. Luft’s granddaughter, Rebecca Noymer, has made it her bat mitzvah project to write about her grandmother’s career as a pianist and teacher, and encourage support for the scholarship. Hiroyoshi Kita, who studied percussion at Juilliard in the 1980s, is assisting Juilliard’s percussion students with the **Hiroyoshi Kita Scholarship**. Alumna Madeline Frank (B.M. ’76, M.M. ’77, *viola*) established the **Romayne Leader Frank Charitable Foundation Scholarship**, an award for viola students in her mother’s name. Family and friends of Brenda Miller Cooper (’42, *voice*) celebrated her 90th birthday in February by contributing to a voice scholarship, known as the **Brenda Miller Cooper Scholarship**. The **Philip Waron**

**Scholarship**, an award for MAP students, was established in memory of Waron, who attended Juilliard in the 1920s and had a long career in music. The **Mildred Cole Slater Scholarship**, in memory of alumna Mildred Cole Slater-Evans (DIP ’40, *voice*), will be awarded to voice students. The **William Vacchiano Award in Trumpet**, established in 1991 by alumnus Donald E. Green (M.M. ’73, *trumpet*), was enriched this year with contributions in memory of Vacchiano, who died last September.

The **Arthur Kupferman Scholarship** memorializes one of Juilliard’s most loyal friends so often in the audience in our performance halls. Richard Becker, donor of an eponymous music scholarship, contributed a second scholarship this year. Known as the **Lee Warrick Scholarship**, it pays tribute to his longtime friend, the mother of Dionne Warwick. The **Pearl Bell 88’s Scholarship** was established in memory of pianist Pearl Bell. The **Joseph A. Insalaco Memorial Scholarship** benefits trombonists studying at Juilliard, and the **Mildred Gruner Scholarship** has been established for vocal arts students. Michael Rigg, a Juilliard friend based in Chicago, contributed two new music awards: the **Marilyn M. Rigg Scholarship** in memory of his wife, and the **Michael O. Rigg Scholarship**, in his own name.

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

*Victoria Murray Brand is manager of scholarship development.*

# New Juilliard Ensemble Concludes Its Season

Continued From Page 16

also was drawn “towards greater and greater abstractions of the original motet, to the point where it became essentially unidentifiable to the listener, but still served as a tool for me to generate material for both the players and the electronics ... At the end of the piece, the curtain is raised and the motet finally makes a brief appearance.”

When planning this concert, I was especially interested to revive Milica Paranosic’s 2002 *Parabaraba*, because it highlights her extensive experience in electronics. It did not occur to me that Ryan Francis and Andrew Ford would also elect to use electronics and not tell me about it until very late in the game! Happily, the three use electronics very differently. Belgrade-born Paranosic, who teaches music technology and manages Juilliard’s Music Technology Center, describes herself as a true believer in “multi” and “mixed,” who is “very pleased that others find her music

hard to categorize.” She strongly believes in the power of “mistakes,” for she also believes that there aren’t any, and will many times let them influence her choices. While not necessarily aiming to “please” the audience, she always strives to offer an experience. To do that, she frequently reaches for unusual solutions with uncertain outcomes, hoping to surprise and be surprised herself. Her interest in “extended music” (her own term describing her tendency towards including extraneous elements in music performances) has

New Juilliard Ensemble  
 Alice Tully Hall  
 Monday, April 24, 8 p.m.

Free tickets available April 10 in the Juilliard Box Office.

made her music a natural for concert halls, galleries, theaters, clubs, and even parks—venues where her music has been heard throughout her homeland

and in the United States, Russia, the Czech Republic, Germany, France, Italy, Croatia, and Israel.

Finally, a note about Bernd Franke’s *Petrel Seascapes*, composed for the N.J.E. and premiered in 2002. Last May, when selecting it for this season, I presumed that the Vocal Arts Department would have an excellent singer to be the soloist. To give the soprano time to learn it, I scheduled it for the season’s last concert. I was correct: Vocal Arts had appropriate singers—and all of them are busy with the premiere of Lowell Liebermann’s commissioned opera *Miss Lonelyhearts*! Fortunately, Juilliard alumna Camille Zamora, who premiered *Petrel Seascapes* during her days at Juilliard, was able to fit it into her busy schedule and is delighted to be able to sing it a second time—a rare treat in the new-music world. □

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

HOUSING APPLICATIONS  
 AVAILABLE BEGINNING  
 APRIL 3

Want to live in the Meredith Willson Residence Hall for 2006-07? Pick up a housing application at the Office of Residence Life. Completed applications and the \$150 housing deposit are due by Friday, April 28, at 4:30 p.m. Housing selection will take place on May 8 and 9.

If you have any questions, please contact the Office of Residence Life at (212) 799-5000, ext. 7400, or e-mail us at [reslife@juilliard.edu](mailto:reslife@juilliard.edu).

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Deadline: Thursday, April 20

Applications are available in the Office of Academic Affairs, Room 221.

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FACULTY

In honor of Mozart’s 250th birthday, piano faculty member **Emanuel Ax** (DIP ’70, PGD ’72, *piano*) performed the Piano Concerto No. 9 in E-flat with the Berlin Philharmonic at Carnegie Hall under the baton of Simon Rattle.

**Vivian Fung** (BM ’96, MM ’97, DMA ’02, *composition*) is the composer-in-residence for the Music in the Loft Chamber Music Series in Chicago this season. In this capacity, she was commissioned to write a new work for clarinet quintet, *Miniatures*, which was premiered in November by the Maia Quartet—**Tricia Park** (BM ’98, MM ’00, *violin*), **Zoran Jakovcic** (MM ’85, PGD ’87, violin; ’92, *resident quartet*), **Elizabeth Oates** (’96, *resident quartet*), and Hannah Holman—and **John Bruce Yeh** (BM ’80, *clarinet*), clarinetist of the Chicago Symphony.

Assistant violin faculty member **Joan Kwuon** (MM ’91, *violin*) performed Mozart’s Violin Concerto No. 4 with London’s Royal Philharmonic at the Tilles Center for the Performing Arts on the C.W. Post Campus of Long Island University.

**Behzad Ranjbaran**’s (MM ’88, DMA ’92, composition) *Songs of Eternity* was performed by the Allentown Symphony Orchestra in February.

Violin and chamber music faculty member **Joel Smirnoff** (BM ’75, MM ’76, *violin*) was guest conductor with the St. Paul Chamber Orchestra in a performance of Haydn’s *Tempora Mutantur* and Mozart’s “Prague” Symphony.

**Kent Tritle** (BM ’85, MM ’88, *organ*; MM ’88, *choral conducting*) was appointed music director for the Oratorio Society of New York. Tritle led the Choir and Orchestra of St. Ignatius Loyola in a concert that included Poulenc’s *Stabat Mater* in March. The soloists included **Rachel Rosales** (MM ’86, *voice*).

STUDENTS

Master’s piano student **Michael Bukhman** received the first place award at the 2006 Corpus Christi International Competition.

Dance student **Idan Sharabi** will join Netherlands Dance Theater after graduation.

Dance student **Annika Sheaff** will join Pilobolus Dance Theater after graduation.

Organ student **Daniel Sullivan** won second prize in the the 2006 Miami International Organ Competition. □

THE JUILLIARD SCHOOL WOULD LIKE TO THANK THE FOLLOWING ORGANIZATIONS FOR THEIR GENEROUS GIFTS TO OUR 2006 GRADUATES:

Alumni Travel Benefits	Equinox Jazz Times	Local 802 American Federation of Musicians
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Cosi	Liberty Mutual	Nelnet
Dance Magazine		
Danskin		

CALENDAR OF EVENTS

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

Continued From Page 28

**Wednesday, May 3**  
WEDNESDAYS AT ONE  
Lab Orchestra  
Alice Tully Hall, 1 PM

ANDREW LENHART,  
COLLABORATIVE PIANO  
Paul Hall, 4 PM

DMITRY LUKIN, VIOLIN  
Morse Hall, 4 PM

JAMES T. SHIELDS, CLARINET  
Paul Hall, 6 PM

MEI CHING HUANG, VIOLIN  
Morse Hall, 6 PM

YASUSHI NAKAMURA, JAZZ BASS  
Morse Hall, 8 PM

WOODWIND QUINTET SEMINAR  
RECITAL  
Paul Hall, 8 PM

**Thursday, May 4**  
ERNESTINE GUZMAN, SOPRANO  
Paul Hall, 4 PM

LIEDERABEND  
Paul Hall, 6 PM

STANICHKA DIMITROVA, VIOLIN  
Paul Hall, 8 PM

\* AMERICAN BRASS QUINTET  
45th ANNIVERSARY  
Daniel Saidenberg Faculty Recital Series  
❖ TOWER Copperwave\*  
and other works  
Peter Jay Sharp Theater, 8 PM  
Free tickets required; available April 20 at the Juilliard Box Office.

HAMPTON CELLO STUDIO RECITAL  
Morse Hall, 8 PM

**Friday, May 5**  
DAVID SALSBERY FRY, VOICE  
Paul Hall, 4 PM

RITA MITSEL, OBOE  
Morse Hall, 4 PM

FERRIS ALLEN, BARITONE  
Morse Hall, 6 PM

YEWON LEE, COLLABORATIVE PIANO  
“Operatic Inspirations”  
Paul Hall, 6 PM

ROB KNOPPER AND BRIAN  
FLESCHER, PERCUSSION  
Room 309, 6 PM

STEPHANIE MATTHEWS, VIOLIN  
Morse Hall, 8 PM

JENNIFER ZETLAN, SOPRANO  
Paul Hall, 8 PM

**Saturday, May 6**  
PRE-COLLEGE CHAMBER ORCHESTRA  
Julien Benichou, Conductor  
Peter Jay Sharp Theater, 6 PM

ALEX LIPOWSKI, JACOB NISSLY,  
AND MICHAEL CATERISANO,  
PERCUSSION  
Room 309, 8 PM

KAREN OUZOUNIAN, CELLO  
Peter Jay Sharp Theater, 8:30 PM

SASHA COOKE, MEZZO SOPRANO  
Paul Hall, 8:30 PM

**Monday, May 8**  
KEATS DIEFFENBACH, VIOLIN  
Paul Hall, 8 PM

**Tuesday, May 9**  
VOCAL ARTS HONORS RECITAL  
Alice Tully Hall, 8 PM  
Free tickets required; available April 25 at the Juilliard Box Office.

**Wednesday, May 10**  
WEDNESDAYS AT ONE  
Pre-College Chamber Music  
Alice Tully Hall, 1 PM

**Thursday, May 11**  
JEFFREY HOLBROOK, TRUMPET  
Morse Hall, 8 PM

**Friday, May 12**  
CLARA LEE, CELLO  
Paul Hall, 7 PM

CHRISTOPHER GROSS, CELLO  
Morse Hall, 8 PM

**Saturday, May 13**  
PALA GARCIA, VIOLIN  
Morse Hall, 8:30 PM

ISABEL LEONARD, MEZZO SOPRANO  
Paul Hall, 8:30 PM

JUSTIN BROWN, BASSOON  
Room 309, 8:30 PM

**Monday, May 15**  
AN EVENING OF FORTEPIANO MUSIC  
Morse Hall, 6 PM

JASMINE CHOI, FLUTE  
Paul Hall, 6 PM

KEUNA LEE, COLLABORATIVE PIANO  
Paul Hall, 8 PM

PATRICK DOANE, VIOLIN  
Morse Hall, 8 PM

**Tuesday, May 16**  
MATTHEW ODELL, COLLABORATIVE PIANO  
Morse Hall, 4 PM

BRENDA RAE KLINKERT, SOPRANO  
Paul Hall, 4 PM

ITALIAN VOCAL LITERATURE CLASS  
RECITAL  
Paul Hall, 6 PM

NICOLE BRUBAKER, HARP  
Morse Hall, 6 PM

MICHELLE HACHE, SOPRANO  
Paul Hall, 8 PM

CLAUDE CHEW, VIOLA  
Morse Hall, 8 PM

THIRD-YEAR DRAMA PRODUCTION  
SHAKESPEARE *Pericles*  
Directed by Timothy Douglas  
Drama Theater, 8 PM  
Free tickets required; available at 5 p.m. on May 2 at the Juilliard Box Office.

**Wednesday, May 17**  
ELSPETH POOLE, CELLO  
Paul Hall, 8 PM

THIRD-YEAR DRAMA PRODUCTION  
SHAKESPEARE *Pericles*  
Drama Theater, 8 PM; see May 16.

**Thursday, May 18**  
JULIANE SABINE FRICK, CELLO  
Paul Hall, 4 PM

SINGING IN FRENCH  
Paul Hall, 6 PM

**Friday, May 19**  
JEAN-PAUL BJORLIN, TENOR  
Paul Hall, 4 PM

NICHOLAS RECUBER, DOUBLE BASS  
Paul Hall, 6 PM

YOU-YOUNG KIM, VIOLA  
Morse Hall, 6 PM

HYE-RI JANG, CELLO  
Paul Hall, 8 PM

ULYSSES OWENS, PERCUSSION  
Morse Hall, 8 PM

CHOREOGRAPHIC HONORS  
Peter Jay Sharp Theater, 8 PM

**Saturday, May 20**  
CHOREOGRAPHIC HONORS  
Peter Jay Sharp Theater, 8 PM

THIRD-YEAR DRAMA PRODUCTION  
SHAKESPEARE *Pericles*  
Drama Theater, 8 PM; see May 16.

JUNG-MIN SHIN, VIOLIN  
Paul Hall, 8:30 PM

OFRA YITZHAKI, PIANO  
Morse Hall, 8:30 PM

**Sunday, May 21**  
THIRD-YEAR DRAMA PRODUCTION  
SHAKESPEARE *Pericles*  
Drama Theater, 8 PM; see May 16.

**Monday, May 22**  
NOAM SIVAN, COMPOSITION  
Paul Hall, 8 PM

SENIOR DANCE SHOWCASE  
Peter Jay Sharp Theater, 8 PM  
*Standby admission only*

**Tuesday, May 23**  
DUO MANGO  
Chelsea Chen, Organ; Arielle, Harp  
Paul Hall, 8 PM

**Thursday, May 25**  
\* COMMENCEMENT CONCERT  
Juilliard Orchestra  
James DePreist, Conductor  
❖ BRYANT *Alchemy in Silent Spaces*  
and works by Adler, Mozart, and Lutoslawski  
Alice Tully Hall, 8 PM  
Limited free tickets required; available May 11 at the Juilliard Box Office.

**Friday, May 26**  
JSQ Seminar Recital  
Paul Hall, 3:30 & 7:30 PM

**Saturday, May 27**  
PRE-COLLEGE SYMPHONY  
Ki-Sun Sung, Conductor  
Peter Jay Sharp Theater, 1 PM

PRE-COLLEGE ORCHESTRA  
Adam Glaser, Conductor  
Peter Jay Sharp Theater, 8 PM



## FOCUS by Greta Berman ON ART

# Edvard Munch and His Soulful Dance of Life

THE largest and most important Edvard Munch retrospective in nearly three decades has just opened at the Museum of Modern Art. It is not to be missed.

The handsome installation ingeniously frames Munch's 1899-1900 painting, *The Dance of Life*, in the exhibit's entrance doorway. This is an appropriate introduction to an artist whose work sums up much of art history of the 19th century while simultaneously launching that of the 20th. Indeed, this painting is comparable in its broad, theoretical statement to such existential cycles as Rodin's *Gates of Hell* (1880-1917), Gauguin's *Where Do We Come From? Who Are We? Where are We Going?* (1897), and to *Eurhythmy* (1895), the work of the Swiss Symbolist, Fernand Hodler. In a sense, it represents the other side of the better known *Dance of Death*, a theme going back to medieval times and perhaps not coincidentally the title of a play by the Swedish playwright August Strindberg, which appeared in the same year as Munch's painting (1900).

Using this work as a fulcrum, you cannot fail to notice as you go through the show that the Norwegian artist's work encompasses Realism, Impressionism, Post-Impressionism, and Art Nouveau. Like Van Gogh (born 10 years before him and dead by 1890), Munch propels art from Romanticism and Naturalism to the full-blown Expressionism of the 20th century.

Munch's biography goes far to explicate his art. Born in 1863, on a farm outside Oslo (then Kristiania), he lost both his mother and his beloved sister at an early age. His life continued to be plagued by tragedies, some unavoidable, others self-inflicted; repeated themes in his paintings include anxiety, despair, melancholy, pain, separation, unrequited love, jealousy, sickness, and death.

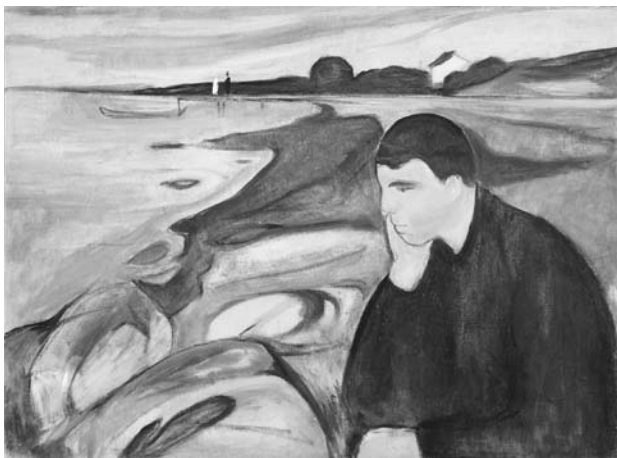
So why does this massive dose of emotional pain not depress us? Perhaps it is because of the honesty and openness with which the artist portrays the human condition. Like a musician singing the blues, Munch pours out his soul in paint. Mastering technique, knowledge, and history, he expresses and exposes our vulnerability.

In the current exhibition, we see Munch's paintings and prints evolve from expressions of loneliness, through attempts at fusion by means of sex, religion, and nature, and back to loneliness. For Munch all these emotions and states are linked together. As he once stated regarding sexual impulses, we "lose ourselves" in the act and are not individuals, but links in a chain of human existence.

"People should understand," he said, "the sacred, awesome truth involved, and they should remove their hats as in church."

In his earliest paintings made during the 1880s, he depicts several claustrophobic, gray, monochromatic, bourgeois interiors. A painting of

*Cloud* (1890), *Despair* (1892), *Melancholy* (1891-92), and of course, *The Scream* (painted in 1893, and recreated in lithographs in 1895) are all variations of this trope. The universality of the lone person looking out at nature was emblematic of Romanticism, especially in the north-



**Clockwise from above: *Melancholy* (1891), oil on canvas, private collection; *The Dance of Life* (1899-1900), oil on canvas, The National Museum of Art, Architecture and Design/National Gallery, Norway; *Self-Portrait: Between the Clock and the Bed* (1940-42), oil on canvas, Munch Museum, Oslo. Photos © 2006 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York.**

1889 marks a turning point; *Summer Night/Inger on the Beach* borrows Art Nouveau forms, referring back to the French Symbolist painter, Pierre Puvis de Chavannes, as well as to Norway's own neo-Romantic artists, and moves towards his later, more psychologically complex works. In fact, it previews the 1893 *Summer Night's Dream* (*The Voice*), which Munch placed prominently in his *Frieze of Life*, a changing series of paintings the artist developed over a number of years. Here, a lone woman clad in white gazes out ecstatically (at whom?). Her columnar, simplified body echoes the bold forms of trees and a stream of moonlight reflected on water. Two vaguely delineated eyes stare out from the forest, and two tiny figures can be seen in a boat in the distance. It is an eerie and suggestive picture.

Munch often portrays someone brooding out over nature. *Night in St.*



ern countries (think of Caspar David Friedrich in Germany). When I lived in Sweden, the first word I learned was "grubbla," translated as "to brood or ruminate." But this term seems to me specific to Scandinavian countries, where you see only darkness for most of the year (until summer brings the midnight sun). For Munch this reached its culmination in the infamous *Scream*, where the subject is not only alone, but seized by nightmarish, incomprehensible anxiety, sensing all of nature conspiring against him.

*The Kiss*, painted several times and made into woodcuts and lithographs, seems at first an ecstatic, positive depiction of a love relationship between a man and a woman. But Strindberg saw it as "the fusion of two beings, one of which in the form of a carp, seems to be about to swallow the larger after the manner of vermin, microbes, vampires and women ..." And Munch's friend, Stanislaw

Przybyszewski, deemed it "repulsive."

However, Munch's relationships with both Strindberg and Przybyszewski were marked by ambivalence and jealousy. In fact, both Munch and Strindberg (himself a painter, as well as playwright, novelist, and art critic) painted versions of *Jealousy* only two years apart (Strindberg's in 1893 and Munch's in 1895)—very different from each other. (Ironically, Strindberg's painting, like Munch's *Scream* and *Madonna*, was just reported stolen from the Strindbergmuseet in Stockholm by *The New York Times*.)

Munch's subjects often included women—objects of love, repulsion, or both. His "Madonnas" were heretical and certainly unusual. It should be noted, however, that one painting generally known as *Vampire* had as its original title, *Love and Pain*. In this case, the title was thrust upon the artist. Although hurt, yearning, and always searching, Munch was never a misogynist.

Throughout his career, he, like Van Gogh, made numerous self-portraits at varying ages. The last one in the exhibition, *Between the Clock and the Bed*, is heart-rending, as the aged master stands between the eponymous objects, knowing that his life will soon be over. Most of the late years—represented in the last rooms in the exhibition—were filled with health and vitality. Ironically, though, Munch's late paintings are less interesting artistically than his early, groundbreaking work.

To return to *The Dance of Life*, the composition works like a clock (or sundial); the column of moonlight can be said to represent the hands. Variations of the same woman

and man swirl around, from white/innocence and youth, through red/sexuality, to black/old age and death. The cycle is ineluctable, inevitable, like the ticking of the clock, or the links in a chain. Munch outlined frenetically, as did Van Gogh, his spiritual brother. Clinging to sanity, they both fought against madness. Indeed, Munch's entire *oeuvre* cries out against loneliness; he is willing to join in the dance of life, even if it must end in death.

"Edvard Munch: The Modern Life of the Soul" runs through May 8. The Museum of Modern Art is at 11 West 53rd Street. Hours are Wednesday-Monday, 10:30 a.m.-5:30 p.m.; Friday, 10:30 a.m.-8 p.m. The museum is closed on Tuesday. Look on MoMA's Web site for many fascinating films and programs associated with the exhibition. □



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

# ALUMNI NEWS

## DANCE

### 2000s

**Marcus Bellamy** ('05) will appear in *Tarzan, the Musical* on Broadway starting in May.

**Luke Wiley** (BFA '05) performed at the Kitchen in February in works by Trajal Harrell and Karen Bernard and at the Merce Cunningham Studio in *More*, created by MaryAlice White, Tommy Noonan, Rama Gottfried, and Ryan S. Lemke, in March.

**Kristen Elizabeth Weiser** (BFA '04), a member of Cedar Lake Contemporary Ballet, and **Banning Roberts** (BFA '02), a member of Cullberg Ballet in Sweden, were featured in the March issue of *Dance* magazine.

**Grasan Kingsberry** (BFA '03) and **Bahijah Sayyed-Gaines** (BFA '95) can be seen in *The Color Purple*, which opened on Broadway in December.

**Jane Sato** (BFA '03) is dancing with Pascal Rioult Dance Theater. **Joyce Herring** (BFA '75) is associate artistic director and dancer; other dancers include **Posy (Rosalind) Knight** (BFA '02) and **Robert Robinson** (BFA '05).

**Clyde Archer** (BFA '01) and **Luis Rodriguez** (BFA '02) joined the Cullberg Ballet in Sweden, where **Banning Roberts** (BFA '02) and **Jermaine Spivey** (BFA '00) are members.

**Elisa Clark** (BFA '01) has left Battleworks and joined Mark Morris Dance Group.

**Darrell Grand Moultrie** (BFA '00) is starring as Sammy Davis Jr. in the new musical, *Mr. Bojangles: The Ultimate Entertainer*, at the Mohegan Sun in Uncasville, Conn.

**Nicholas Villeneuve** ('00) joined Ballet Hispanico, where **Rodney Hamilton** (BFA '03) and **Iyun Harrison** (BFA '99) are members.

### 1990s

**Asha Thomas** (BFA '99), a member of Alvin Ailey American Dance Theater, was featured in an article about the troupe in *Dance* magazine's March issue.

**Charlotte Griffin** (BFA '97) and **Adam Hougland** (BFA '99) are creating new work this summer at the Yard in Martha's Vineyard. Griffen is one of four choreographers participating in the Bessie Schönberg Choreographers Residency, and Hougland is choreographing for Patricia Nanon's residency.

**Jason McDole** (BFA '97) performed in Twyla Tharp's new show, *The Times They Are A-Changin'*, in February and March at the Old Globe Theater in San Diego.

**Trey Gillen** (BFA '96) is currently appearing in New York City Opera's production of *The Most Happy Fella* at New York State Theater.



The tale of Hansel and Gretel, with music by SaReel Project and choreography by Otis Cook and **Faith Pilger** (BFA '95), was performed at Fairfield University's Wein Theater in Newton, Conn., in February.

Jeanne Ruddy Dance performs its sixth

season, April 18-22, at the Performance Garage in Philadelphia, which will feature premieres by **Robert Battle** (BFA '94) and former faculty member Jeanne Ruddy and works by Mark Dendy, **Peter Sparling** (BFA '73), and Zvi Gotheiner.

**Rebecca Lazier** (BFA '90) was faculty choreographer for the Annual Princeton Dance Festival in February at the Roger S. Berlind Theater.

### 1980s

The Wally Cardona Quartet, with artistic director **Wally Cardona** (BFA '89) and member dancer **Kana Kimura** (BFA '05), performed Cardona's *Everywhere* at the Brooklyn Academy of Music's Next Wave Festival in December.

Everett Dance Theater, with dancer **Rachael Jungels** (BFA '86), premiered its newest work, *Home Movies*, in January at the Zero Arrow Theater in Boston.

### 1960s

**Mary Barnett** (DIP '65) recently taught dance classes for public school teachers in connection with Alvin Ailey American Dance Theater's arts in education program. She will next conduct master classes in Capetown, South Africa.

The Arizona Theater Company presented *Crowns* by Regina Taylor, choreographed by **Mercedes Ellington** (BS '60), in January and February.

**Dudley Williams** ('60) will be featured in *PARADIGMcabaret* at Symphony Space on April 20-22.

## DRAMA

### 2000s

**Michael Urie** (Group 32) and **Julie Jesneck** (Group 32) appeared in *Phenomenon* at New York's Here Theater in March. The production was written by Gordon Cox, directed by Alyse Rothman, with music by **Lance Horne** (BM '00, MM '02, *composition*).

**Frank Harts** (Group 31) and his company Stemsel Bros. Entertainment will compose music for the three-hour documentary *Dance School* (Eye Opener Productions). It profiles Juilliard's 2004 senior dance class.

### 1990s

**Matt Daniels** (Group 25) appeared as Bolingbroke in Milwaukee Shakespeare's production of *Richard II*, directed by Alec Wild, in March. He previously played Petruchio in *The Taming of the Shrew* there in November 2005.

*My Name Is Rachel Corrie*, starring **Megan Dodds** (Group 24) and directed by Alan Rickman, has transferred to the Playhouse Theatre on London's West End.

**Carrie Preston** (Group 23) can be seen in the Oscar-nominated film *Transamerica*, playing Felicity Huffman's sister. She was the female lead in the feature film *Lovely by Surprise*, excerpts of which can be seen at lovelybysurprise.com. Preston was a guest star in the final episode of Fox's series *Arrested Development*. She will appear in the Broadway production of *Festen* with **Michael Hayden** (Group 21), **CJ Wilson** (Group 23), and **Steven Kunken** (Group 26). *29th and Gay*, which Preston directed and **James Vasquez** (Group 23) wrote, was just acquired by TLA Releasing and will be soon be out on DVD.

**Douglas Harmsen** (Group 20) performed the role of Jack Worthing in Oscar Wilde's *The Importance of Being Earnest* at Pittsburgh Public Theater in February.

### 1980s

**Elizabeth McGovern**'s (Group 12) latest movie is *The Truth*, an independent film directed by George Milton from a

script he co-wrote with Mark Tilton.

### 1970s



**Casey Biggs** (Group 6) directed *The Three Musketeers* for the Acting Company this season and *Three Sisters* for Virginia Commonwealth University. He starred in the pilot *Inconceivable* last season on NBC. He teaches first-year directing at the New School, as well.

**Mandy Patinkin** (Group 5) gave two sold-out concerts with Paul Ford at the Scottsdale (Ariz.) Center for the Performing Arts.

**Linda Alper** (Group 4) and **Michael Elich** (Group 13) are appearing as Edith Frank and Alfred Dussel in Wendy Kesselman's adaptation of *The Diary of Anne Frank* at the Oregon Shakespeare Festival, directed by James Edmondson.

**Patti LuPone** (Group 1) and **Audra McDonald** (BM '93, *voice*) will appear in a production of Bertolt Brecht and Kurt Weill's opera *The Rise and Fall of the City of Mahagonny* at L.A. Opera in 2007, directed by John Doyle.

## MUSIC

### 2000s

**Zachary A. Cohen** (BM '05, *double bass*) has been appointed principal bass of the Milwaukee Symphony Orchestra, led by **Andreas Delfs** (MM '86, *orchestral conducting*).

**Jonathan Schiffman** (MM '03, *orchestral conducting*) made his subscription concert debut with the National Orchestra of France in February, conducting the European premiere of Wolfgang Rihm's Double Concerto for Viola and Clarinet at the Théâtre de Champs-Élysées in Paris.

Michael Christie led the Brooklyn Philharmonic and soloists **Hanan Alattar** (MM '02, *voice*; AD '04, *opera studies*), Daniel Taylor, and Stephen Powell in a program of music by Stravinsky, Orff, and **Philip Glass** (DIP '60, MS '62, *composition*). Music by Glass and Daniel Bernard Roumain was presented at the New Jersey Performing Arts Center in March.

**Jonathan Brown** (MM '00, *viola*) performed at the New School in January as a member of the Cuarteto Casals.

**E. Samuel Fischer** (MM '00, *violin*), **Victor Lawrence** (BM '90, *cello*), and **Mark Robertson** (MM '94, *violin*) will perform with Grammy award-winning pianist Billy Childs at Merkin Hall on June 24.

### 1990s

**Arash Amini** (MM '99, '00, *cello*) and pianist Barbara Podgurski performed a recital in homage to Pablo Casals and Emanuel Feuermann in February at David Greer Concert Hall in New York.

**Jens Georg Bachmann** (ACT '99, *orchestral conducting*) conducted the Boston Symphony Orchestra and soloist **Andreas Haefliger** (BM '84, MM '85, *piano*) in four subscription concerts in October. The program included works by Weber, Schumann, and Mendelssohn.



Soprano **Sarah Wolfson** (BM '99, MM '01, *voice*) performs the role of Young Jane/Aeola in the premiere of Wallace Shawn and Allen Shawn's play/opera *The Music Teacher* by the New Group at the Minetta Lane Theater through April 9. Also in the cast is soprano **Kristin Knutson** (BM '04, *voice*).

Musicians of the Four Seasons Chamber Music Festival performed at Weill Recital Hall in February. **Ara Gregorian** (BM '95, MM '97, *violin*) is the artistic director; **Zvi Plessner** (CRT '93, *cello*) and **Xiao-Dong Wang** (BM '92, MM '94, *violin*) were among the musicians.

In March, soprano **Arianna Zukerman** (BM '95, *voice*) made her New York City Opera debut singing Tisiphone/Charito and Aphrodite in the New York premiere of Mark Adamo's opera *Lysistrata*, directed by Drama Division Richard Rodgers Director Michael Kahn.

**Miranda Cuckson** (BM '94, *violin*), **Joanna Chao** (BM '93, MM '94, *piano*), and the Argento Chamber Ensemble, conducted by Michel Galante, performed Alban Berg's Chamber Concerto for violin, piano, and 13 wind instruments and works by Friedrich Cerha in February at Weill Hall.

**Paul Stetsenko** (MM '94, DMA '00, *organ*) will conduct the Westminster Choir and Orchestra in Mozart's Requiem as well as play Mozart's Piano Concerto No. 20 with Deke Polifka, conductor, on April 9 at Westminster Church in Alexandria, Va.

**Audra McDonald** (BM '93, *voice*) co-stars in *The Bedford Diaries*, a new drama on the WB Network.

The Nietzsche Ensemble, which includes **Yen Yu** (BM '90, *violin*), performed a premiere by **Beata Moon** (BM '90, *piano*), as well as works by Faye-Ellen Silverman, **Joyce Hope Suskind** ('49, *voice*), Joelle Wallach, Mira J. Spektor, and Joyce Ellin Orenstein. The concert at Greenwich House Music School was in March.

### 1980s

**Timothy Ying** (BM '87, *violin*) and **David Ying** (BM '85, MM 86, *cello*), as members of the Ying Quartet, were awarded the 2006 Grammy Award in the Classical Crossover category for *4 + Four* (Telarc), the quartet's collaboration with the Turtle Island Quartet. Another recent release, *The Ying Quartet Play Lifemusic* (Quartz), featuring commissions from Paquito D'Rivera, Carter Pann, Kevin Puts, and Michael Torke, was named an Editor's Choice by *Gramophone* magazine.

**Andrew Cooperstock** (MM '83, *piano*) and violinist William Terwilliger will perform throughout China, Korea, Japan, and Eastern Russia on a major tour this April and May, including a performance of the Mendelssohn Double Concerto in Guangxi, with guest conductor **Andrew Thomas** (MM '70, DMA '73, *composition*), director of Juilliard's Pre-College Division. Cooperstock and Terwilliger's newest CD, with guest cellist Andrés Díaz, features chamber works by Paul Schoenfield. In January, the two were featured panelists at the Chamber Music America conference in New York.

The premiere of **Edgar Grana**'s (MM '83, *composition*) Second String Quartet is to be given on April 23 in Rome's Sagrestia del Borromini in the Basilica di Sant'Agnese in Agone.

**Rich Ridenour** (BM '82, MM '82, *piano*) performed with the San Antonio Symphony Pops in January.

**Frank Lopardo** ('81, *voice*) and **Greer Grimsley** ('80, *voice/opera*) were soloists in Verdi's Requiem with the Atlanta Symphony Orchestra at Carnegie Hall, led by Robert Spano.

**Sara Davis Buechner** (BM '80, MM '81, *piano*) was the subject of a feature article in the January issue of the Canadian magazine *MacLeans*. In February, her CD of music by Rudolf Friml was reviewed in *Pianist* magazine. The disk has also been reviewed in *The*

*Alumni News* is compiled and edited by Lisa Yelon. Submit recent news by e-mail to: [journal@juilliard.edu](mailto:journal@juilliard.edu) with "alumni news" in the subject heading. 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](mailto:alumni@juilliard.edu).

ALUMNI  
REFLECTIONS

PIANIST, faculty member, and Juilliard alumnus **Emanuel Ax** is a seven-time Grammy Award-winning artist with an international career that has brought acclaim in equal measure for his orchestral, chamber, and recital performances. Born in Lvov, Poland, Ax and his family migrated to Canada in 1959 when he was just 10 years old. Two years later, the family moved to New York, where Ax has been reaching new heights ever since. Studying at Juilliard, he was highly influenced by his teacher, Mieczyslaw Munz. Ax is known for his brilliant technique and poetic lyricism, all of which can be heard in his many recordings for RCA and, since 1987, exclusively for Sony Classical. He has performed with many artists, including Jaime Laredo, Cho-Liang Lin, Peter Serkin, Isaac Stern, Young Uck Kim, and Yo-Yo Ma, whose collaborative recordings won several Grammys. Ax has also earned many awards since the age of 25, including the Rubinstein Competition in 1974, the Michaels Award of Young Concert Artists in 1975, and the Avery Fisher Prize in 1979.

Ax's wife, pianist **Yoko Nozaki Ax**, is also an accomplished chamber musician. Born in Tokyo, she attended the Toho School of Music prior to her family's move to the United States when she was 12. She entered Juilliard in 1966, won the Concert Artists Guild Award in 1970, and made her New York debut in 1972. She has been featured at the Mostly Mozart, Ravinia, Ojai, Blossom, and Tanglewood Festivals. Nozaki Ax has also been a featured soloist with the Brandenburg Ensemble and, like her husband, is a featured guest artist of the Chamber Music Society of Lincoln Center. In addition to her work as a performer, she is the director of the Music Plant, a Japanese-based label.

In the wake of their acclaimed duo-piano concert at Carnegie Hall in 1996, Ax and Nozaki have performed together as part of the Distinguished Artist Series at the 92nd Street Y and the Metropolitan Museum of Art, and have been duo-soloists with the symphony orchestras of St. Louis, Minnesota, Detroit, and Cleveland. They currently live in New York with their two children, Joseph and Sarah. Emanuel and Yoko graciously agreed to answer a few questions about their days at Juilliard.

What do you recall about your student days at Juilliard?

YOKO: I look back on my years at Juilliard with a mixture of happy feelings and a certain amount of regret. Having come to New York from my sheltered family life at age 18, I was fairly insecure and attached myself to a group of friends who were intent on having a good time but were not focused on their studies. So I feel I wasted a couple of important years instead of taking advantage of what Juilliard had to offer. Things got better after meeting my future husband, who was talented, focused, and liked hard work. He is still the same way.

EMANUEL: Juilliard is not like a regular college, but perhaps more like schools in England such as Oxford or Cambridge, where you've already decided what field you're going into. You go there in order to train in very specific areas, and probably not to discover which areas you'll be interested in—although that may happen. I think of it as the place that allows you to become



Yoko and Emanuel Ax

more of what you are, more of what you'd like to be. For me, the defining thing about Juilliard is that you make lifelong friends. There are so many people we went to school with whom we're in touch with every day.

What teacher at Juilliard made the largest impact on you?

YOKO AND EMANUEL: Outside of our major teachers, Irwin Freundlich and Mieczyslaw Munz, Felix Galimir, our chamber music teacher, made the biggest impact on both of us. He taught us for many years, and we learned a really important thing: how important it is to listen all the time as you play. Listening carefully is the way to improve yourself.

What would you say to a prospective student who wasn't sure about attending?

YOKO: I would probably say that unless you are absolutely certain, you should think about another place. Juilliard can be very scary at the beginning, and also New York can be intimidating—although after a while, I think both the city and the School are wonderful.

If you could go back in time and change one thing about your years at Juilliard, what would it be?

YOKO: I think I would attend many more concerts than I did because I feel that hearing other musicians, especially great pianists, is the best way to learn and to improve.

EMANUEL: I guess I would have liked to live on my own, rather than at home. That really was not possible, because of money—we were lucky to be living in New York as a family—but I missed a lot of the fun one could have living as a college student. I think especially now, with the residence hall in the Rose Building, Juilliard is a really great place for a music education, and not only for performers. □

*New York Times*, *Chicago Tribune*, *La Presse*, WNYC radio, and *The Juilliard Journal*, and has been selected as feature of the week on Washington's WGMS classical radio station. Buechner will perform at the Guelph Spring Festival in April and at the National Gallery of Art in Washington.

**Nadja Salerno-Sonnenberg** (DIP '80, *violin*) performed with the Springfield (Mass.) Symphony Orchestra in January.

**Antoine Zemor** (MM '80, DMA '85, *piano*) gave a recital at the Greenwich House Music School in March.

The **Sean Grace** (Pre-College) Band performed with jazz flutist Dave Valentin at the Ace of Clubs in New York in January.

1970s

**Diane Bruce** (BM '78, MM '79, *violin*), Andrew Bolotowski, Jayn Rosenfeld, Williams Anderson, and Mary Hurlbut performed works by Frank Wigglesworth in January at Renee Weiler Recital Hall in New York.

The Greenwich (Conn.) Symphony Orchestra has commissioned **Larry Spivack** (MM '77, *percussion*) to compose a Double Concertino for Timpani and Percussion. The piece will be performed in April with Spivack and **Glenn Rhian** (MM '81, *percussion*) as soloists.

**Victoria Bond** (MM '75, DMA '77, *orchestral conducting*) was commissioned by the Associazione Culturale Amici del Convitto Nazionale Vittorio Emanuele di Arezzo to compose a work about Guido d'Arezzo, the man credited with inventing music notation. It will premiere in Arezzo, Italy, in December 2006. The Indianapolis Chamber Orchestra has called on Bond to compose three works for its Young Peoples' Concerts. These will premiere in June, July, and August. She has received a commission from Fontana Chamber Arts to compose a work for two clarinets, erhu, and pipa. The work, *Bridges*, will feature Chicago Symphony Orchestra's clarinetist, **John Bruce Yeh** (BM '80, *clarinet*), his wife Theresa Reilly, Yang Wei, and Betti Xiang. It will receive its premiere on September 12 in Kalamazoo, Mich.

**Judith Shatin's** (MM '74, *composition*) *For the Birds*, scored for amplified cello and electronics made from bird song, will be performed by cellist Madeleine Shapiro at the New York Museum for Art and Design on April 20. Shatin will be in residence at the Seal Bay Festival and at the Pittsburgh Jewish Music Festival this summer. The latter has commissioned a piece for shofar, brass ensemble, and percussion.

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

**Yo-Yo Ma** ('72, *cello*) and **John Williams** ('55, *composition*) were guests on NBC's *Tonight Show With Jay Leno* in February, performing an excerpt from Williams's score for the film *Memoirs of a Geisha*.

In October, **Edmund Battersby** (BM '71, MM '75, *piano*) played at the Music Center at Strathmore and the Library of Congress in Washington with the Vermeer String Quartet. He will give two weeks of master classes at the University of Leipzig in August 2006. Battersby will direct and teach the Artur Balsam Piano and String Ensemble Classes of the Jacobs School of

Music, Indiana University, Bloomington, in May with Juilliard faculty member **Earl Carlyss** (BS '64, MS '64, *violin*).

**Wilfredo Degláns** (BM '71, MM '72, *violin*) will be performing works by Brahms, Ravel, and Handel-Halvorsen at Merkin Concert Hall on April 4. He was recently appointed concertmaster of the Miami Symphony Orchestra.

**Robert Sirota's** (Pre-College) *A Sinner's Diary* was performed at Paul Hall in March by daughter Nadia Sirota, a current master's student in viola, and other Juilliard students. The American String Quartet will perform his *Triptych* on April 2 at Manhattan School of Music. *Remembrance* will be performed by the Manhattan School of Music Contemporary Ensemble on April 24.

**J. Reilly Lewis** (MS '69, DMA '77, *organ*) led the Cathedral Choral Society of Washington in a program of Bach and Orff in March. On April 4, he will lead a community sing-along of Mozart's Requiem at the National Cathedral.

**Misha Dichter** (BS '68, *piano*) and **Cipa Dichter** (BM '68, *piano*) celebrated Mozart's 250th birthday with a concert of selections from their latest CD in January at the Kennedy Center for the Performing Arts.

**Daniel Sher** (MS '67, *piano*) has been named president of the National Association of Schools of Music.

**Phyllis Lehrer** (MS '63, *piano*) and Ena Bronstein Barton gave a piano master class and recital at the Greenwich House Music School in January.

**George Fischhoff's** (BS '60, *piano*) new musical *Gauguin/Savage Light* opens on Broadway at the Studio Theater on April 25. Fischhoff was a songwriter of hits in the 1960s, including "Lazy Day" and "98.6."

1950s

**Harold Jones** (DIP '59, *flute*) led the Antara Ensemble in a concert at Saint Peter's Lutheran Church that included the premiere of William Zinn's *The Ghost of Beethoven*. Antara also performed Bach's Concerto No. 1 in A Minor, which featured **Mioi Takeda** (MM '90, *violin*) as soloist.

**Neil Sedaka** ('58, *piano*) performed with the Pittsburgh Symphony Pops at Heinz Hall in January.

In January, **William Cooper** (BS '57, *piano*) gave a solo recital in the Singletary Center for the Arts at University of Kentucky. Included on the program were Beethoven's "Waldstein" Sonata, Bartok's Improvisations, Op. 20, and Liszt's B-Minor Sonata and *Rigoletto Fantasy*. Cooper accompanies numerous recitals in the Lexington area.

**Russell Oberlin** (DIP '51, *voice*) is featured on a Video Artists International DVD titled *Russell Oberlin, America's Legendary Countertenor*. The disk includes two half-hour television programs from 1960 and '61 and a recent interview with Oberlin.

**David Labovitz** (DIP '50, PGD '52, *piano*) led the Choral Symphony Society in Bach's Cantata No. 90 and three motets in March at Christ and St. Stephen's Church in New York.

1940s

**Ned Rorem** (BS '46, MS '48, *composition*) was nominated for a Grammy Award in the best classical contemporary composition category for *Nine Episodes for Four Players*. □

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CALENDAR  
OF EVENTS

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

**Saturday, April 1**  
CHELSEA CHEN, ORGAN  
Paul Hall, 8:30 PM

CHARLOTTE DOBBS, SOPRANO  
Morse Hall, 8:30 PM

**Monday, April 3**  
CELEBRATING 100 YEARS  
The Juilliard School: Celebrating 100 Years  
Featuring Emanuel Ax, Renée Fleming, Victor L. Goines, Wycliffe Gordon, Kevin Kline, Wynton Marsalis, Peng Peng, Itzhak Perlman, Leontyne Price, Andrea Quinn, and John Williams. Broadcast on *Live From Lincoln Center*.

**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

SEAN RILEY, VIOLIN, AND  
CHRISTINA MCGANN, VIOLA  
Morse Hall, 8 PM

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

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

KEIKO TOKUNAGA, VIOLIN, AND  
JOEL AYAU, COLLABORATIVE PIANO  
Morse Hall, 4 PM

RUSSIAN DICTION CLASS RECITAL  
Paul Hall, 6 PM

JUILLIARD SYMPHONY  
Hugh Wolff, Conductor; Timothy Fallon, Tenor; Kevin Rivard, Horn  
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**  
SOO-YOUNG KIM, VIOLIN, AND  
ESTHER KEEL, PIANO  
Morse Hall, 4 PM

CHRISTOPHER HOPKINS AND  
JONAH THOMAS, CELLI  
Morse Hall, 6 PM

SONATENABEND  
Paul Hall, 6 PM

ESME ALLEN-CREIGHTON, VIOLA  
Paul Hall, 8 PM

ANDREW GUTAUSKAS, SAXOPHONE  
Morse Hall, 8 PM

\* CINEMA SERENADES  
Juilliard Choral Union  
Judith Clurman, Conductor  
Brooklyn Youth Chorus  
Dianne Berkun, Director  
❖ Works by David Shire, Marvin Hamlisch, Laura Karpman, John Williams, Howard Shore, Marc Shaiman, and Orff  
Alice Tully Hall, 8 PM  
Free tickets required; available March 23 at the Juilliard Box Office.  
*See related article on Page 3.*

**Friday, April 7**  
JINHEE PARK, CELLO, AND  
SOO YEON CHO, PIANO  
Morse Hall, 4 PM

KINGA AUGUSTYN, VIOLIN  
Paul Hall, 4 PM

STEPHEN AARON, FRENCH HORN  
Morse Hall, 6 PM

SANJA PETRICIC,  
COLLABORATIVE PIANO  
Paul Hall, 6 PM

GREG ANDERSON, PIANO  
Paul Hall, 8 PM

HONGJI KIM AND  
SO YOUNG BAE, VIOLINS  
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**  
STEPHEN PROCTOR AND  
CHRISTOPHER HOPKINS, CELLI  
Morse Hall, 4 PM

MARGARET ARNADOTTIR, CELLO  
Paul Hall, 4 PM

CHEN XIN XU, PIANO  
Paul Hall, 6 PM

ELEANOR KAYE, VIOLA  
Morse Hall, 6 PM

JEANETTE VECCHIONE, SOPRANO  
Paul Hall, 8 PM

MARTA KRECHKOVSKY, VIOLIN  
Morse Hall, 8 PM

JUILLIARD ORCHESTRA  
Gerard Schwarz, Conductor  
William Harvey, Violin  
Alice Tully Hall, 8 PM  
Free tickets required; available March 27 at the Juilliard Box Office.  
*See related article on Page 12.*

**Tuesday, April 11**  
JANICE LAMARRE, VIOLA  
Morse Hall, 8 PM

\* HAMMERS & STRINGS:  
A SPECIAL CONCERT  
❖ BREWBAKER String Quartet  
No. 2 (‘Dance for My Fathers’) and works by Bach, Saint-Saëns, and Shostakovich  
Alice Tully Hall, 8 PM  
Free tickets required; available March 28 at the Juilliard Box Office.

JUILLIARD JAZZ ENSEMBLES  
Squi’bop Sha’bam: The Bebop Era  
Paul Hall, 8 PM  
Free tickets required; available March 28 at the Juilliard Box Office.

**Wednesday, April 12**  
SCHUMAN SCHOLARS LECTURE  
Fred Sherry: “Theory and Practice”  
Paul Hall, 11:30 AM  
*See related article on Page 18.*

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

ZAKARIA ENIKEEV, VIOLA, AND  
ILLYA FILSHINTSKIY, PIANO  
Morse Hall, 4 PM

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

WEI YU, CELLO  
Paul Hall, 6 PM

MAKSIM SHTRYKOV, CLARINET  
Morse Hall, 6 PM

ARTHUR SATO, OBOE  
Paul Hall, 8 PM

BEYOND THE MACHINE  
Juilliard Electric Ensemble  
Edward Bilous, Director  
Works by LaBarbara, Vinao, Chasalow, Wallace, Ter Veldhuis, and Flowers  
Clark Theater, 8 PM  
*See related article on Page 6.*

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

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

JOSEPH MAILE, VIOLIN  
Morse Hall, 4 PM

JESSICA PARK, VIOLIN  
Paul Hall, 6 PM

MORGEN JOHNSON AND  
HUGH LESURE, CELLI  
Morse Hall, 6 PM

VASILEIOS VARVARESOS, PIANO  
Paul Hall, 8 PM

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

VIOLA STUDIO RECITAL  
Morse 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

JUNG-MIN AMY LEE, VIOLIN  
Morse Hall, 6 PM

ELIZABETH JOY ROE, PIANO  
Paul Hall, 8 PM

DAVID LAU, VIOLA  
Morse Hall, 8 PM

**Saturday, April 15**  
JOO YEON LEE, PIANO  
Morse Hall, 8:30 PM

TAMMY COIL, MEZZO SOPRANO  
Paul 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

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

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

DOUBLE BASS STUDIO RECITAL  
Students of Timothy Cobb  
Morse Hall, 4 PM

CHRISTIAN HACKER, CELLO  
Paul Hall, 6 PM

HEE-JUNG NAM, PIANO  
Paul 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.

STUDENTS OF THE AMERICAN  
BRASS QUINTET  
Morse Hall, 8 PM

**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

JUILLIARD SONGBOOK  
Morse Hall, 6 PM

YOORHI CHOI, VIOLIN  
Paul Hall, 6 PM

KONSTANTIN SOUKHOVETSKI,  
PIANIST  
William Petschek Piano Debut Recital  
Works by Tchaikovsky, Shostakovich, Scriabin, Schumann, and Glass  
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.  
*See related article on Page 5.*

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,  
TENOR VOICE  
Paul Hall, 6 PM

CLARA LYON, VIOLIN, AND  
EMELY PHELPS, PIANO  
Paul Hall, 8 PM

MICHELLE HAIM, FRENCH HORN  
Morse Hall, 8 PM

AXIOM ENSEMBLE  
Jeffrey Milarsky, Conductor  
Works by Takemitsu, Birtwistle, Webern, and Reich  
Room 309, 8 PM  
Free; no tickets required.  
*Limited seating.*

**Saturday, April 22**  
HILARY COOMBS, PIANO  
Paul Hall, 8:30 PM

NICHOLAS FINCH, CELLO  
Morse Hall, 8:30 PM

**Monday, April 24**  
VASKO DUKOVSKI, CLARINET  
Morse Hall, 4 PM

SERGIY LUGOVSKY, PIANO  
Paul Hall, 4 PM

TIANXIA WU, FRENCH HORN  
Paul Hall, 6 PM

YI-HENG YANG, FORTEPIANO  
Morse Hall, 6 PM

MIRANDA CUCKSON, VIOLIN  
Paul Hall, 8 PM

NEW JUILLIARD ENSEMBLE  
Joel Sachs, Conductor  
Camille Zamora, Soprano  
Works by Francis, Franke, Maceda, Paranasic, and Ford  
Alice Tully Hall, 8 PM  
Free tickets required; available April 10 at the Juilliard Box Office.  
*See related article on Page 16.*

JAMES BRENDAN ADAMSON,  
COMPOSITION  
Morse Hall, 8 PM

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

JUNSIK PARK, VIOLA  
Paul Hall, 6 PM

KATERINA ISTOMIN AND  
KATHLEEN MAGILL, VIOLAS  
Morse Hall, 6 PM

EDWARD ROBIE, PIANO  
Paul Hall, 8 PM

NATALIE TENENBAUM, PIANO  
Morse Hall, 8 PM

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

CRAIG BATE, VIOLA  
Paul Hall, 4 PM

JOSEPH LEE, CELLO  
Morse Hall, 4 PM

DINA NESTERENKO, VIOLIN  
Paul Hall, 6 PM

WILLIAM HARVEY, VIOLIN  
Morse Hall, 6 PM

MELODY BROWN, PIANO  
Paul Hall, 8 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 the Juilliard Box Office. Half-price

tickets available for students and seniors; TDF accepted.  
*See related article on Page 1.*

**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  
For reservations, call (212) 799-5000, ext. 7139.  
*See related article on Page 1.*

PAUL VINTON, GUITAR  
Paul Hall, 8 PM

**Friday, April 28**  
KRISTOFFER SAEBO, DOUBLE BASS  
Morse Hall, 4 PM

JESSICA CHOW, COLLABORATIVE  
PIANO  
Paul Hall, 4 PM

SARAH FRISOF, FLUTE  
Morse Hall, 6 PM

JARED BUSHEE, TRUMPET  
Paul Hall, 6 PM

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

❖ \* LOWELL 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.

ANDREW WAN, VIOLIN  
Paul Hall, 8:30 PM

**Sunday, April 30**  
❖ \* LOWELL LIEBERMANN  
*MISS LONELYHEARTS*  
Peter Jay Sharp Theater, 2 PM; see April 26.

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

**Monday, May 1**  
GARETH FLOWERS, TRUMPET  
Paul Hall, 4 PM

BRENDAN KANE, DOUBLE BASS  
Morse Hall, 6 PM

CARA KIZER, FRENCH HORN  
Paul Hall, 6 PM

ANDREW ROITSTEIN, DOUBLE BASS  
Morse Hall, 8 PM

COMPOSITION CONCERT  
Paul Hall, 8 PM

**Tuesday, May 2**  
HOLGEN GJONI, CELLO  
Paul Hall, 4 PM

STEFAN ROOS, GUITAR  
Morse Hall, 6 PM

RECITALIST PRACTICUM CONCERT  
Paul Hall, 6 PM

ROSS CHITWOOD, TENOR  
Paul Hall, 8 PM

JUILLIARD SYMPHONY  
Jeffrey Milarsky, Conductor  
Premieres of new works by Juilliard student composers  
Alice Tully Hall, 8 PM  
Free tickets required; available April 18 at the Juilliard Box Office.

ADRIAN KRAMER, BARITONE  
Morse Hall, 8 PM

Continued on Page 24

\* 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.