

The Juilliard Journal

Vol. XXI No. 4

www.juilliard.edu/journal

December 2005/January 2006

Turning an Ear Toward *The Listener*

By TOMMY SMITH

CRAIG LUCAS is really excited to open his new piece. At the third reading, Lucas could barely control his exuberance. Alternating between chatting amiably with composer Michael Torke, who wrote the music for the play, and greeting the enthusiastic cast (from Drama Division's Group 35), the celebrated playwright prepared the invited audience to hear *The Listener*, a highly ambitious, sci-fi musical drama commissioned to celebrate Juilliard's centennial. Rattling off changes in the current draft, he seemed possessed with a manic energy, something actor Keith McDonald noticed.

"Is it the coffee?" McDonald asked.

"Coffee and nerves," Lucas replied. "Coffee and nerves."

Indeed, Lucas had good reason to anticipate this reading, which was long in the coming. In development since winter 2004, *The Listener* was set to open the Drama Division's season this fall, only to be postponed until January. The project suffered further setbacks when Bartlett Sher (artistic director of Seattle's Intiman Theater and longtime Lucas collaborator)

had to back out from the directing seat due to scheduling conflicts. Now with Mark Wing-Davey at the helm, *The Listener* appears ready to proceed without any further Macbethian obstacles.

Lucas is no stranger to the musical world. Perhaps best known as a playwright (*Reckless*, *Blue Window*, *Prelude to a Kiss*) and screenwriter (*Longtime Companion*, *The Dying Gaul*), Lucas dabbles frequently in book-writing on such projects as *Orpheus in Love*, Steven Sondheim's *Marry Me a Little*, and the Tony-award-winning *The Light in the Piazza*. But Lucas appears to be charting new territory with *The Listener*.

"Over time, I have found that a new challenge is what fuels each new project," Lucas said. "I'm not interested in revisiting old terrain. If it doesn't have some new hurdle to clear, something that terrifies me and makes me feel profoundly

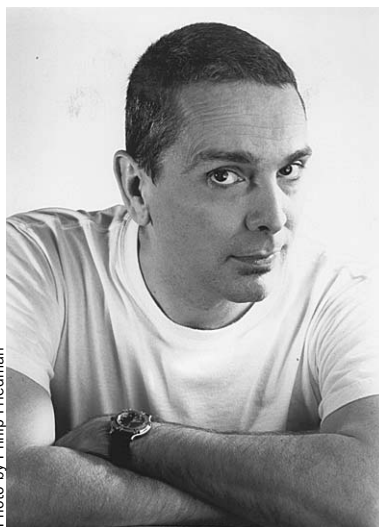


Photo by Philip Friedman

Craig Lucas's new play *The Listener* will be premiered by fourth-year drama students in January.

unqualified and frightened of failure, then I can't keep it up long enough to actually finish it."

This artistic urge has led to the creation of *The Listener*, a fantastic "play with music" that one of the characters proclaims is "a bedtime story for wicked boys and girls."

"A man in a jail cell spins an outrageous tale to his cellmate about the government's secret but altruistically motivated efforts to infiltrate the human psyche with a small machine that operates as a computer, using the DNA molecule," Lucas said. "I've never written anything with an explicit science fiction aspect, and I am experimenting with fragmenting characters and psyches into parti-

tions, which is an aspect of the story itself and allows for lots of playful and extreme characterizations. I am jazzed about the possibilities of the form, a playful-

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New Music at Juilliard Comes Into Focus

By JAMES M. KELLER

WHEN the first Focus! festival took place 21 years ago, The Juilliard School was entering a period of transition so far as its relationship to contemporary music was concerned. Joel Sachs had been teaching part-time at Juilliard since 1970, giving music-history lectures (his Ph.D. dissertation at Columbia had been about Mozart's pupil Johann Nepomuk Hummel), and he was

Two of the School's distinguished presidents of recent memory—William Schuman and Peter Mennin—were active composers, a profession that is at heart intertwined with new sounds. But those sounds were rarely heard outside the composition department. In 1967 no less a personage than Luciano Berio founded the Juilliard Ensemble, but even that made less impression on the School itself than on the external music community. "Juilliard had such a reputation for conservatism back then,"



Photo by Oleaga

Luciano Berio (center) with Cathy Berberian after a performance of Berio's *Folk Songs* in May 1968 with the Juilliard Ensemble, precursor to the New Juilliard Ensemble.

chomping at the bit to help the School become more vitally involved in the music of our own time. He would end up doing precisely that, and in the years separating then and now, his stewardship of the Focus! festival and the New Juilliard Ensemble would do much to realign Juilliard's involvement in the contemporary-music scene.

New music was not entirely absent from Juilliard in the preceding years.

Sachs recalls. "Even that first Juilliard Ensemble [precursor to the current New Juilliard Ensemble] was an unofficial group. I'm told that Peter Mennin tolerated it but not much more. There had been a contemporary-music festival every January, but there were many problems with it." It was overdue for something to be done.

Mennin died in 1983 and Gideon

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Upcoming concert showcases 100 years of vocal works by Juilliard composers. **PAGE 3**

Is there a difference between collaboration and compromise? ChoreoComp explores this thorny question. **PAGE 10**

Evening Division students bring a passion for learning to Juilliard at night. **PAGE 14**

In visit to alma mater, actor Val Kilmer says Juilliard is where he 'learned how to learn.' **PAGE 17**

Background photo: Dancers (left to right) Loni Landon, Kristen Weiser, Davon Rainey, and Abbey Roesner performing in the January 2003 ChoreoComp. Photo by Peter Schaaf.

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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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LETTERS TO THE EDITOR

SEEING STARS

TO amplify a sentiment expressed by Carole Schweid in the October Letters to the Editor: I wonder why *The Journal* has such singular focus. For as long as I have been familiar with Juilliard publications, the majority of the alumni focus has definitely been on the “stars,” which I believe sends the wrong message to the current student body. It also tends to be exactly the same people over and over again, which becomes dull. I know that many Juilliard alums like myself have forged successful careers in entertainment professions that may not be specifically the ones they studied at “the Yard.” There is great validity in those choices too, and they were certainly made possible at least in part by the training they received while there. Wouldn’t it be a good idea to cover them as well? Successful writers, producers, stage managers, and dare I say, even dialect coaches? Were it not for teachers like Edith Skinner, Timothy Monich, and Robert Neff Williams, I would have a very different life today. I also think suggesting the possibilities of some of these other career options to the student body might inspire a different perspective.

JESSICA DRAKE (Drama, Group 10)
Los Angeles

The editor replies:

At a school such as Juilliard, which boasts an alumni roster that includes so many renowned performers, it becomes easy to fall into the trap of focusing on the well-known names to the exclusion of others. Being aware of this potential pitfall, *The Journal* has attempted to present more balance in our alumni coverage—though perhaps, as indicated by both Ms. Schweid’s and Ms. Drake’s letters, not successfully enough. For example, last year’s Center Stage, our annual special alumni section, was devoted almost exclusively to Juilliard alumni who, as we said in its intro, have become “players of a different sort—running dance companies, orchestras, and theaters; shaping the films we watch and the recordings we listen to; managing artists; writing about the arts.” And many of our Alumni Spotlight columns have focused on alums who have ventured into careers far afield from the performing arts (a woman who founded a chocolate company, another who became a sculptor, a man who became a Zen

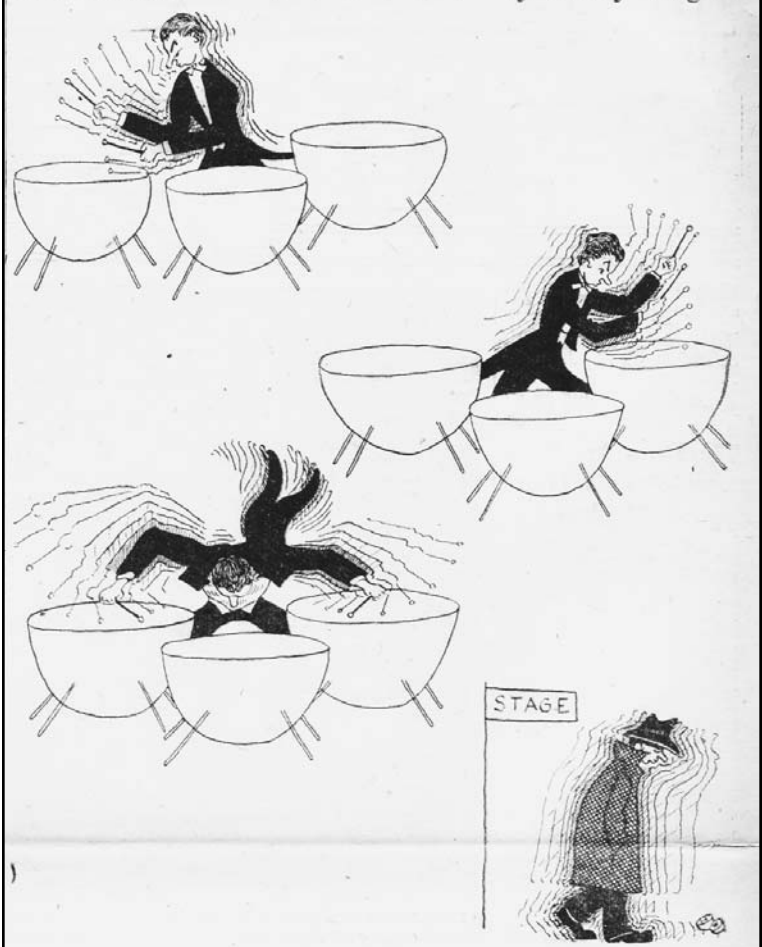
Buddhist priest). But obviously, we can do better, and we appreciate our readers voicing their concerns, which gives us a chance to re-evaluate our editorial decisions.

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

STRETTO

Tuesday, April 20, 1948

SCRAPBOOK by Henry Ziegler



In this issue, *The Journal* and the Juilliard Archives bring you another classic cartoon. Henry Ziegler (DIP '43, piano; BS '49, music education) is the artist of this drawing from *Stretto* magazine, Vol. 2, No. 14, April 20, 1948. For more from the pages of Juilliard's previous publications, see Past Times on Page 13.

VOICE
by Ryan Gallagher
BOX

Fair Share?

ILLEGAL reproduction of copyrighted musical material has become increasingly prevalent in our society ever since the creation of Napster and other prominent file-sharing programs. Although it was previously possible to illegally copy audio recordings, such duplicates were in small quantities. Now, with our more technologically advanced society, a consumer can upload a file of a recording onto a file-sharing program, and vast numbers of others can then download it free of charge.

A March 2005 survey conducted by www.pewinternet.org cites 27 percent of Internet users who say they have downloaded music or video files; nearly half of those people have at some point obtained them illegally. File-sharers wonder what harm illegal copying causes, and they often argue that musicians do not make any money from their record sales anyway. This may be true in specific circumstances, but even if the actual recording artist does not earn the money that a consumer spends on a copyrightable product, the profits go to producers, engineers, and others involved in the recording. The other main argument advanced by file-sharing sympathizers is that extremely wealthy musicians do not need the small percentage of royal-

ties that they may get from each recording sold. But Microsoft founder Bill Gates has created a celebrated computer product, and no one would seriously argue that, since Gates is one of the wealthiest men in the world, he should have to give away his products for free. Why should there be different rules for music?

Since music is abstract and not a physical product, many people have the idea that it should be shared, and thus owned, by all. But the creator of any product, even when it is the result of the intellect (as it is in the arts), should be entitled to its commercial value. This principle is behind the concept of intellectual property rights. The value of the product should be established by its creator, as the

No one argues that Bill Gates should give his products away for free; why should there be different rules for music?

product would not exist if it were not for the creator's ingenuity. It is obviously the consumer's right not to buy the product if he or she disagrees with its price, but ignoring the creator's ownership by downloading music with a blind eye to its protection by copyright is no different from walking into a store and stealing a CD. Artistic creations and ideas are property, just as much as physical products are, so violators of intellectual property rights should be held responsible for their actions. But I am more concerned that people understand why copyright infringement is immoral than I am with punishing offenders. Since it is too hard to detect copyright

violation, we must rely on inner sanctions.

Perhaps people are becoming increasingly aware of the moral dilemma of participating in illegal file-sharing. The International Federation of the Phonographic Industry concluded a short time ago that legal music downloads tripled in the first half of 2005, while illegal music downloads remained stable. But this could also be the result of the government's increasing aggressiveness in pressing charges against illegal file-sharing. In any case, it is still difficult for the government to enforce anti-piracy laws.

I refuse to participate in illegal downloading, even if it would mean that I could have all of the free music I would ever want. As a poor college student, I am still happy to pay \$15 or more for a CD because I value hearing music on a recording, so I will give monetary value in return for it. I also maintain that there is something wonderful about the experience of going to a record store and perusing its collection. I like the feeling of physically searching through CDs, finding some I think are worthy of buying—and finally, the satisfaction of knowing that the money I use to pay for a CD is supporting the music I love and the ability of future generations to partake in the same experience of buying recordings. □

Ryan Gallagher is a third-year composition student.

Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column for consideration, e-mail it to journal@juilliard.edu with “Voice Box” in the subject heading; include a phone number where you can be reached. Essays should cover topics of interest to the Juilliard community, and be around 600 words.

Subtleties and Surprises in a Showcase of Juilliard Song

By PAUL KWAK

JUILLIARD'S centennial celebrations have given birth to an impressive array of collaborations and creations, all of which have provided occasion to reflect on the work that the School does, the people it nurtures, and the processes that have built its 100 years of tradition. An upcoming concert in January does all of these things by partnering teachers and students in a showcase of the vocal work that has come forth from Juilliard composers over its past century. "100 Years of Juilliard Composers in Song," to be presented in the Peter Jay Sharp Theater on January 17, represents the first official collaboration between Juilliard and the New York Festival of Song (NYFOS), whose artistic director, Steven Blier, is a coach in the Vocal Arts Department at Juilliard.

Conceived at every level as a collaborative project, the concert is intended as an opportunity for students to participate in the programming and exploration of song recitals as a way of augmenting and extending their work in opera at School. "I wanted to put the program together with the help of the students," Blier explained in a recent phone interview. "I wanted them to participate in the whole idea of researching and programming a concert and getting the benefit of the experience we've had at NYFOS."

The student performers were immersed in this process from the project's inception. Blier explains, "We have had group meetings and at the first meeting went over the list, and people expressed interest in certain songs. You do have to kiss a lot of frogs before you find a prince, but I think that's valuable for the students to know—that they're going to hear some slightly doggy music along the way to hearing something that makes you go 'Oh my gosh, that's fabulous.' I wanted them to understand that that's part of research—wading through the mud until you find the gold."

taught or studied composition at the School, as well as of faculty who taught other subjects, "because some of the composers we would like to use are not composition teachers necessarily," he explained. The program thus expands the concept of a "Juilliard composer" in its inclusion of composers like John Jacob Niles—who, Blier notes, "in fact had a very light association to Juilliard, but to me very important."

The daunting list of composers under consideration notwithstanding,



Photo by Meredith Heuer

Blier emphasized the important intersection of programmatic variety and intent, personal taste—both his and the performers'—and historical representation. The program, still in progress, thus aims to balance idiomatic organization with a broader portrait of a century of writing. "The concert doesn't have an overarching theme," Blier maintains, "but I am trying to make groupings. For example, I am including a group of songs based around folk music: John Jacob Niles; Vittorio Giannini; Celius Dougherty, who did a great folk setting which will end the first half; Luciano Berio and his folk-song settings. I think it's interesting to put those guys together to get a sense of how folk music works. It's finding stuff that represents each composer well."

Blier continues: "If we're going to do just one song by each composer—a three- or four-minute piece—the moment has to be super-saturated. With such a short space of time, the song has to leave a really strong impression; it can't turn into oatmeal. Of course, some composers really deserve a bit more time than others, and if they need it, they'll get it. For example, we want to do Elliott Carter's *Warble for Lilac Time*, and that is probably the longest song, but I've intended to tackle it for years and Ariana Wyatt is hot to sing it."

Indeed, much of the programming comes from Blier's own experience with

new music as a result of his association with NYFOS. "I am familiar with many of the composers because I have played their music in the past. In certain cases, I'm especially happy to include music that was commissioned by NYFOS. In that category are Ned Rorem, Bob



Photo by Louise Barker

Ned Rorem (above, in the photo he submitted with his Juilliard application in 1945) and Elliott Carter (left) are two of the many composers to be featured in the concert "100 Years of Juilliard Composers in Song."



Photo by Tes Steinkalk

Steven Blier is the artistic director of the New York Festival of Song and a coach in the Vocal Arts Department at Juilliard.

Beaser, and John Corigliano, each of whom wrote something really beautiful for us, which I think will be very appropriate for this concert. The Beaser song, for example, is one of the few songs I know about mentorship. It sounds like it might be a love duet between two men, but it really isn't about two guys being boyfriends; it's about two people learning from each other and in a sense guiding each other—which I think is what teaching is about, and what Juilliard should be about."

Programming is further complicated by the question of genre, and the often artificial boundaries that arise therein. To be sure, two of Juilliard's greatest composers are most often associated with musical theater: Meredith Willson and Richard Rodgers. In an interesting turn, Blier discloses, "We're going to pair Rodgers with Milton Babbitt, who wrote some theater songs in the '40s. I've wanted to do those songs because they're rarely heard. Juilliard nurtured a lot of different kinds of composers, and song is a big field." And Blier adds, somewhat coyly, "Let's just say that Meredith Willson, who wrote *The Music Man*, will also be represented in this concert."

The juxtaposition of Rodgers with Babbitt points up what, to Blier, are artificial divisions. "To me, a song is a song. A complex, 'arty' song in a slightly intellectual musical modality has got to hold its head up and make its case next to 'Some Enchanted Evening.' I've seen this at my own concerts. I'll think, 'I really want to do this, but it's maybe a little medicinal for the audience,' and then you find out that that's the thing that people really went for—and I'm not talking about musicians, but Joe Audience Member really got that piece; it spoke to him. There's an art to doing it so that all the songs talk to each other and bring out each other's beauty and individuality."

For Blier, this art hinges on the energy that the student performers will bring to the concert. "This is a *project*," Blier is quick to emphasize. "It's not a credited course. It is a voluntary collaboration between NYFOS and Juilliard students. One thing I like about voluntary projects is that they're *voluntary*; people are there because they want to be. It plays into their own sense of responsibility as artists, as adults. They aren't there to get a credit, and they aren't there to fulfill some official capacity of their degree. They know they have to carry their weight, and I recognize that they're in the middle of operas and all kinds of obligations, but we're all playing a big trust game, which is what concert-giving is all about. I trust that you will not screw up, I trust that you will take this seriously, I trust that you will do yourself proud—and thereby do me and this school proud in the process. But mainly that you're responsible. I really love this group of students [Daniel Billings, Sasha Cooke, Paul LaRosa, Jeremy Little, Alex Mansoori, Faith Sherman, Benjamin Sosland, Matt Worth, Ariana Wyatt, and Jennifer Zetlan]; I think they're great. I'm very satisfied with who I have." □

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



100 Years of Juilliard Composers in Song
Stephen Blier,
artistic director
Peter Jay Sharp
Theater
Tuesday, Jan. 17, 8 p.m.
Free tickets available Jan. 3 in the Juilliard Box Office.

Inevitably, finding the right songs amid a vast collection of compositions by Juilliard composers was a complex and multifaceted process. Blier is drawing from long lists of everyone who

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni	Friends
Ethan S. Bauch (BM '75, MM '76, <i>bassoon</i>)	Leonard Block
Harold Conte ('41, <i>French horn</i>)	John Elliott
Stanley D. Hummel (DIP '38, <i>piano</i>)	Skitch Henderson
Cecile E. Luft (DIP '46, <i>piano</i>)	Murray S. Katz
Madeline V. Queen ('36, <i>voice</i>)	
Nathan Rubin (DIP '49, <i>violin</i>)	
Elaine M. Stone ('41, <i>piano</i>)	

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Leonard Slatkin on Making Music, and Making a Difference

Leonard Slatkin, a Juilliard alumnus (B.M. '67, orchestral conducting) now in his 10th season as music director of the National Symphony, returns to conduct the Juilliard Orchestra in Avery Fisher Hall in January. The concert, part of the School's centennial celebration, contains works by two former Juilliard presidents. Maestro Slatkin took time out to speak with oboe student **Toni Marie Marchioni**, generously offering his insights on this program and on pursuing a career in today's music world.

Toni Marie Marchioni: Are there any changes you have observed in Juilliard students since your first visit to conduct here in 1993?

Leonard Slatkin: I think students now are more broad-minded than students of my era in that music is what they want to do, but they also have more focus on other aspects of life. They're not so isolated from the rest of the world as we were. Truly when I was a student, that was all we did: live, breathe, eat music. I think, actually, an approach of having a broader outlook on things in the world is probably healthier.

On the other side, though, I think that a lot of young people are moving professionally too quickly. A lot of times students will not have enough time to devote to the music because they have so many outside activities—playing gigs and doing whatever they can to supplement an already meager

income. Sometimes, that takes away from the chance to hear what other artists are doing. For me, one of the great things is just going to concerts and to rehearsals of other people.

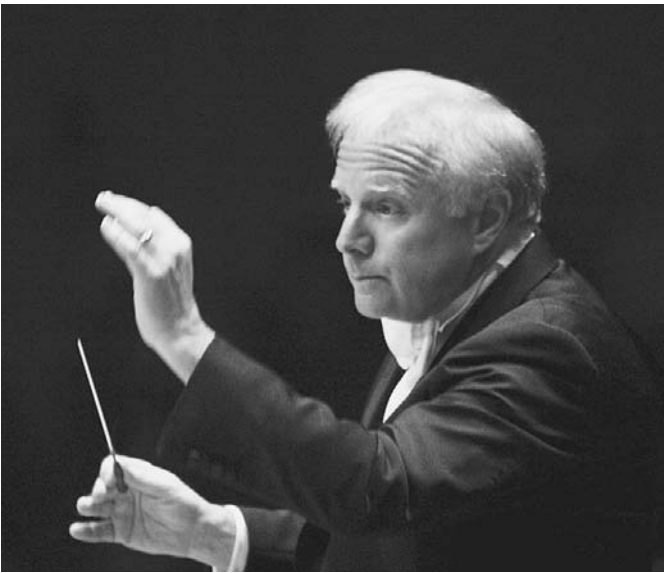


Photo courtesy of Wolf Trap

Conductor Leonard Slatkin

Take advantage of what New York is and what you can see and hear. Even things you don't like, you should go just to get the experience. I think that's changed a little bit.

TMM: Is there anything about this particular trip to Juilliard that will make this concert stand out for you?

LS: Well, I'm honoring two people who were Juilliard presidents. I knew both of them very well. Bill Schuman was like a father to everybody, and he was a composer that I admired for years. To

actually be in the School where he served as president was very exciting. The first piece of music I conducted at Carnegie Hall was also a piece by William Schuman, so that was important to me. He was just a wonderful man whose music deserves much wider hearing. And Peter Mennin, as well; he may not have had the originality of Schuman, but he had the energy and the drive. There is some very special quality in Peter's music, and it deserves to be heard as well. All these American voices who we don't hear anymore, I think for me that's the most important thing.

TMM: Why exactly these three pieces? How does the Shostakovich Symphony No. 7 fit in?

LS: Well, the Mennin piece, *Moby Dick*, is a piece that I started doing since school. It was one of the first pieces I saw my teacher, Jean Morel, do at Juilliard. I remember it very well. He conducted the Juilliard Orchestra with the piece, and I just loved its harmonic language and its rhythmic drive. I've been playing it ever since. I

do most of the pieces Schuman's written, but *A Song of Orpheus*, which was actually written for the dedication of Lincoln Center where Schuman was to become president, made great sense on this program. It's a very powerful and lyric piece. The Shostakovich is there simply for showing off. It's not connected to the other two pieces particularly, but it's just there to be the big moment for the orchestra.

TMM: As Juilliard students, we are lucky to work with artists of your stature. How does it feel to come back to your alma mater knowing you might make an impact on a current student?

LS: First of all, going back feels a little different, because I was not a student at the "Juilliard Hilton." I was a student up on 122nd Street, so it doesn't exactly feel like coming home, and that part's a little distant. But it's nice to wander the hallways and see a teacher who was there when I was—or somebody who taught me, even. Once I get on the podium and it's young people [in front of me], I don't feel the strength of Juilliard as much as I do the power of the people themselves. Once I see the kids, I connect right away into a slightly different mode of teaching.

As far as people looking up to me, well, I'm grateful if I've been able to be a good influence on anyone. I'd like to hope that some people take away good messages. I try to teach orchestras about what to expect when

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CAREER BEAT

by Derek Mithaug

More Defining Moments

IN last month's column, I talked about the defining moments of a career. Since the topic relates to everyone's career, I decided to continue exploring its impact on three dance alumni: Amy Hall (B.F.A.'99), Darrell Moultrie (B.F.A.'00), and Gelan Lambert (B.F.A.'99).

I first met this threesome last year, in the Career Development Seminar series held each February. The discussion about dancing on Broadway and subsequent Q&A was a major highlight of our seminar week. Although I'm not a dancer, their presentation was delivered in such passionate tones, I felt even more inspired to tackle my own life with greater vigor. The session resonated with everyone in the room. I knew that I needed to follow up with them at some future date.

During the past month, each of us exchanged phone calls and e-mails about a particularly memorable moment that they credit for helping shape their careers. Amy Hall's first moment occurred as a student at Juilliard. "[Ballet teacher] Alexandra Wells told me to 'never stop packing my suitcase'—meaning, learn and store new information to use for future reference." The suitcase analogy helped Amy to organize her future learning experiences in such a way that they could easily be called upon in emergencies. When Amy first began coaching with the legendary Broadway veteran Gwen Verdon, who was Bob Fosse's wife, she was faced with a particularly difficult lift. "I remember letting too many thoughts cloud my mind, which only complicated matters. In rehearsal, your mind is often running a mile a minute. You want to do a good job. You want to impress the choreographer." Amy went on to describe Verdon as an extremely understanding and patient person. Verdon taught her how to slow down and work through a difficult problem. "Ms. Verdon very clearly and simply

told me what to do. She then took my partner and effortlessly executed the lift, herself!" The approach, more than the actual solution, was what helped Amy. Today she approaches all her work with this same patience and understanding. "As I continue to perform and choreograph, it's Ms. Verdon's heartfelt passion and appreciation for her craft that I will always remember and hope to emulate."

Darrell Moultrie's moment came as a powerful affirmation. There is nothing quite like the endorsement of being asked to participate, compose, perform, or choreograph alongside your former teacher. Darrell remembers vividly a phone call he received while performing in *West Side Story* at La Scala Opera House in Milan, Italy. "Towards the end of the run I checked my cell phone to see that I had a message from

Forsaking security to pursue one's artistic quest takes enormous courage.

America. It was the Juilliard Dance Division director, the late Benjamin Harkavy, telling me that he wanted to commission one of my ballets for the annual spring concert, which was to be performed on the same program with works by well-known choreographers Paul Taylor and Igal Perry. The idea that Mr. Harkavy had such respect for my work and wanted me to share the program with these amazing dance makers at the age of 23 was simply breathtaking." The affirmation boosted Darrell's confidence in his artistic development. "It takes a lot of courage for any artistic director to open the door for new talent. Harkavy did that for me. As that door continues to open, I will always be grateful for [his] initial push on that knob."

Gelan shared two moments—the first of which served as the foundation for the second. In a performance at a Jacob's Pillow tribute to legendary artist Katherine Dunham, he was fortunate enough to perform a solo choreographed by Reginald Yates titled *Trees*. The moment was important, he said, "because I was dancing in honor of a living legend,

Katherine Dunham, who paved the way for many artists of color to achieve and succeed. She gave us the license to be proud of who we are—especially as a Haitian, because she took the time and effort to do anthropological work on Haiti's cultural art form of dance. Furthermore, she helped institutionalize Afro-Caribbean dance in the world. So, she made history. Did I know all this before the actual performance? No. It was only enhanced through my being at The Pillow ... Since then, my life has been enriched by my risk-taking and daring to be myself."

As events unfolded, this experience ended up becoming a springboard for an even more propitious moment: Gelan's decision to resign from the Martha Graham Dance Company in pursuit of his own vision. Financial issues, artistic fulfillment, and personal needs all became engaged in this painful decision; "... working with the Graham Company reinforced those urges of mine, in wanting to know more. By the same token, I felt that the work didn't do enough to speak to my needs as a man, and as a person of Haitian-African ancestry. So this is my bearing now, to find out more about this environment of ours. Now the challenge is to make my work matter and effect positive change, that is both tangible and intangible."

Leaving an established and prestigious organization to pursue one's artistic quest takes enormous courage—especially in an environment where it is nearly impossible to sustain oneself exclusively on one's art. Gelan's earlier experience at Jacob's Pillow gave him the courage to take those risks and put his vision into action. He eventually grew to realize that this would not happen in the confines of another organization.

If you care to hear Amy, Darrell, and Gelan speak in person about the dancer's life, join us for the Career Seminar on dance on February 10 at 6 p.m. in the 11th-floor lounge in the Rose Building.

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

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In Mahler's Third, Nature Rules Supreme

By GERALD S. FOX

WHEN the young musicians of the Juilliard Orchestra mount the stage of Carnegie Hall on December 11 (and again two days later at the Kennedy Center in Washington), they will face a daunting task, even for orchestral musicians with many more years of experience: a performance of Mahler's Third Symphony, a gargantuan work—not only in length (it's about 100 minutes long), but in musical concept as well.

Leading the student players in the performances is conductor and alumnus James Conlon, a frequent guest artist at Juilliard. Mr. Conlon is no stranger to Mahler, having conducted more than 200 performances of the composer's symphonies since his first Juilliard days.

"I am struck by the cyclical nature of conducting Mahler," Maestro Conlon said in a recent interview. "I have just started my third Mahler cycle, this time with the Chicago Symphony at the Ravinia Festival. I come back to each symphony with a sense of life's cycle ... my own and that of all of nature. And nature is the subject of the Third Symphony. The movements are like the seasons. They will recur in later symphonies in different guises and forms."

Leading the orchestra in the Mahler is particularly meaningful, Mr. Conlon said. "I return to Juilliard as if it were a part of my own life's cycle. I cut my teeth here on the Mahler symphonies in the 1970s—with my first performances of the First, Fourth, Fifth, Sixth, and Seventh. In my mind the musical and spiritual challenge of playing Mahler is ideal for student orchestras. Performing them obliges the young musician to go way beyond just playing the notes. They must surrender themselves to the enormous emotionality, as well as the metaphysical and spiritual quest that this composer demands, while remaining sufficiently lucid to render its purely musical elements clearly."

The history of Mahler's Third is as fascinating as the music contained within it. It took several forms before the composer gave it his final stamp of approval. In early July 1896, he wrote to Bruno Walter, inviting him to Steinbach on Lake Atter to see the score of the then almost completed Third Symphony. When Walter arrived, Mahler met him, and on the way to his house, as Walter looked up at the magnificent Hölleengebirge Mountains, Mahler said; "No use staring up there—I've already composed it all away into my symphony!"

Indeed, Mahler considered the Third his "nature" symphony. He wrote: "My symphony will be unlike anything the world has ever heard! All nature speaks in it, telling deep secrets that one might guess only in a dream!" However, from the start, the symphony was about more than nature. Mahler described it to the soprano Anna von Mildenburg

as "a musical poem embracing all the stages of development in progressive order, beginning with inanimate nature and rising to the love of God!" While the symphony was still in progress and had seven movements, each bore an explanatory heading. Ultimately, Mahler deleted the seventh movement, a setting for soprano of the poem, *Das himmlische Leben* ("Heavenly Life"), from the famous collection of folk poetry, *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), whose poems Mahler often set. He later made this movement the finale of the Fourth Symphony.

Mahler gave the work a subtitle ("A Midsummer Noon's Dream"), a super-scription ("Father, look upon my wounds! Let no creature be lost"), and originally, titled each movement as such:

1. Pan awakes — Summer comes marching in (Bacchic Procession)
2. What the flowers in the meadow tell me
3. What the animals in the forest tell me
4. What humanity tells me
5. What the angels tell me
6. What love tells me

Evidently the titles served merely as a scaffold to help Mahler organize his prodigal musical ideas, for he deleted them all before publishing the symphony. Commenting on the titles, Mr. Conlon said: "Most composers have had ambivalent feelings about expressing the 'program' of their symphonies, Mahler no less than others. But I think the most coherent 'explanation' is that the Third is Mahler's 'Creation Symphony'. How different from Haydn! The six movements can be considered the development from Earth, Plant Life, Animals, Human, Angelic, and Divine ... It is his own particular Genesis story."

MAHLER himself described his experience in writing the enormous first movement: "It is frightening, the way this music keeps growing and expanding so far beyond anything I have ever composed before. I am seized with horror when I realize where all this is leading ..." Despite the length to which the first movement had grown, Mahler was delighted to realize that it was not an amorphous indulgence, and that he had merely extended the classical rules without breaking them. He declared, "To my surprise, and also to my delight, I see that in this movement ... there is the same structure and the same foundation (without my having wanted it or even thought about it) which is found in Beethoven. It was really devised by old Haydn, and must, I think, be determined by profound and eternal laws." Mahler was surely referring to the free sonata-form of the first movement. Whether it was unintentional, as he suggests, must be

Continued on Page 19



Gustav Mahler

SHRINK

From the Counseling Service

RAP

Grateful for Guidance

Dear Shrink Rap:

I know that submissions to your column are supposed to be questions, but I have something important to say, and it is not a question. The reason I thought I would send it to your column is that I hope you will print it so that many other Juilliard students will have a chance to read about my experience with the Counseling Service. I sincerely hope that I can influence just a few students to make an appointment with you.

I am a fourth-year student, and I am really looking forward to graduating. The part about looking forward is important, because around February of my second year I was seriously thinking about dropping out of school. At the time, I was convinced that my problems were all about Juilliard, and that if I left, my problems would, for the most part, be solved. I confided in a friend who said that maybe I should talk to someone before making such a drastic decision. I thought that she meant I should talk with a teacher, and I did not feel that I could do that without it backfiring. I also knew that I could not talk to

understand that so many things were happening to me that were beyond my control, that leaving school was the one thing I felt I could do to gain some control. She also helped me realize that leaving school would be my way of escaping from a lot of my issues, but that giving up my education here was not what I really wanted to do. With my therapist's patient guidance, I stepped back to look at everything, and we worked together to figure out what things I could change, and what things I needed help with in just learning how to cope. I learned so much about myself, and came to appreciate how people deal with problems differently.

I left N.Y.C. for the summer, but of course, problems in my family and a personal relationship issue ended up making me feel sad and overwhelmed again. I was so grateful knowing that I could see my therapist when I got back to Juilliard for the fall semester.

I had a few sessions with her, and then school got very busy, and I felt I was doing O.K. so we decided that I could see her anytime to go through

A walk-in counseling session saved me from making a big mistake that I would have regretted forever.

my parents because they would freak out hearing that I was thinking of leaving school. I had noticed signs posted in the School about walk-in hours at the Counseling Service. I had never had therapy, and I did not know what it was, but I was sure it was for people who had real mental problems. I didn't feel that I had a mental problem, so I never even considered looking into counseling here at school. The signs said that there was no commitment in seeing a therapist, and they also said that the meetings with therapists were confidential. I realized that my concern about confidentiality was the main reason I felt I could not speak with anyone in the School. I figured I would try out a walk-in session, knowing that I would not have to talk about anything if I did not want to.

Well, my walk-in session turned into a 45-minute conversation that I did not want to end.

After about 10 minutes, I could tell that the therapist knew exactly what I was talking about, and that she was not judging me for my feelings about leaving school. In just this one session, she helped me realize that I was dealing with so many life issues that were overwhelming me that it had become impossible to sort it all out. I am not quite sure why, but just talking to her made me feel a lot better (even though I cried almost the whole time), and I made another appointment.

I ended up going for weekly appointments until the end of school. By May, I had almost forgotten about the strong feelings I had about leaving Juilliard. My therapist helped me

things as they came up. The stresses of third year, along with another personal relationship crisis, made life hard again, but I was able to handle it all without seeing my therapist. I really came to appreciate how much therapy had helped me when I realized that I was able to get through on my own. I saw my therapist for a few sessions at the beginning of this year because I was nervous about life after graduation (and also because of a difficult summer relationship). All I can say is how grateful I am, and that students here do not know how lucky they are to have the Counseling Service. You saved me from making a big mistake that I would have regretted forever, and I feel as though you taught me so much that will be useful for the rest of my life. Thank you.

Happily Looking Forward

Dear Happily Looking Forward:

Thank *you* for this wonderful feedback about our services. We decided to print your letter because we think that testimonies from students say more than anything we could come up with. We are pleased that we could help you, and we share your hope that your letter will influence other students to come talk to us.

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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Revitalized Chamber Music Program Flourishes at Juilliard

By TAMAR HALPERIN

AT a conductors' forum at Aspen last summer, the prominent American conductor Leonard Slatkin was asked, "What is the most important thing a young musician can do in order to become a great conductor?"

"Play a lot of chamber music" was the decisive answer.

Chamber music combines the best of all worlds: Like orchestral music, it offers the joy of playing together with others—and, like solo music, it gives plenty of room for individual expression without dictating an authoritative hierarchy. With one player to a part, chamber music implies carefully constructed, intimate music that is played

Caruso, Chaliapin, and others, and eventually caused chamber music to be seen as a 'backstage' activity: music for musicians in their free time, and not a viable career path in and of itself. Today, orchestral, solo, and chamber music occupy an equal share of a musician's life. Superstars like Yo-Yo Ma, Itzhak Perlman, Pinchas Zukerman, and others have made their names in great part thanks to chamber music playing."

Change is taking place, and The Juilliard School is evidently attentive to it. While chamber music has existed at the School since its earliest years, it received a higher profile of recognition in 1946, the year in which then President William Schuman founded the Juilliard String Quartet. Through pedagogy and public per-

year. Since 1981, Juilliard has also offered a two-year residency for a graduate string quartet, whose members assist the Juilliard String Quartet with their quartet and chamber music teaching, and assist faculty member Earl Carlyss in the first-year String Quartet Survey course. The resident ensemble has lessons with members of the J.S.Q., and performs the annual Lisa Arnhold Memorial Concert at Alice Tully Hall. This year's concert will be offered on February 21 by the Calder Quartet, in their first year of residency this season.

In 2001, chamber music—which to that point had been administrated

scheduled times, and ensembles now have the opportunity to perform in a wide variety of venues, including Alice Tully Hall, Paul Hall, Morse Hall, and a variety of neighborhood venues, including St. Paul's Chapel at Columbia University. As of this year, a bimonthly chamber music master class series is offered, coached by members of the School's faculty. In addition, over the past few years, the School introduced a number of specialized ensembles such as the Juilliard Electric Ensemble, Bach and Friends Ensemble, fortepiano ensembles, and ensembles that coach with members of the School's composition faculty.



The New York Woodwind Quintet is one of the School's ensembles-in-residence. Here members (left to right) Carol Wincenc, flute; Stephen Taylor, oboe; Marc Goldberg, bassoon; William Purvis, French horn; and Charles Neidich, clarinet; perform on the Daniel Saidenberg Faculty Recital Series in April 2005.

for its own sake, with or without an audience. Composers throughout history have seized on these qualities in producing masterpieces in the rich chamber music repertoire.

However, the image of chamber music, and the approach to its performance, have evolved dramatically over the last decades. Earlier in the 20th century, chamber music was generally seen as an informal activity, requiring less professional training. For example, when pianist Joseph Kalichstein came to study at Juilliard in the early 1960s, he intended to pursue a solo career. At that time, he says, he did not even consider chamber music as a career possibility. Now, Kalichstein is an internationally acclaimed chamber musician, and a Juilliard faculty member holding the recently created Edwin S. and Nancy A. Marks Chair in Chamber Music Studies. "The music itself has not changed," says Kalichstein. "What is changed is the approach to stardom, and the way in which professional musicians perceive the cultural place that chamber music occupies. In the late 19th century, the music world indulged mostly in large orchestral ensembles on the one hand, and in extravagant solo virtuosity on the other. This was generated by magnetic personas like Liszt, Paganini,



As part of the Daniel Saidenberg Faculty Recital Series, the American Brass Quintet, another of Juilliard's resident ensembles, performed in the Peter Jay Sharp Theater in October 2002.

formance, the ensemble established itself as one of the world's leading string quartets, using its experience and vision to influence many aspiring string players. As faculty members, the Juilliard Quartet players offer individual lessons as well as chamber music coachings, master classes, and an annual weeklong seminar of intense work with a select group of quartets who come from around the world. In the 1980s, The Juilliard School appointed two other chamber ensembles that fulfill a similar role in other instrumental sections: the American Brass Quintet and the New York Woodwind Quintet. Their work at the School culminates in numerous student concerts during the school



Hans Lets (standing) coaches chamber music students in the 1950s.

Chamber music now receives more focused attention at Juilliard, with greater awareness of the conditions that need to exist for it to flourish.

But the most important initiative is probably the School's annual ChamberFest, launched in 2002, an opportunity for the deeply committed Juilliard chamber musician to spend the final week of winter recess working in depth with one group, on one work—without distraction, and with daily coaching support and unlimited rehearsal time in a spacious studio. The results of this intense work are demonstrated the following week with a series of six concerts. ChamberFest 2006, which begins on January 17, will include 85 students in 18 ensembles, performing works by a diverse group of composers including Gubaidulina, Friedman, Ives, Dvorak, Shostakovich, Ravel, Messiaen, Shostakovich, and Brahms, among others. In addition, joining the Juilliard musicians will be 10 guest students from the Paris Conservatory and Vienna University, participating in a landmark chamber

TODAY the School encourages students to commit to one group, and to concentrate on quality rather than quantity. Groups rehearse either during the two weekly prescheduled, two-hour chamber music slots or at other individually



A student wind quintet in 1961 performing in a N.Y.C. public school as part of the newly created Lincoln Center Student Program. Quintet members were (left to right) Lloyd Rosevear, Martin James, William Lewis, Charles Pease, and Susan Cohn.



Above: Joseph Kalichstein, pictured here c. the late 1960s, is now a faculty member at Juilliard and holds the Edwin S. and Nancy A. Marks Chair in Chamber Music Studies. Right: The current members of the Juilliard String Quartet, founded in 1946, (left to right) Joel Smirnoff, Ronald Copes, Joel Krosnick, and Samuel Rhodes, performed most recently in Alice Tully Hall in October 2005. The concert included the premiere of Ezequiel Viñao's new string quartet.



The Kneisel Quartet, (left to right) Franz Kneisel, Willem Willeke, Louis Svecenski, and Hans Lets, pictured c. 1917, was founded by Juilliard faculty member Kneisel in 1885.

music exchange.

The person almost single-handedly responsible for these sweeping initiatives is Bärli Nugent, assistant dean, who was appointed director of chamber music in 2002. Nugent is a Juilliard alumna (B.M. '76, M.M. '77, *flute*), founding member of the Aspen Wind Quintet, and a passionate advocate,

teacher, and performer of chamber music.

"Chamber music develops students' artistry in unique ways," says Nugent. "An honest and imaginative commitment to the chamber music process provides students with tools to wrestle with challenges that inevitably arise when articulate indi-

viduals get together to make beautiful music. We believe that this training facilitates the growth not only of compelling chamber musicians, but also orchestra players, teachers, and soloists, who will approach their work in far more distinctive ways as a result of the understanding of the chamber music process. Nuanced chamber music experience is really the ideal fulcrum in the training of every musical artist, and it produces more effective advocates for the arts as well.

"Besides," she adds with a smile, "let us not forget the great joy of making chamber music for its own sake ... At the same time, playing chamber music can also be a delicate matter. It is like a marriage of four or five people, and our role is to support this process. This is why we try to keep a close eye on our groups, and an open door for students to come in and receive help and guidance. Finally, we are mindful that the training of a musical artist is a path that each student must undertake with an eye for their own unique gifts and passions."

"I could not have imagined all the improvements that have come to chamber music at Juilliard since Bärli arrived," says an admiring Dean Stephen Clapp—who himself has had a great part

in making these improvements happen. "Juilliard's standard of chamber music performance has increased significantly over the past five years," notes Clapp. "Chamber music receives more focused attention, and there is greater awareness of the conditions that need to exist (like advertising, variety of venues, rehearsal time and space, etc.) in order for chamber music to flourish. Soloists profit tremendously from playing chamber music: it calls for a greater understanding of form and texture, and requires a mastery of intonation. The implications are significant because, as a result, chamber music players have a higher awareness of other people, and possibly of other societies and cultures than their own. In the end, it gives us a better view of ourselves."

Elizabeth Joy Roe is a master's candidate in piano, and has played chamber music at Juilliard since her freshman year. She says, "I value the open exchange of ideas, the creative synergy between players, and the natural flourishing of cohesive expression that unfold during the collaborative process. I have been seriously involved in several ensembles here, and in each instance I have had the privilege to play with

committed and talented musicians. Likewise, I have treasured the opportunity to work with outstanding faculty artists whose acumen and artistry have enriched my musical understanding. When everyone gives 100 percent toward a mutual goal in a rehearsal, coaching, or performance, the result is magic—these moments

"Chamber music players have a higher awareness of other people, and possibly of other societies and cultures than their own. In the end, it gives us a better view of ourselves."

truly capture the exhilaration of music-making."

Elizabeth met her piano duo partner, Greg Anderson, at Juilliard in 2000, and they have been performing together extensively for several years to critical acclaim. "I can't imagine coming to Juilliard and not being caught by the need to create music with all the friends one is bound to make," says Greg of his chamber music experiences at the School. "Juilliard has connected me to musicians, such as Elizabeth, who have transformed my life, and with whom I am grateful for every shared experience of music. Our performances, rehearsals, and coachings devoted to great music only tighten our bond of friendship."

Elizabeth and Greg are but two of the many students and faculty members (including the Juilliard String Quartet, Joseph Kalichstein, and Brian Zeger) who will be joining forces in December at Zankel Hall, for two chamber music concerts presented by Carnegie Hall. These concerts will most likely be better evidence of chamber music making at Juilliard than any words. After all, joy, exila-



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ration, magic, and music above all, are all better experienced than read about. □

Tamar Halperin is a D.M.A. candidate in harpsichord.

2 Minds Make for Endless Possibilities

By AARON LOUX

WHAT is the difference between collaboration and compromise? Is there one? In an effective and successful collaboration, compromise is inherent. This is one of the main themes in the Composers and Choreographers experience. The class, informally known as ChoreoComp by all involved, involves the creation of original works by six third-year dancers choreographing and six graduate-student composers writing music, working in pairs. The composers and choreographers team up after sharing their ideas with each other at the start of the course. The process of creating new music and dance to be put together simultaneously is where the collaboration and compromise come in.

ChoreoComp is one of several avenues contributing to the development of choreographic talent within the School. A number of the dancers who graduate from Juilliard have found recognition for their choreography. Two of them—Adam Houglan (B.F.A. '99) and Jessica Lang (B.F.A. '97)—will be featured on this year's upcoming New Dances/New Music concert of commissioned works in February (another ChoreoComp of sorts). Is ChoreoComp the necessary stamp for dancers to leave with, in order to become successful choreographers? Probably not, as many of the famous choreographer alumni graduated well before the installation of the program—but the learning that goes on for all involved is invaluable.

What does a choreographer learn in this process? "There's so much give and take," says Shamel Pitts, a third-year dancer who is creating a work this year. That's something new to most participating choreographers, including Shamel: "Normally, my ideas

develop after listening to a piece of music," he says. As the new work evolves in a stop-and-start manner, chunk by chunk, compromises must be made. Though Shamel and his partnered composer, Ricardo Romaneiro, worked together on developing the initial idea, shifts in the choreographic concept were made once the initial drafts of music were created. "As soon as I heard the music, I knew I had to go down a new path, but towards the same destination," explains Shamel. This is where the collaborative process becomes exciting—somewhere



Photo by Jane Rubinsky

At work in the studio, a group of dancers rehearse a piece by choreographer Shamel Pitts and composer Ricardo Romaneiro.

between the two creators, ideas arise not from one or the other, but the decisions and agreements made between them.

Faculty member Pia Gilbert, who advises the composers in the class (just as dance faculty member Liz Keen does the choreographers), has had years of experience providing a space for this col-

laboration. "I learn something every time I teach it," she says. Every year resonates with completely different ideas, she says, with "the freshness of new

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people doing new work." This continual renewal arises from the endless possibilities created when two heads are put together. And working together this closely helps the choreographers and composers achieve, in Ms. Gilbert's words, a "recognition of each other and recognition of how close we are to each other." Between dance and music, she notes, the elements are "all translatable to the other art; we just use different terms and different instruments."

As a dancer performing in one of the new works, I find the process of creation rewarding. Putting composers and choreographers together is taking advantage of a multidivisional school like Juilliard in the best possible way. (Upon my arrival here, I learned that there is an entire drawer in the Dance Division office full of music made by composers at Juilliard who are interested in having it choreographed—a piece of information that filled me with a sense of endless possibilities.) It is a responsibility of a school with three different divisions—each held in high esteem for the level of training and talent—to mix them together somehow. What better way to learn about your fellow performing artists than working with them and relating to them? Certainly, you go through the same stresses of deadlines and creative dry spells. Collaborating fosters an appreciation for the discipline that goes into each kind of work, and provides a window into the way

Continued on Page 21

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Friends, Romans, Juilliard Students, Lend Me Your Ears!

By ERIC ROBERTS

MY apologies to Shakespeare—but I had to catch your attention. Please, keep your ears! I just wanted to share my experience of participating in Speaking Up, the public speaking club sponsored by the Office of Career Development, which held its first meeting of the year on November 1. The club, which meets roughly once a month and is open to all members of the Juilliard community, was founded two years ago for the purpose of helping performing artists develop their speaking skills.

I decided to try Speaking Up to overcome my own fear of speaking in front of groups (maybe what keeps most of you away from this program). I attended my first session as an observer, not a speaker. After the prepared speeches on the given topic—sincerity—Derek Mithaug, who is director of career development and runs the meetings, assigned his “table topics,” an after-speech activity that involves selecting people in the room to come up and extemporaneously discuss a random topic for one minute. From Bulgarian blankets to the citrus long-horned beetle, Derek can ask anyone to talk about anything. Though I only wanted to sit in on the session, I was asked to talk about what I had gotten out of the speeches. Nervously, I went to the podium and managed to answer, “I really enjoyed everyone’s speeches on sincerity,” before I sat down. As Derek’s question was longer than my 10-second answer, I knew that I had a lot to learn.

One of the things that intrigued me

was that Jane Cho, assistant director of career development, shook a box of Tic Tacs from the back of the room periodically during people’s speeches. At first I wondered, “Can Jane really smell the speaker’s breath from that far away?” But I soon learned that the rattling sound lets speakers know if they say “ah” or “um” in the speech. Even Derek got the Tic Tacs, when he

and extending its domain forward in a remarkable way? We can recognize the benefits of historical relevance without having to conform to them.

What I noticed in this session was that everyone’s approach was completely different. One person told a very personal story, another focused on historical relevance, and yet another included more political feelings and

Speaking Up not only helps participants to gain confidence as speakers, but also to become better listeners, creators, and critical thinkers.

was introducing the speakers and talking about the sessions—a fact that really helped the rest of us feel at ease!

The first speech I gave, once I was ready, was on the topic of perfection. Exploring this subject, I learned that “perfection” is an end state: you can’t go from perfect to more perfect, or to less perfect (which would mean perfect but less so—an absurdity). You can only go from perfect to less than perfect. The word can function as an invisible boundary to our thinking—but it can also prescribe a direction for a process, one of reaching out to see how far we can go.

For my second speech, the topic was “conservatory”—just what does that word mean, and what are the responsibilities of an institution that goes by such a name? Does conserving (a thing, a trend, a practice) preclude change and growth? Can innovation work parallel to conservation, adding to the treasure of whatever’s being conserved,

ideas. I also discovered that being part of the audience is just as important as being the speaker. By observing what persuades me, I can pick out the essential techniques that might make my own audience receptive to my ideas. As a member of the audience, I respond to the involvement and passion of the speaker. I want to feel motivated or taken on a “journey”—after all, the speaker isn’t talking to him- or herself.


After each speech, everyone fills out a form evaluating how the speaker performed, from the standpoint of each element—preparation, enthusiasm, eye contact, speed/pace, and vocal variety, among others. While comments are meant to be encouraging, they can be a little vague or even contradictory at times. After my first speech, one person commented, “Spontaneity might be more beneficial than memorization,” while another wrote “No notes—very admirable”! While the comments were

more critical for my latest speech, they were constructive, and the evaluators know that I’m serious about developing my speaking skills.

Though I joke with the actors and tell them they have an advantage over the musicians and dancers, who are not trained to speak, the program is beneficial for them as well. When acting, they’re saying words that someone else wrote; with Speaking Up, they get a chance to speak what they feel. From a percussionist’s perspective, I look for internal rhythms in the way I construct and present a speech. I try to avoid speaking in a “monotone,” as an expressive use of vocal variety is just as important in a speech as the specific dynamic indications are in a piece by Schubert or Stravinsky.

Speaking Up is not only helping me to gain confidence as a speaker, but also to become a better listener, creator, and critical thinker. At my percussion recital, I will be able to talk to my audience in addition to performing my music. Eventually, after I learn more, I would like to “coach” other students. I think that all Juilliard artists should consider this program. It’s fun, informative—and speaking intelligently on the spur of the moment is the most powerful communication skills that anyone can have. (And on the lighter side, one participant remarked, “After improving my speaking skills, I can now tell my waiter with confidence that my steak isn’t cooked the way I want it, and that I need him to take it back.”) □

Eric Roberts is a bachelor’s student in percussion.



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DePreist and Marsalis Awarded Arts Medals

TWO Juilliard faculty members—James DePreist, the director of orchestral studies and conducting at Juilliard, as well as music director of the Tokyo Metropolitan Symphony Orchestra and former music director of the Oregon Symphony; and Wynton Marsalis, a trumpet faculty member who also directs Jazz at Lincoln Center—were among the 10 recipients of the 2005 National Medal of Arts. After being notified of their selection by the National Endowment for the Arts, they were presented with the medals by President Bush in a ceremony at the White House on November 10.

The National Medal of Arts, estab-

Right: Wynton Marsalis (right), one of the recipients of the 2005 National Medal of Arts, with Dana Gioia, chairman of the National Endowment for the Arts.

Below: James DePreist, director of conducting and orchestral studies, is greeted by President George W. Bush and Laura Bush at the White House for the presentation of the National Medal of Arts in November.

lished by Congress in 1984, is the highest award given to artists and arts patrons by the United States government. It is awarded by the president to those who have made extraordinary contributions to the creation, growth,



Photo courtesy of the National Endowment for the Arts

and support of the arts in the United States. Each year, the N.E.A. seeks nominations from individuals and organizations across the country. The National Council on the Arts, the N.E.A.'s presidentially-appointed and Senate-confirmed advisory body, reviews the nominations and provides recommendations to the president, who selects the recipients.

According to a November 9 article in *The Oregonian*, Mr. DePreist was in Portland in late October to conduct the Oregon Symphony when he learned that he would be receiving the award, but he had to keep it quiet until it was officially announced by the White House. He said that the medal means even more to him because his late aunt, the great contralto Marian Anderson, received the same honor in 1986.

“It’s important, anyway,” he told the newspaper, “but because of that connection, it means a tremendous amount.”

The chairman of the N.E.A., Dana Gioia, said: “These individuals and organizations have all made significant and enduring contributions to the artistic life of our nation. Whether through pioneering film animation, writing memorable novels, championing jazz, or creating new dance styles, their work has transformed the ways we experience and appreciate the world.”

During the past 20 years, more than 200 extraordinary patrons and artists in the fields of visual, performing, and literary arts have been honored—including a number of Juilliard faculty members and alumni. The Juilliard School itself was honored with the medal in 1999. □



Photo by Eric Draper, courtesy of the White House

Kahn Steps Down From Drama Directorship

MICHAEL KAHN, the Richard Rodgers Director of Juilliard’s Drama Division, announced in November that he will step down from that post at the end of this academic year. Kahn has led the division since 1992 and has been on the faculty since the Drama Division was founded in 1968. He will continue to teach his third-year acting class at Juilliard as a member of the drama faculty.

In his capacity as artistic director of the Shakespeare Theater in Washington, D.C., Kahn will oversee the ongoing construction and completion of the company’s new, state-of-the-art 800-seat theater, guiding the company’s expansion into a national destination for classical theater, and programming all other events at the umbrella organization, the Harman Center for the Arts. Kahn, who has divided his time between Washington and New York, frequently directs productions at both his home institutions. He has also directed on Broadway, in regional theater, and for national opera companies.

Juilliard President Joseph W. Polisi will chair a search for Mr. Kahn’s successor. He commented, “Michael Kahn’s extraordinary leadership of our Drama Division has allowed our young actors to acquire the requisite ‘tools’ they will need as they work in the profession in the time ahead. With intelligence, taste, creativity and a deep understanding of the world of the theater, Michael’s legacy will have a positive impact on the profession for many generations. My colleagues and I are very pleased that Michael will remain as an active member of the Juilliard community through his continuing teaching responsibilities at the School.”

The Drama Division’s curriculum was designed by its founders, John Houseman and Michel Saint-Denis, to replicate the thorough acting education methods of European

conservatories. In its three and a half decades of existence, it has produced a remarkable roster of accomplished alumni. Mr. Kahn is only the fifth director to have led the division. During his tenure, Juilliard added an advanced diploma in playwriting via the Lila Acheson Wallace American



Photo by Jessica Katz

Michael Kahn (right), the Richard Rodgers Director of the Drama Division, with fourth-year drama students Will Pailen (standing) and Sean Davis.

Playwrights Program (in 1993) and a program for directors (in 1995).

“Juilliard has been one of my artistic homes throughout my theatrical career,” said Mr. Kahn. “I am grateful to the students and faculty for inspiring me and allowing me to grow both as a person and as an artist. Although I have determined that most of my energy and time needs to be concentrated now in Washington, I am more than pleased to remain on the faculty of this extraordinary institution.” □

PAST

Reprints From
Juilliard Publications

TIMES

Juilliard Company—
A School for Stars

by Mel Gussow

Anyone worried about the future of the American theater should see the new Juilliard Acting Company in action. This company of fourth-year students in the Drama Division at the Juilliard School is presenting (through tomorrow evening) a season of true repertory—and doing it splendidly.

Over a period of six days I saw Gorky’s naturalistic drama, “The Lower Depths,” Sheridan’s Restoration comedy, “The School for Scandal,” Middleton’s 17th-century tragedy, “Women Beware Women,” and — a complete change of style — a contemporary double bill of Israel Horowitz’s “The Indian Wants the Bronx” and Jean-Claude van Itallie’s “Interview.”

This is a repertory that would challenge any company—and it does challenge Juilliard. The productions are not of uniform excellence, but each reveals, in performance, a first-rate ensemble of actors.

“The Lower Depths,” as staged somberly by Boris Tumarin, is full of atmospheric detail and richly textured character acting. Gerald Freedman’s “School for Scandal” is elegant and impudent. The most completely enjoyable production is of the least performed play, “Women Beware Women,” directed by Michael Kahn. If played heavily, the intricate romantic intrigues in this play about man’s manipulation of women might seem melodramatic. Played lightly they are funny. When tragedy strikes and litters the stage with corpses, the play becomes black comedy.

Least effective is Gene Lesser’s staging of “The Indian Wants the Bronx,” which lacks the force of the original Off Broadway production. On the other hand “Interview” is charmingly presented. Although apparently better trained for classics, the company can also play modern works.

The pleasure of spending four evenings with this company is that its members, as they change characters, clothes, faces and styles, grow individually and collectively before one’s eyes.

In “The Lower Depths” Leah Chandler is a drab, dying wife. What a surprise to see her emerge, radiantly, as the romantic lead in “Women Beware Women.” Mary Lou Rosato, as a

peddler in “The Lower Depths” seemed noisy and abrasive. But in larger roles, as a sexually aggressive widow in “Women,” and as the malicious Lady Sneerwell in “Scandal,” she turns out to be sizable comic talent—perhaps too large to be contained in small parts. On the other hand, Mary Joan Negro, although outstanding in her two leading roles, is also lovely to watch as a mere scene-shifting maid.

The actors that reveal the greatest dimension—at least at this early point in Juilliard’s theatrical history—are Sam Tsoutsouvas and David Ogden Stiers. Mr. Tsoutsouvas is a bitter intellectual in “Depths,” a passionate uncle in “Women,” and both an evil servant and a boisterous reveler in “Scandal.” In “Depths” Mr. Stiers is seedy and pathetic, in “Women” polished and haughty, and in “Scandal,” he is that designing cad, Joseph Surface—a fully realized, soundly comic performance.

The performers’ weakness, not surprisingly, is playing old age, for which they sometimes overcompensate with pursed lips and furrowed brows. But on the other hand they have a vibrancy that enhances their playing of youth. To mention a few of many other good performances — Kevin Kline is a dashing Charles Surface, Patti LuPone a tantalizing Lady Teazle, Norman Snow a soulful poet, David Schramm a befuddled young cuckold.

The theater itself, Juilliard’s Drama Workshop, is, with the possible exception of the Forum, the nicest small theater in New York. Designed by Heige Westermann (in consultation with Michel Saint-Denis) it is an intimate amphitheater with 277 seats steeply banked around a pit, on which floats a stage. Both stage and pit are used for playing. In the hands of set designer Douglas W. Schmidt, the stage is eminently convertible. Theater, scenery, costumes — the students have been given the best possible setting in which to demonstrate their talents. And they reciprocate.

The group will tour, play another season at Juilliard in May—and then graduate, to be replaced next year by another class of fourth-year students.

Instead of distributing these actors on the theatrical marketplace, why can’t we keep them here, intact, as a permanently expanding company, performing great plays in repertory in this theater? Isn’t there room for two theatrical companies at Lincoln Center?

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* * *

Following the repertory season at the School, the Juilliard Acting Company had a tour which took them to Loeb Drama Center,

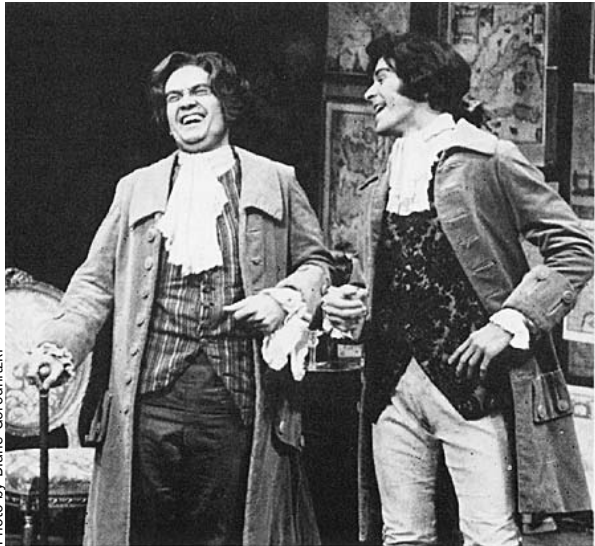


The *Juilliard News Bulletin*, published by the Communications Office from 1962 to 1986, focused on school news and events—often covered in photo essays—as well as information about student, faculty, and alumni activities. This month’s Past Times features a review of the Juilliard Drama Division’s first repertory season, which originally ran in *The New York Times* and was reprinted in the *Juilliard News Bulletin* (Vol. X, No. 3, 1971-72). The late critic Mel Gussow was impressed enough to ask, “Instead of distributing these actors on the theatrical marketplace, why can’t we keep them here, intact, as a permanently expanding company, performing great plays in repertory in this theater?” While the theater itself became the territory of each consecutive fourth-year class, this first group of actors to graduate from the School formed the basis of what is now the Acting Company (founded in 1972 by the Drama Division’s John Houseman and Margot Harley, now the Acting Company’s producing director). The reprint features a chart of cast members from Group 1 and a selection of production photos. □

Harvard University (January 19-21); Sullivan County, upstate New York, as part of the Lincoln Center School Program (February 7-18); McCarter Theatre in Princeton, New Jersey (February 25, 26); Jackson, Ohio (March 20); Bloomington, Indiana (March 22); Ann Arbor, Michigan (March 24, 25); and Toledo, Ohio (March 26, 27).

The Juilliard Acting Company — 1971 Repertory Season

	THE SCHOOL FOR SCANDAL	THE LOWER DEPTHS	WOMEN BEWARE WOMEN	INTERVIEW	THE INDIAN WANTS THE BRONX
LEAH CHANDLER	Maid	Anna	Isabella	Interviewer	
BENJAMIN HENDRICKSON	Rowley	Kleshch	Lord Cardinal	Interviewer	Murph
CYNTHIA HERMAN	Mrs. Candour	Vasilissa	Masquer		
CINDIA HUPPELER	Maria		Masquer	Interviewer	
KEVIN KLINE	Charles Surface	Vaska Pepel	Guardiano		
PATTI LUPONE	Lady Teazle	Natasha	Masquer		
DAKIN MATTHEWS		Bubnov	Fabritio		
ANNE McNAUGHTON	Lady Crabtree		The Widow	Interviewer	
JAMES MOODY	Gentleman		Attendant	Applicant	Gupta
MARY JOAN NEGRO		Nastya	Bianca	Applicant	
MARY LOU ROSATO	Lady Sneerwell	Kvashnya	Livia	Applicant	
JARED SAKREN	Moses	Kostilyov	Sordido		
DAVID SCHRAMM	Sir Peter Teazle	Luka	Leantio		
GERALD SHAW	Sir Benjamin Backbite	Alyoshka	Masquer		
NORMAN SNOW	Sir Oliver Surface	Actor	The Ward	Applicant	Joey
DAVID OGDEN STIERS	Joseph Surface	Baron	Duke of Florence		
SAM TSOUTSOUVAS	Snake, Careless	Satin	Hippolito		



The *Juilliard News Bulletin* article included a selection of photos of the drama productions. Above: David Schramm (left) and Kevin Kline in *The School for Scandal*. Left: Leah Chandler and Sam Tsoutsouvas in *Women Beware Women*.

Evening Division Students Fulfill Lifelong Dreams

By DAVID PRATT

WHEN the Institute of Musical Art was founded in 1905, certain qualified students not enrolled in degree programs took private lessons and selected courses for credit. These were Juilliard's first extension students—though the term, which designated the pure profit derived from their enrollment, would not be formally applied until 1933.

In 1956, Juilliard President William Schuman appointed one of his administrators, Stanley Wolfe, to handle the needs of a division that now offered courses specifically for extension students. In 1968, master classes by



At night, Lincoln Center draws not just tuxedoed maestri and patrons in furs and jewels. Running against this crowd are men and women en route to Evening Division classes, where they come to feed their souls.

prominent performing artists were added, in order to increase public participation at Lincoln Center, Juilliard's new home, and bring in extra revenue. Over the next 20 years, the Extension Division grew to 25 courses attended by about 250 students per semester.

The Extension Division was renamed the Evening Division in 1989. Aggressive advertising and more accessible registration increased enrollment 100 percent over the next three years. Today, long after the move to Lincoln Center, with some 800 students per semester enrolled in 25 performance courses for credit and 41 noncredit courses—all taught by some of the greatest teachers, performers, and composers of our time—the most evocative and telling moniker of all appears on the cover of Juilliard's Evening Division catalogs: "Juilliard at Night."

For Juilliard now stands, of course, at Broadway and 65th Street, by day an unassuming if busy neighborhood, which at night comes gloriously, uniquely alive—thanks not only to performers, but perhaps most of all to the devotees of the performing arts. All day Lincoln Center hums with artists rehearsing, administrators overseeing, and students learning, but it is at night that the faithful come and transform the plazas and halls. And one building,

the Juilliard building, is transformed in a way most others are not. For Juilliard at night is filled not just with audiences, but with students. And not just conservatory students. Juilliard at night is filled with Evening Division students, many of whom are well past conservatory age and who, regardless of their levels of technical knowledge or facility, are fulfilling long-deferred desires to make music, to know music, to hear music more deeply, and to uncover, experience, and comprehend the forces, in themselves and in others, that seek transcendence through musical expression.

The composer Kendall Briggs, who has taught in the Evening Division for nearly a decade, speaks of what students bring to Juilliard. "Their passion for music and art is keen, and they are willing to work incredibly hard to achieve their goals. Their ability to now engage in the process of learning music in a way they have always dreamed is truly a dream come true for many."

"Every teacher knows that the best class to teach is the noncredit Evening Division type," says opera composer Scott Eyerly, who has taught Music Orientation, a noncredit Evening Division course, for 15 years. "The students are doing it by free will. They don't need it to graduate or because it will look good on their résumé."

Katherine Gertson, the Evening Division's director for 10 years, praises Eyerly and his course—"he has a great sense of humor and wonderful energy; Music Orientation is always full"—and describes what inspires Evening Division students: "We get calls from people who just retired, or they're in a position in their job where they have more time, or they've had a crisis in life and want to find something that grounds them. Music was a big part of their life—until life took over. Now they want to get back to it."



Photo by Impact Photos

Gertson recalls one student, a former music teacher, who came to Juilliard after retirement to study again. Three months later she learned she had liver cancer. Though she was going through chemotherapy, she told Gertson, "I need these classes. It's a goal for me to get to Juilliard and hear music and learn more about music. It gets me through my treatments." The woman returned the next year, cleared of liver cancer, but then was diagnosed with pancreatic cancer. She continued classes—and chemo—beat the pancreatic cancer, and signed up

for Evening Division last fall, but succumbed finally to a recurrence of the liver cancer. Gertson marvels at how "she was so determined. Juilliard was the one positive thing in her life. She had only so much energy, but it meant so much to her."

Few Evening Division students must swim against such strong currents just to get to class, but the hunger and determination, and the profound sense of personal fulfillment desired and achieved, are common themes.

Leslie Brerton describes herself as being a "born-again piano student," thanks to Juilliard's Evening Division. A self-described "mediocre" music student as a child, Leslie stopped the piano at 17. She returned to lessons 30 years later, but her newfound devotion exhausted the resources near her home in Pennsylvania. With her children gone, her parents recently deceased, and her career as a nurse winding down, Leslie looked eastward.

Inside the division's catalog, Leslie

tory students often perform in class as guests. There, Leslie met and befriended a young Juilliard-trained pianist, Jung Lin, whose style she particularly loved. Leslie invited Jung Lin to give a private recital in her home in Pennsylvania, which triggered an invitation for the young virtuoso to play

The Evening Division course catalog and registration information is available online at www.juilliard.edu/evening or by calling the Evening Division office at (212) 799-5000, ext. 273.

Tchaikovsky's Piano Concerto No. 1 last fall with the Northeastern Pennsylvania Philharmonic. Ms. Lin has since made her Alice Tully Hall debut, and she plays there again this month.

As for Ms. Lin's patron, as a result of friendships made with fellow Evening Division students, Leslie



Photo by Merlin Petroff

Above: Noted choreographer Michael Uthoff, center, a former Extension Division student, is shown performing the premiere of Anna Sokolow's *The Question* in April 1964 with Ze'eva Cohen (Dip. '66), left, and Martha Clarke (B.F.A. '65), right, and other members of the Juilliard Dance Ensemble. At that time, properly qualified Extension Division students could enroll in many classes offered in the Regular Division of the School.

Left: Stanley Wolfe (second from left) was the first head of the Evening Division. He is pictured with his wife (far left) and Mr. and Mrs. Gordon Hardy at a reception in November 1962.

found "all kinds of classes that interested me." She and her husband already had an apartment in New York, so she

committed to a weekly two-hour trip from Pennsylvania, staying two days in the city each time, and taking two classes for credit at Juilliard: Piano III, a group class; and Introduction to the Elements of Music, taught by Kendall Briggs, "an unbelievable teacher," who made the heretofore difficult subject of theory manageable and interesting for Leslie.

Subsequently, having read writer and broadcaster David Dubal's *Evenings With Horowitz*, Leslie signed up for one of Dubal's courses, The World of the Piano, where Juilliard conserva-

helped to found a piano club. Meetings rotate among members' apartments, with each member playing a new piece each month, and thus developing a small repertory of 5 to 10 pieces. "I have made wonderful friends at Juilliard," Leslie enthuses. "It's so nice to be with people who have similar interests and goals."

And Leslie exhibits another classic Evening Division trait: course addiction. Every year since 1998 she has taken courses with opera composer Michael White, including one called Mozart's Last Year and, in 2005-06, The Legacy of Bach. She has also taken Kendall Briggs's The Mozart Operas, and courses on Schubert and Schumann, and Debussy and Ravel.

"I can not praise the Evening Division enough," Leslie says. "For Juilliard to open up and allow anybody to benefit from their faculty I



Photo by Henry Grossman



Photo by Peter Schaaf



Photo by Henry Grossman

Some of the faculty members of the Evening Division. Clockwise from top left: Kendall Briggs, pictured in 2002, who teaches *The Elements of Music*; David Dubal, pictured in 1984, leads the popular *World of the Piano*; Lisa Kovalik, pictured in 1997, teaches the *Two-Piano Ensemble* course; and Scott Eyerly, pictured in 2001, instructing a *Music Orientation* class.



Photo by Henry Grossman

think is wonderful. Every teacher I've had has been incredible."

According to Katherine Gertson, "the secret to the Evening Division's success is the faculty. They show great patience, because adult students often ask the same question three different ways to make sure they've got it, whereas it may not occur to a younger

Division as a stepping stone to the conservatory. "The Evening Division does not 'feed' the conservatory," she says. "One must get into the conservatory on one's own merit. A few have done this—a handful." And many others have graduated from Juilliard's Evening Division into conservatory programs elsewhere.

read this.' I looked at Millette and she looked at me, and we sat down and did it. There was incredible magic. Everyone in room got goose bumps." Alexander and Daykin formed a professional piano duo that, over the next quarter century, would record and play around the world to glowing reviews.

and enthusiastic, just wonderful people—regular people singing unusual repertory that doesn't get done too often. No one was a professional, but I didn't compromise the subject matter. I held them to the same high standards, which they embraced willingly and happily."

"I would like the Evening Division to get even more notice than it does," Kovalik says. "More and more people are choosing other professions because they can't earn a living as musicians, but I have a terrific group of advanced pianists who are at a very high level. I give them nothing short of what they would learn in the conservatory."

Now, Daykin is back as a student again, in Kovalik's Chopin Étude Lab. And all the enthusiasm, dedication, and collegial feeling are still there. And if, on some weekday evening, you pass the corner of Broadway and 65th Street, don't be fooled by the appearance of the crowd. At night, Lincoln Center draws not just tuxedoed maestri and patrons in furs and jewels. Running against this crowd are men and women—perhaps a minute or two late because adult life, after all, has its demands—en route to feed their souls in a way that goes beyond holding a ticket to A101, and that produces rewards that the relentlessly touring, negotiating, recording professional may experience all too rarely.

In 1980, Daykin entered the degree program at the Manhattan School of Music, but continued with Kovalik at night. "It conquered the isolation of the professional track," Daykin says, "when every week I got to go and experience the social aspect of the piano, instead of just the practicing-alone-in-my-room aspect. Getting the degree was deadly serious, versus feeding my soul and the sense of fun and pleasure in music-making in Lisa's class."

And that is what is happening at Juilliard, at night. □

In 1989, Daykin returned to the Evening Division as the teacher of an art-song master class, and would find the fun and the soul feeding still there: "The students were all very collegial

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

Evening Division students, many of whom are well past conservatory age and regardless of their levels of technical knowledge or facility, are fulfilling long-deferred desires to make music, to know music, to hear music more deeply.

person to ask at all. And the faculty here have to deal with great diversity. You have people with a lot of musical experience versus some with very little. The teachers must meet everyone's needs, and discuss complicated musical ideas in clear ways. Our faculty are wonderful educators and wonderful people, and that's our secret here."

If Juilliard at night is a glorious playground for the dedicated amateur, is it not also, with its courses for credit, a gateway to professional careers?

Yes, perhaps, although Gertson cautions against seeing the Evening

The pianist Frank Daykin not only prepared for conservatory study in the Evening Division but, one might say, met his destiny at Juilliard. Frustrated after an unproductive stint at another conservatory, Daykin came to Juilliard in 1979 at age 21 to study piano privately. He also auditioned for Lisa Kovalik's Two Piano Ensemble evening class. "I entered the room," Daykin recalls, "and Lisa was there with some people who had taken her class previously. One of the veterans, Millette Alexander, was next to Lisa. Lisa paired us and said, 'Here, sight-

New Music at Juilliard Comes Into Focus

Continued From Page 1

Waldrop assumed an interim presidency, one that allowed Sachs to expand the curriculum with a workshop on 20th-century performance problems. Joseph W. Polisi assumed the presidency with the 1984-85 academic year, and that lay the groundwork for a sea-change in how contemporary music would be viewed within the institution. Sachs remembers thrashing through new-music concerns with the new president. "He recognized the problem," says Sachs. "We both agreed that we didn't want to ghettoize new music. We came up with the idea of revising the festival, such as it stood at that time, to make it thematically organized in some way. We could present really new music or 20th-century classics, or whatever we wanted so long as it held together with a coherent theme. At the beginning, he essentially said, 'Figure out what needs to be done and we'll draw up a contract, because you should be here full-time.' Our agreement was that I could program anything I wanted as long as he could hate anything he wanted."

Thus was born the Focus! festival, with Sachs at its helm, an annual exercise in modernity that since 1985 has immersed listeners in musical stimulation they would be unlikely to encounter otherwise. The topics have been extremely varied—sometimes focusing on a geographical area, sometimes on a time period, sometimes on a

single important composer—and each festival typically involves a mix of chamber and orchestral offerings. Two years ago the festival was given over to Ives, in honor of his centenary, and in 1995 Focus! was devoted to Webern for the 50th anniversary of his death. Ives? Webern? You might imagine that such figures would qualify as relatively mainstream by now, reasonably well repre-



Above: Benjamin Rankin and James Swarts performing at the 1997 Focus! festival. Right: Joel Sachs, here at the piano, is the director of the New Juilliard Ensemble and the annual Focus! festival.

sented without the boosterism of the Focus! festival. And yet, Focus! invariably manages to shed unaccustomed light on its subjects. The Webern festival, for example, put forth "virtually the entire canon of this Viennese master" (as the cover of the program proclaimed), and among Webern works both famous and obscure were sprinkled carefully selected pieces by later composers who were particularly susceptible to his influence—Stockhausen, Babbitt, Westergaard, Dallapiccola, Feldman, Kurtág,

Boulez, Gubaidulina—demonstrating how Webern was continuing to resound among composers practically up to the time of the concerts themselves. For this year's festival (see article below) the repertoire simply could not be more up to date: it consists of music completed in 2005.

To this day President Polisi keeps a watchful eye trained on the festival, and like music-lovers in the city beyond, he finds himself preferring some offerings more than others. "During one of our early years we devoted Focus! to young European



Photo by Nan Melville

composers," Sachs recalls. "It seemed like a good topic just then because Western Europe was on the verge of integrating and people were very interested in issues of European unity and diversity. Afterwards, Joseph Polisi told me he'd been at four of the concerts but that he thought that only about half of what he heard was actually terrific." Sachs doubts that the critique was meant as a compliment, but he took it as one, and responded, "It's amazing that you would hear such a

quantity of new works and find that half of them were actually impressive!"

After Focus! had been going for a decade, Sachs undertook a second incentive that has proved crucial to the status of contemporary music at the School: the re-establishment of the Juilliard Ensemble (now called the New Juilliard Ensemble), which had tapered off into nothingness after the Berio years. As with Focus!, this endeavor has grown over the course of a dozen years to become an essential part of the School's fabric. The personnel of the New Juilliard Ensemble is in

almost constant flux—a given for any student group—and one of Sachs's first tasks every fall semester is to carry out auditions to fill chairs that have become open from the preceding year. Participation is completely voluntary—nobody is ever "drafted" into the New Juilliard Ensemble—and that means that everybody who participates is seriously interested in the experience of performing new music. "We can pretty much accommodate those who want to play," says Sachs, and in general the demands on the participants are not so great that they prove onerous in relation to other obligations. He continues, "So many students want to take part, and the programs are very diverse, so not every member has to learn every piece on a program. Often a player may be involved in only one piece in a concert, but they're getting important

Continued on Page 22

22nd Annual Focus! Festival Celebrates Music of Right Now

JUILLIARD'S centennial commissions include six pieces that will be featured on the six concerts of the 2006 Focus! festival. The theme "New and Now" sets these in the context of today's musical world, for the festival will consist entirely of music completed in 2005, by composers from around the world.

While such a theme seems natural enough, its realization is not so simple. Performances of new pieces are often reserved for the person or organization that commissioned them for the first year or two. As a result, some compositions finished in 2005 are not yet available for general performance. Furthermore, many celebrated composers are busy with orchestral works and operas; Focus! can only give life to a few of the former and none of the latter. Fortunately, many superb compositions are unencumbered, and many superb composers are still writing solo and chamber music.

For obvious reasons, planning could only commence once a certain portion of 2005 had elapsed. I then contacted most of the major music publishers and national music information centers to see what compositions they were expecting in 2005. Next, I then e-mailed every composer on my own

order to achieve a balance of styles and media.

The opening program, by the New Juilliard Ensemble, will feature Roberto Sierra's *Bongo+*, for drummer and chamber orchestra, a commission. There will also be two other world premieres, each of which has an unusual background. About a year ago, the distinguished Chinese composer Jia Daqun told me that he was applying for a grant to spend an extended period in the U.S. Would I allow him to write a piece for the N.J.E. as his grant project? My "yes" took no time at all! The other world premiere will be the Concerto for Three Clarinets by Guus Janssen, one of Europe's great jazz pianists and one of Holland's most distinguished concert composers. The piece began as a concerto for improvising violinist and partly improvising large orchestra. After hearing it in Holland in 2003, I asked Janssen to consider creating a chamber orchestra version for the N.J.E.—with clarinet solo. We premiered it in 2004 with Kinan Azmeh, a student from Syria and expert improviser in Middle-Eastern style. In May 2005, when I realized that we had clarinetists from Macedonia and Israel who are expert improvisers, I proposed that Guus rework the piece into a triple clarinet concerto. It will have its first performance on January 27. In fact, the only piece on that concert that was *not* composed for the N.J.E. is the Third Symphony of Japanese composer Akira Nishimura, which will receive its U.S. premiere.

The festival's orchestral concert, with the Juilliard Symphony conducted by Anne Manson, will feature the centennial commission *Channab*—Paul Schoenfield's second "gospel oratorio" for soloists, chorus, and orchestra. (Judith Clurman is preparing the Juilliard Choral Union for this joyous piece.) That program will also include the New York premiere of Zhou Long's *The Enlightened*, and the U.S. premiere of *Spiriti*, a concerto for accordion and orchestra by the Finnish composer

and harpsichord virtuoso Jukka Tiensuu. Because I do not program concertos unless there is a student soloist, an accordion concerto should have been dismissed out of hand. *Spiriti*, however, was so



Pianist Blair McMillen performed with the Juilliard Orchestra and conductor Neal Stulberg at Focus! 1995: The Webern Legacy.

irresistible that I could not forego it, and invited Mikko Luoma, a young Finnish virtuoso for whom it was written, to play it. Because Luoma spent a good deal of time around Juilliard several years ago, and has appeared with the New Juilliard Ensemble, I considered him part of our extended family. You probably never heard the accordion sound like this!

The centennial commissions for the four Focus! chamber concerts are a new solo cello piece by Milton Babbitt titled *More Melismata*, a quartet for clarinet and string trio by Mario Davidovsky, a piano quintet by Azerbaijani composer Franghiz Ali-Zadeh, and *Digital Loom*, for organ and electronics, by Juilliard alumnus Mason Bates. The remainder of those programs will include many American and New York premieres.

—Joel Sachs



Focus! 2006: New and Now
Peter Jay Sharp Theater
Friday, Jan. 27-Friday, Feb. 3

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

large and very international list, asking what they were completing in 2005. My doormen soon faced a flood of packages, and my e-mail buzzed with electronically-transmitted scores. By late October my apartment was bursting with enough good music for many festivals. The selection process therefore meant rejecting many excellent pieces in

Batman Returns to His Cave

By GEOFFREY MURPHY

“I remember these floors,” actor Val Kilmer said as he sauntered into Room 304 followed by a gaggle of reporters. “I put a hole in that wall. My first class was in here. My first project play was here ... We cleaned the windows in my day, though!” The more things change, the more they stay the same.

Kilmer, an alumnus of Juilliard’s Drama Division (Group 10), returned to his alma mater on October 21 to speak to the next generation of actors who are going through the same path of training. “We’re really glad to have Val here,” the Drama Division’s artistic director, Michael Kahn, said in his introduction of the actor. “It’s really nice, because every time [Kilmer] has a film opening in New York, he comes and spends a little bit of time at Juilliard.”

The film that facilitated this particular visit was *Kiss Kiss Bang Bang*, a satiric cinematic love-letter to the film noir genre. The film, also starring Robert Downey Jr., has Kilmer tackling the role of a gay detective (and, as Kilmer is quick to point out, “I’m a detective who happens to be gay, it’s not that I go hunt out gay people”). The film opened on October 21 to wonderful reviews.

Kilmer, famous for his work in films such as *Batman Forever*, *The Doors*, *Tombstone*, and *Top Gun*, is not a New York City boy. “I found, living in New York, I was just overstimulated. You know, it is the city that never sleeps, so I never slept, and I just didn’t really have a sense of myself.” Kilmer, in person, oozes the persona of a cowboy through his pores, and the country has been a huge part of his life. Born and raised in the San Fernando Valley of California, he has always been in love with the country. “I always related to the wilderness and spent a lot of time in the wild,” he explained, “even in Los Angeles in wild areas. Where we lived was on the outskirts of town and there were bobcats and ... I had a friend whose father was a mounted policeman. He wore a six gun and a badge and he would get on his horse in the morning and go ride the Santa Monica mountains.” When he finally wound up in New York, Kilmer said, “I remember spending a lot of time hugging the trees in Central Park; I’d go and look at the wildlife here, the squirrels and pigeons. But I’d get out of town whenever I could, jump on a motorcycle and drive around New Jersey.”

While Kilmer was in high school,

he decided to pursue acting for a living, and when it came time to apply to schools he naturally wanted to go to the best one possible. “I’d heard that RADA [Royal Academy of Dramatic Art, in London] was the best school, so I put in an application there, but it said you had to be 18 [Kilmer was not] and it didn’t occur to me to lie, so I kept asking, I said, ‘where’s the other best school?’ Everyone said Juilliard.” Kilmer was accepted to Juilliard, the



Actor and Juilliard alumnus Val Kilmer.

youngest person to be admitted to the Drama Division. (This record survived until the arrival of current third-year student Seth Numrich, who was accepted at age 15.)

“I had a ... unique experience, I hope,” Kilmer said, “because I just lost my little brother a week before I started school. So it was quite an emotional time for me, and in a way, the extremely high standards and the activity of the School I’m sure were good for me, because I was forced to really challenge myself about my very life, you know—what I believe about life and death. For me, it was a great way to progress out of that difficult time, to be thrown into such a great school.”

During Kilmer’s visit, he spoke again and again about how much he respected his teachers at Juilliard and the degree of their passion—especially remarking upon the degree of sacrifice, emotionally and financially, that his teachers made. “I wish I had known how little the faculty got paid here ... it’s a tremendous sacrifice for most of the teachers ... it costs a great deal to give that gift and it’s something that’s really precious.”

Among the classes at Juilliard that Kilmer said he appreciated the most

were the Alexander Technique courses. “It’s a wonderful technique, because it is a very pure form of analyzing your body in relation to movement ... analyzing your body about being, and [Alexander instructor Judy Leibowitz] was one of my favorite acting teachers.” These skills, Kilmer pointed out, are integral to the actor’s craft. “I had a mean teacher once, who kind of said, ‘How dare you think you can act Shakespeare; you don’t know how to walk across the room yet’ ... and in a way, that’s true.”

Daniel Morgan Shelley, a fourth-year student in the Drama Division, took the opportunity during the short Q&A to ask Kilmer what advice he would give to soon-to-be graduates of the division. “Lighten up!” Kilmer replied, with a grin on his face. He encourages students to fight hard to be themselves, be positive, and make sure they have a support network. “I remember very clearly: we used to have a different entrance with large glass doors,” Kilmer recalled of his days at Juilliard, “and we had a woman who I think was 265 years old, a violin teacher, and she couldn’t negotiate this door, it was too big a door. And I remember very clearly opening the door for her—and as I’m walking into the foyer, I’m thinking, ‘Why does this feel so odd?’ ... I got to my locker, and I realized that it was the first thing that I’d done for someone else, and I couldn’t remember the last time I had done anything for anyone else. And it really affected me, and I had a little mini-breakdown ... You just get caught up, like we all do, in your own world, and ... you’re all by yourself, in a way that you kind of have to be when you are confronting your limitations, and then you rally because of your friends. I hope you guys have friends!”

Ultimately, Kilmer found his experience at Juilliard a very positive one, and credits the School as being where he “learned how to learn” and found great inspiration through the dedication of all those around him. “We’re all lucky to be here, because it’s a really challenging environment ... it’s very special.” The Juilliard training, Kilmer believes, is a trial by fire for a difficult profession. “It’s a very, very hard job, and you have to love it beyond most things you can imagine.” In the end, however, for Kilmer, acting is all about one simple, yet immensely challenging task. “You just have to find a way to be yourself in the circumstances.” □

Geoffrey Murphy is a first-year drama student.



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AUTHOR VISIT

Anthony Feinstein, author of *Michael Rabin: America’s Virtuoso Violinist*, will discuss his biography of Rabin (a Juilliard Pre-College alumnus whose stellar career was cut short when he died in 1972 at the age of 35) and answer questions. He will be joined by Rabin’s sister, Bertine Lafayette, and Juilliard faculty member Lewis Kaplan, a close friend of Rabin.

Thursday, December 8, at 5 p.m. in Room 546.

Open to members of the Juilliard community.

REMINDER TO STUDENTS: COMMUNITY SERVICE FELLOWSHIPS

Applications for 2006-07 Community Service Fellowships are now available in the Office of Educational Outreach (Room 245). Completed applications are due on Thursday, December 22, at 3 p.m. sharp! If you have questions about the program or would like to see a C.S.F. performance before your decide, stop by the office and speak to L.E. Howell. You can also check out the C.S.F. handbook on the Intranet: <http://intranet.juilliard.edu>.

\$300K Gift From the Piano Man To Benefit MAP

By JESSICA TARTELL

SINGER-SONGWRITER Billy Joel—also known as “the Piano Man”—has made an unprecedented \$300,000 gift to The Juilliard School’s Music Advancement Program (MAP), part of a music education initiative launched by the Billy Joel Endowment Fund to provide support, musical scholarships, and endowments to a variety of music programs at colleges and universities on the East Coast. The money will be used over a two-year period to provide tuition assistance to 36 second-year MAP students per year. In honor of Mr. Joel’s contribution, the MAP second-year orchestra has been renamed the Billy Joel Young Artist Orchestra and the 36 scholarship recipients—selected on the basis of their outstanding grades, attendance records, and overall performance—have been named Billy Joel Young Artists.

A longtime advocate for music education, Mr. Joel first began holding “master class” sessions more than 20

years ago, at colleges across the country and around the world. Prior to becoming a rock-and-roll icon, he studied classical piano and was influenced by the works of Bach, Beethoven, Chopin, Schubert, and Schumann, in addition to other composers. In a move to return to his classical roots, Mr. Joel released *Fantasies and Delusions* in October 2001, a compilation of his solo classical piano pieces, which were performed by Richard Joo.

“We are very grateful to Mr. Joel for standing up and saying ‘I’m going to fund these students with need,’” said Alison Scott-Williams, Juilliard’s director of educational outreach. “We wish that everyone in the music entertainment industry could contribute to music education in such a meaningful way.”

The Music Advancement Program is a two-year program providing music education and training to minority and disadvantaged students, ages 8-16, from New York City public schools. Students admitted into MAP have the opportunity to train at Juilliard every Saturday from September through May.

“It does a good thing for the students—it gives them some bragging rights,” said Major Scurlock, a Juilliard alumnus and MAP piano faculty member, of the scholarships. “Not only are they at Juilliard, but now they are part of an elite group, looked after by an individual who has a great deal of respect for the program and for the School.”

Although it is a great honor, being a part of MAP requires students and their families to make sacrifices. Students travel from all boroughs of New York each week, giving up their entire Saturday. Parents are required to commit to being involved for the full two years. They are encouraged to sit in on classes and join the MAP Parents’ Association, and the whole family is encouraged to attend classes and recitals. Annually, MAP costs around \$4,300 per student; the amount assessed each family is based on a sliding scale, with tuition ranging from a low of \$125 to the full amount. Billy Joel’s contribution, together with generous contributions received from individuals, foundations, corporations, and government agencies, will ease the financial burden substantially.

While students enrolled in MAP are not of the Billy Joel generation, they are well aware of who he is and the importance he holds. “He’s the Piano Man,” said Shamire Juste, a 15-year-old pianist.

“Being named a Billy Joel Young Artist means I’ve accomplished something; to be acknowledged like this means a lot.”

The Music Advancement Program is designed not only to provide access to music education that inner-city students might not otherwise receive in their public schools, but also to change their lives, helping them to develop

of fun,” she recalled. “At that age, it was really important for me to be surrounded by kids who looked like me, doing what I was doing, because at my school that’s not what kids were doing. It gave me the motivation to keep playing the violin. It’s great for kids to see that they aren’t the only one, that they aren’t weird for playing [an instrument].”



The MAP students who have received tuition assistance from the Billy Joel Endowment Fund for the 2005-06 school year.

into confident, mature, responsible, and successful young adults. Judea Hill, a 14-year-old flutist, agrees. “I love this! I’ve learned so much. MAP has made me more mature. I come here and I’m serious. I come here for music. You laugh and play along the way, but then you have your serious moments. I am trying to reach for excellence.” When her mother told her she was a Billy Joel Young Artist, she said, “I knew I had met my goals, I knew that I had achieved success.”

Fourteen year-old trombone player Kelvin Garcia commutes more than an hour each way every Saturday to get to Juilliard, but he knows it is well worth the time. “MAP has had a profound impact on my life. It has helped me get into [LaGuardia] High School. Personally, MAP teaches you respect. I’ve been taught to honor this opportunity I’ve been given.”

The Music Advancement Program can have a lasting influence on those who participate. Current Juilliard student and MAP alumna Adiza Sanchez-Rahim finds herself working in the Educational Outreach Office in her spare time. At orientation this fall, she spoke to incoming MAP students, letting them know what a wonderful thing it is for them to be here. “I had a great experience. It was very serious but a lot

Will these MAP students start a new trend at Juilliard by playing classic rock in addition to classic Bach? They are supported by open-minded faculty members—and of course, their parents. “I am very aware of the arts in relation to popular culture,” said Scurlock. “I would be shocked if they brought some Billy Joel in to play, because Billy Joel is hard. But if a student said ‘I want to learn a Billy Joel song,’ I would say ‘of course’—I would welcome it.”

Kelvin Garcia would gladly accept the challenge of learning some of Joel’s music. “I want to learn to play ‘New York State of Mind.’ The first time I heard it, I just fell in love with it.”

The Billy Joel Young Artist Orchestra will perform in April as part of the MAP year-end concert. While everyone hopes that Mr. Joel will be in attendance to support his Young Artists, his presence and impact on the MAP community and the students will be felt for years to come.

The Music Advancement Program will host its winter concert on December 17 at 1 p.m. in Paul Hall. The concert is open to the public and no tickets are required. □

Jessica Tartell is the contributions coordinator in the Office of Development and Public Affairs.

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In Mahler's Third, Nature Rules

Continued From Page 6

taken with a grain of salt, inasmuch as virtually all Mahler symphonies have a first movement in free sonata-form.

The movement begins with a startling call to attention, an open, majestic theme for eight horns in unison, which has been compared to the main theme of the finale of Brahms' Symphony No. 1. Its origin seems to be an Austrian children's marching song which Brahms also suggested in his *Academic*

immediately with such a light one. The second movement, with the title, "What the flowers in the meadow tell me," was described by Mahler as "carefree, as only flowers are. Everything floats on the height with lightness and suppleness, like flowers waving on their stems in the breeze." Again, as in the second movement of Symphony No. 2, there are darker pages. Mahler continued: "It all turns suddenly dark and threatening as a

w i n d - s t o r m blows across the field ... They groan and whimper on their stems, as if pleading with a higher power for deliverance." Much as Mahler assured the childlike innocence of the Fourth Symphony by omitting trombones and tuba from its orchestration, so he lightened the

orchestration of this delicate movement, but here he did it subconsciously. He wrote: "Today I noticed with no little surprise that the contrabasses play only pizzicato in this movement—not a single bowed line or figure! and that the deeper, heavier percussion is not used at all." Triangle, rute (a switch of birch twigs usually struck against the wooden side of the bass drum), glockenspiel, tambourine, and suspended cymbal are used softly, but neither timpani nor bass drum appear.

In the third movement, *scherzando*, there are two main elements. The first draws on Mahler's earlier *Wunderhorn* song with piano accompaniment, *Ablösung im Sommer* ("Relief in Summer"). The second element is Mahler's use of an offstage posthorn in many of the trio sections. The posthorn solo includes a large fragment of a popular Spanish tune that is the main theme of Glinka's *Jota Aragonesa*, and also appears in Liszt's *Spanish Rhapsody*. The coda of the movement is apocalyptic.

Deep isolation characterizes the fourth movement, in which the contralto sings lines from *Das trunkene Lied* of Nietzsche's *Also Sprach Zarathustra* (coincidentally, Mahler's friend, Richard Strauss, was working on his symphonic poem at about the

Continued on Page 21



James Conlon will lead the Juilliard Orchestra in Mahler's Third Symphony at Carnegie Hall and the Kennedy Center.

Festival Overture. The movement is characterized by its many marches, ranging from noble and heroic to vulgar (Mahler called the latter *das Gesindel*, 'The rabble'). The influence of the military music that Mahler heard and loved so much as a child was never so manifest as in this symphony, particularly in the first movement, with its many trumpet flourishes, snare drum tattoos, and flams.

The coda is staggering in its impact. It is a quick march in "a tempo that sweeps everything before it, getting nearer and nearer, louder and louder, growing like an avalanche, until the din and jubilation break out over our very heads."

The second movement is in complete contrast: a delicate minuet of moderate length, full of grace and lightness. It bears much the same relationship to the first as the *Andante moderato* second movement of the Second Symphony does to its highly dramatic, extensive first movement. Perhaps Mahler recommended an interval after the Third Symphony's first movement for the same reason that he asked for "a pause of at least five minutes" after the Second Symphony's first movement, believing it inappropriate to follow the dramatically charged, lengthy first movement

DISCOVERIES

by Brian Wise

From London, Pure Americana

Kenneth Fuchs: An American Place, Eventide, Out of the Dark. London Symphony Orchestra, JoAnn Falletta, conductor; Thomas Stacy, English horn; Timothy Jones, French horn. (Naxos American Classics 8.559224)

AS American orchestras have largely priced themselves out of the recording market, it's especially difficult for American composers to get new works recorded. Composer Kenneth Fuchs, who received a master's degree at Juilliard in 1983 and a D.M.A. in 1988, traveled to London to record his latest orchestral piece, *An American Place*. After securing private funding, he teamed

up with the budget label Naxos, enlisted the London Symphony Orchestra—hailed for its ability to sight-read just about anything—and then got together with some fellow Juilliard alumni: conductor JoAnn Falletta, a former classmate of Fuchs in the early '80s, and New York Philharmonic English horn player Thomas Stacy, who taught at Juilliard in those days (and still does). The results are impressive.

Fuchs ambitiously describes *An American Place* as an effort to reflect "the palette of musical sounds that have developed in the United States during the last hundred years." The piece is brash, optimistic and lyrical, much in the vein of Copland, Diamond, and William Schuman, while its arching melodies and driving motor rhythms suggest the influence of John Adams. These elements all come together in a convincing way that's no mere cut-and-paste pastiche. Similarly, *Eventide*, a concerto for English horn, reflects the pastoral sound world of Vaughan Williams but enhanced with modern touches (flutter tonguing, multiphonics) that Stacy plays with assurance. Rounding out the disc is *Out of the Dark*, a suite of three movements, each inspired by a different painting by the abstract expressionist artist Helen Frankenthaler (the picture that inspired the final movement appears on the CD cover). With its thorny harmonies, the work is the least listener-friendly of the three, but its charms reveal themselves over time.

Brahms and Schumann for Flute

Brahms Sonatas and Schumann Romances. Jeffrey Khaner, flute; Charles Abramovic, piano. (Avie AV2075)

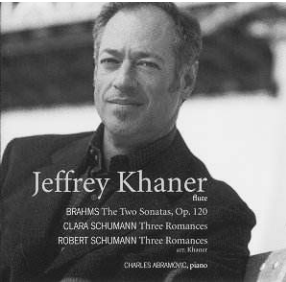
JEFFREY KHANER has been principal flute of the Philadelphia Orchestra for the past 15 years, but he is also a celebrated soloist and teacher. He joined Juilliard's faculty in 2004, having received his B.M. at the School in 1980 after studying with the late Julius Baker. One can also add arranger to his credits. While his three previous recital discs on the Avie label each focused on music

from a different country, here he transcribes works by Brahms and Robert and Clara Schumann, originally written for clarinet, oboe, and violin and later transcribed for other instruments by the composers.

In his liner notes, Khaner says that, like Brahms, he is seeking to ensure wider dissemination of the music by adapting it to a new instrument. Thus, the Sonata for Clarinet and Piano No. 1 in F Minor—a masterly work written towards the end of Brahms's life and filled with a glowing autumnal feeling—

takes on a more gentle poignancy. In place of the dark timbre of the clarinet there's a lighter sound that is especially appealing in the slow movement.

Also on the disc are Khaner's transcriptions of a pair of *Three Romances*, a set each by Robert and Clara Schumann, close friends of Brahms. Robert's were originally written for oboe and were obviously influenced by the style of the *lied*. They have a simple, unadorned quality that transfers easily to the flute. Clara's *Romances* were written for the famous violinist Joseph Joachim and feature a passionate last movement that Khaner approaches with plenty of flair. Given the relative scarcity of music for flute and piano from the 19th century, this disc is a welcome addition to the flutist's arsenal.



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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.



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JUILLIARD PORTRAITS

Kathy Gertson

Director, Evening Division

Montana native Kathy Gertson was born in Great Falls and grew up in Fort Benton and Helena, earning a B.A. in music from the University of Montana. Before arriving at Juilliard, she worked as an assistant tax director for a real estate law firm in Manhattan, where, she says, she had to “fill out many, many tax forms.”

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

I have worked here for more than 17 years. My first days were quite colorful, as I was trained by my boss’s wife, Marguerite Wolfe. She was a Juilliard graduate who married a Juilliard graduate (Stanley Wolfe). So as I was being trained how to type transcripts and class rosters, I also heard a wonderful history about the School.

What are the most striking differences between Juilliard now and when you first started? How have they changed the School?

The most striking differences, for me, are the physical ones. When I began working here, we had this huge, cold marble lobby and staircase that went mostly unused. The entrance into the School was a long, dank walk to the security desk in the middle of that lobby. Smoking was allowed inside the building, and the cafeteria was on the second floor. (I must admit, I miss the second-floor cafeteria, but not the critters that accompanied it). The changes have made Juilliard much more inviting for the students and the public. But there is always room for improvement, and I know more changes are in the works!

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

I began as a secretary for the Extension Division, and at that time, we had about 250 students a semester. I was put into the corner of the old 66th Street, cold marble lobby, with a desk, a typewriter, and a footlocker. The division evolved into the Evening Division, and now we have more than 700 students a semester. I also now have a real office, with a door, a computer, and a real closet. My position evolved from secretary, to assistant director, to associate director, to administrative director, and finally, just plain director.

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

At one time, there was a small group of staff members who would congregate at Margo Lamb’s switchboard booth at 5 p.m. to tell jokes. One man, Bill Dance, used to laugh at his own jokes until he turned beet red. It was 15 minutes of pure laughter, and I miss those people dearly. We called ourselves the “After Five Club.” Today, Margo and

I are the only group members still here at Juilliard.

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

My first job in New York State was as a nanny. The kids were great, but the parents were strange. They expected me to wear only white



Kathy Gertson, age 9.

clothing, scrub their bathrooms (floors and ceilings included) with rubbing alcohol, and iron their underwear. That was also my shortest job!

Many Juilliard staff members are also artists. If that applies to you, how do you balance your job and your artistic endeavors?

Performing as a singer will always be an important part of my life, but my job (and commute from Cold Spring, N.Y.) doesn’t leave much time. However, I do perform occasionally—mostly as a soloist for community-based choral concerts and holiday services at churches and synagogues.

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

Our first family reunion on a cruise ship in 2002. It was very special, because the ship was big enough to run away from your family when you wanted, and yet have “family time” as well. I loved the moment when my born-again sister had too many sips of her drink and exclaimed loudly, “I think we should all go to the beach, take off our shoes, and have more sex on the beach!” (Sex on the Beach was the name of the cocktail she was drinking.)

What might people be surprised to know about you?

I’m addicted to the Sunday-morning political shows on TV. I also feel I have a spiritual connection with Ella Fitzgerald because she recorded my favorite album, *Ella Swings Gently With Nelson*, on the day I was born.

Homer R. Mensch

Double Bass Faculty

Sussex, N.J., native Homer Mensch studied bass privately with Anselme Fortier before taking his first full-time playing job with the Pittsburgh Symphony, after auditioning for Otto Klemperer on the stage of Carnegie Hall in 1932. He played with the NBC Symphony under Toscanini and was a member of the New York Philharmonic under Sir John Barbirolli, Artur Rodzinski, Dimitri Mitropoulos, Leonard Bernstein, and Pierre Boulez. In addition to Juilliard (where he has been on the faculty since 1971), he has taught at Yale, Manhattan School, Mannes, Queens College, Catholic University, the New School, and Rutgers.

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

Parents are much more involved now than they used to be. They take a more active interest in seeing how well their children do as students.

Has your teaching changed over the years?

Yes, it has become more detailed. As the quality of bass playing has improved over the years, it’s become possible to concentrate more on nuances of interpretation and more sophisticated aspects of playing. Also, there’s a much greater emphasis on playing solos than there used to be, because of the higher quality of playing and because the bass is taken more seriously as a solo instrument.

Have Juilliard students changed over the years? How?

Overall, the playing is better, and the students are more serious. It’s tougher now to get work as a player than it used to be, and the students are more focused because that’s what it takes to win an audition.

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

Anselme Fortier taught me the basics of the instrument, but he didn’t go into much detail. That’s just the way he was with students. He’d say that sounded good or didn’t sound good, but he wasn’t much for explaining things. I’ve always had a much more explanatory approach to teaching students how to play the bass than he did. And I have to mention Toscanini, who was an idol among conductors. He was able to raise an orchestra to a level of enthusiasm that was unsurpassed. His baton technique was very simple and clear, but he brought such excitement to his conducting that he could make an orchestra play over its head.

When did you first know you wanted to pursue your career and how

did you come to know it?

When I was 15 years old, I started making money playing the bass, and I loved to play. My first job was with a small group that played popular music in a nightclub. I was playing written arrangements, mostly pizzicato, a little *arco*, but I could add a few notes in some places if I wanted to. This was at the start of the Great Depression, so pursuing a career in music was pretty risky. I was lucky that my parents didn’t try to make me go into a field that was a safer bet. They let me find my own way. My father was the principal of the grammar school I attended, and he loved the Greek classics. That’s how I got the name Homer.

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

I once began playing the wrong piece in a chamber music concert, but the memory is so painful, my



Homer Mensch, c. 1970.

mind’s blotted out the details—I couldn’t tell you the name of the piece! I didn’t get far, but I was still afraid people would think I was a real dummkopf.

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

New York City, because we have everything to offer right here.

What might people be surprised to know about you?

I love bathroom humor!

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

Playing tennis. I was a very good tennis player back in high school, and I won some tournaments in New Jersey. But tennis players didn’t make the money then that they do now, so I decided to do something safer and play the bass.

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.

In Mahler’s Third, Nature Rules

Continued From Page 19
same time). The movement grips the listener with its dark mystery, despite the occasional ecstatic shafts of light.
The fifth movement follows without pause, and is a sprightly setting of a poem, *Es sungen drei Engel*, from *Des Knaben Wunderhorn*. It is sung by all the vocal forces: contralto, boys’ choir and women’s chorus (for these performances, Jane Gilbert is the soloist, with the Brooklyn Youth Chorus and women of the Juilliard Choral Union at Carnegie Hall, and the Cathedral Choral Society and Children’s Choir from the National Cathedral Schools at the Kennedy Center). It opens with the boys’ choir brightly singing, “bimm, bamm, bimm, bamm...” in onomatopoeic imitation of matins bells. The effect of cheerful, bright, and tingling bells abruptly dispersing the dark shadows of the previous movement is startling. A darker mid-section exhorts sinners to repent. At about four minutes in length, the movement vies with the *Purgatorio* of the Tenth Symphony as Mahler’s shortest. As befits the music’s light and playful nature, timpani (and violins) are silent.

note that a moment later, the second theme seems to have inspired the World War II popular song, “I’ll Be Seeing You.” The movement has both sensual and religious fervor, not surprising when we remember that Mahler once titled it, *What love tells me*, and at another time,



Jane Gilbert is the mezzo-soprano soloist for the Third Symphony by Mahler.

What God tells me. Mindful that the symphony is a glorification of all nature and all creation, Mahler ends it with a D-major, *fortissimo* apotheosis.
After Mahler completed the Third Symphony, he said: “Some parts of it seem so uncanny to me that I can hardly recognize them as my own work!”
Maestro Conlon summed it up in this way: “The first and last movements are almost works within themselves. The first, Life emerging from stasis, and the last, a summation of Life ... one’s own and all of it together. The enormous impact of the finale, the first in a series of great slow movements, touches every emotional chord imaginable.” □

Gerald S. Fox is president of the Gustav Mahler Society of New York and is a staff reviewer for American Record Guide.



Juilliard Orchestra
James Conlon,
Conductor

Carnegie Hall
Sunday, Dec. 11,
3 p.m.

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See the Calendar on Page 28 for ticket information.

Again following without pause is the first of Mahler’s sublime *Adagios*, its opening theme a near quotation from the *Lento assai* of Beethoven’s 16th String Quartet, Op. 135. It is amusing to

Why I Give to Juilliard ...

Being on the Juilliard Board is a labor of love for me.
My French mother was a concert violinist and so I have always been a music lover. Even though I grew up in South Africa, I was aware of Juilliard from childhood as one of the great music schools of the world. It is now a dream come true to see Juilliard first hand, to see the School’s students perform at such an unbelievable level and to be inspired by how the students and faculty strive together constantly to achieve that extra measure of excellence and nuance in everything they do.

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2 Minds, Endless Possibilities

Continued From Page 10
someone else creates. Some develop their work in a slow progression, while others spin out the whole work in a short time, with many revisions to follow. The process of enlarging one’s awareness is as important as the performance itself.
Now in its 15th year, the ChoreoComp presentation has become a highly anticipated annual event. This year, it moves from Alice Tully Hall to a new venue: the Peter Jay Sharp Theater. As usual, the hourlong program will be a highlight of the Wednesdays at One series—but this year, two more shows have been

added on the following Friday and Saturday evenings, both expanded to include additional material developed by dance students in workshops throughout the first semester.
There is no common theme for the new works to be seen on the ChoreoComp program, aside from the fact that they are all created together and will feature live musicians. That in itself raises an interesting question: how is a dance created *with* the music different from a dance created *for* the music? Each pair will most likely provide a different answer. □
Aaron Loux is a first-year dancer.

WORDS without SONGS

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

Strawberry Morning

By Annika Sheaff

I know the taste of early mornings, like strawberries ... so bitter to open your eyes and absorb the sunlight, but so sweet to wake up at all. I don’t know about the scent of cedars but I know maple shapes and their dried crunching. I don’t know what people think when I speak. I know the prick of a needle makes me bleed. I know sadness. Your mouth provides me with the subtitles for your thoughts, you are a foreign film I will never fully understand. I can almost read you like Braille, touching you feels like sperm hitting oxygen. I don’t know blonde, or wearing silver like flesh. I know sexy men, but not how to make them see past their own watches. I know how to give up.
I know there is still time. I don’t know if I will watch her sleep to the sounds of creaking floor boards. I know I will see all her perfect toes under the water in the tub.

Annika Sheaff is a fourth-year dance student.

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

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Leonard Slatkin on Making Music

Continued From Page 4

they enter the professional ranks. I try to teach them to enjoy music and remember why we got into this in the first place, and when the concert's going on, to have a good time.

TMM: You are a well-respected arts educator across the country. How has your work with young students impacted the rest of your career?

LS: As you get older, you want to give back. It becomes less about what you do, and more about what you're doing for others to help them. I would say I'm at a stage in my career where I'm more interested in making sure that we have an audience 20 years from now that's knowledgeable and that comes to the concerts not frightened at all, that they are brought into music rather than feeling separated from it.

TMM: Tell me about the challenges for young conductors today. Are they different from when you graduated?

LS: I think they are a little too anxious to have careers too early. You see a couple of younger ones succeed, which is good, and they're talented. But now there's this pressure to succeed younger as a conductor rather than later. And that's backwards. Conducting is something that takes a long time. You need to go to people's rehearsals, conduct as much as possible, and build the repertoire slowly. You have to have the kind of command that comes mostly with a little bit of age and seasoning. So I would suggest that most conductors wait it

they can do to prepare?

LS: Go to other conductors' rehearsals. Watch and see where those conductors are effective, and watch in particular where they are not effective, and avoid those problems. Don't go jumping into agents' offices at the age of 23. It's not going to do you any good. But on the other hand, any opportunity that comes up, or any that you can create, go ahead. The more you can physically wave your arms, the more experience you can get.



Leonard Slatkin (left) and philanthropist Lawrence A. Wien at Juilliard commencement in May 1988, when they were presented with honorary doctorate degrees.

TMM: Finally, though I'm sure this is a trite question for you, do you have any words of advice for all current young musicians? For all of us trying for the big job?

LS: Don't be concerned about the job at the moment. Be concerned that you're your own person. Do not take an audition, for instance, and try to think, "Oh, I know what kind of playing that place wants, so that's how I'm going to play." Don't do that. Go there and be yourself. You have to find the right job for you. It's not just a question of going and finding one just to make ends meet. Eventually you want to settle into a place where your style is compatible with theirs. And a lot of musicians make a mistake of just getting whatever job comes along, because they think it's important to do that. And I think you have to be more careful than that. □

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

New Music at Juilliard

Continued From Page 16

experience from even that one piece. The participants in the New Juilliard Ensemble represent a fraction of the students, but a large fraction. In the course of a year about 110 students typically take part in the New Juilliard Ensemble, and that represents about a fifth of the instrumental majors in the student body. And besides them a lot of students tell me they wish they could participate but that they don't have time in a given semester—often for perfectly understandable reasons—though they are looking forward to coming back the next year."

The group's popularity continues to grow, and Sachs is particularly gratified that some members are even able to play internationally and occasionally derive some income from their work. Sub-ensembles from New Juilliard Ensemble have now appeared six times in foreign venues—Poland, Germany, Israel—and a number of participants have received paychecks when they are tapped to perform for the Lincoln Center Festival (which has drawn on the New Juilliard Ensemble four times so far) and the Summergarden series at the Museum of Modern Art (which Sachs has curated for more than a decade, and which is now back on track after having been put on ice during the museum's recent reconstruction).

Like Focus! events, New Juilliard Ensemble concerts can range widely through a variety of styles. Sachs explains, "I have always operated on the theory that stylistic variety is a good thing in programming, so everyone comes away having liked at least one thing. The hard part is that I myself have to absolutely believe in all the pieces I program." That does not seem to be much of a problem; to Sachs, discovering new repertoire seems as natural as breathing. He is constantly confronted with intriguing new pieces, thanks in large part to the fact that he so often finds himself among musicians in far-flung places. For some 30 years he has toured widely as co-director of the contemporary-music ensemble Continuum—not just to the usual musical capitals, but also to Armenia, Uzbekistan, and Mongolia (four times to Mongolia, in fact). "Before I got involved with the New Juilliard Ensemble, we were championing the Soviet avant-garde with

Continuum," he explains. "Then we got to know the Eastern republics that evolved out of the Soviet Union, and all the time we're making friends in these distant musical communities and asking questions about what's happening in new music wherever we find ourselves." These peregrinations are a boon for the New Juilliard Ensemble and for Focus!, neither of which would have evolved as they have without the breadth of their director's exposure and curiosity.


Seen through the prism of new music, the Juilliard of today scarcely resembles the Juilliard Sachs began teaching at 35 years ago. "The administration has really pushed for a lot more up-to-date repertoire," he is happy to report. "The School encourages teachers to teach modern repertoire and it encourages conductors to program recent works in general orchestral concerts. Of course, this is a conservatory of music, so we're always faced with the same question: is it more valuable for a student to get as much experience as possible with traditional repertoire to prepare for auditions and an eventual career, or is it better to give them rich opportunities to play new music, which they are not likely to get once they join an orchestra and therefore will cherish as a lifelong experience?



Joel Sachs's search for new music has led him down many less-traveled paths. Here he is in June 2005 in the South Gobi Desert of southeastern Mongolia.

It's hard to know the answer." Fortunately, it's not an either/or proposition, at least not at Juilliard. □

James M. Keller is program annotator of the New York Philharmonic and the San Francisco Symphony. This past fall his article "George Crumb: An Appreciation" was published as the lead essay in the book George Crumb and the Alchemy of Sound (Colorado College Music Press, 2005).



Juilliard Orchestra
Leonard Slatkin,
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See the Calendar on Page 28 for ticket information.

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TMM: Are there any specific things



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A TRIBUTE TO PETER MENNIN
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Juilliard faculty, alumni, and students paid tribute to Peter Mennin, composer and former president of The Juilliard School, in October with a concert of his works. Pictured are members of the Juilliard Choral Union, led by Judith Clurman.



BENJAMIN BRITTEN'S A
MIDSUMMER NIGHT'S
DREAM
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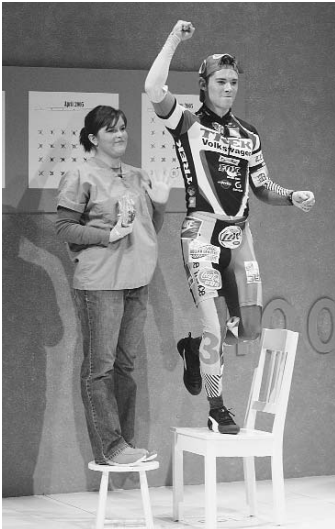
Left: Randall Scotting was Oberon and Erin Morley was Tytania in the Juilliard Opera Center production of *A Midsummer Night's Dream* in November.

Below: (Left to right) David Keck, Jeffrey Behrens, Timothy Fallon, Matt Boehler, Daniel Billings, and David Salsbery Fry played the Athenian craftsmen who present the play of "Pyramus and Thisbe" within the opera.



DRAMA PRODUCTIONS

Left: Third-year drama students Anna O'Donoghue (left) and Stephen Bel Davies appeared in *Baby Food* by David Lindsay-Abaire, part of *Ten Times Ten*, an evening of 10 ten-minute plays by Juilliard playwriting alums in Room 301.



HALLOWEEN DANCE
October 28, Marble Lobby

Left: Belinda McGuire, a fourth-year dance student, dressed as Cruella de Vil from *101 Dalmatians* at the Halloween dance.



Right: Trumpeter Jared Bushee (left) and violist Laura Seay ham it up in their costumes. Bushee (scowling angrily in purple face paint and garb) represented "the grapes of wrath" and Seay was a '70s disco girl.



FACULTY JAZZ QUINTET RECITAL
November 11, Paul Hall

Jazz faculty members (from right to left, standing) Carl Allen, Ben Wolfe, Wycliffe Gordon, and Victor L. Goines were joined by guest pianist Marc Cary to present the first jazz concert on the Daniel Saidenberg Faculty Recital Series in November.



JUILLIARD SYMPHONY
November 7, Alice Tully Hall

Guillermo Figuero led the Juilliard Symphony in a concert that included Piston's Viola Concerto with Ji Hyun Son as soloist.



PETER ROJCEWICZ FAREWELL
PARTY
October 26, President's Lobby

Liberal arts faculty member and chair Peter Rojcewicz lifted a glass at a goodbye party in his honor. After 20 years at Juilliard, he left to become dean of the Graduate School of Holistic Studies at John F. Kennedy University outside of San Francisco.



Center: *The Record* by Deborah Z e Laufer was performed by Ravenna Fahey (left) and Brian Smith at *Ten Times Ten* October 19-23.

Right: Fourth-year actors performed Shakespeare's *A Midsummer Night's Dream* in the Drama Theater November 17-21. The "rough mechanicals" (left to right) Clancy O'Connor, Keith McDonald, Michael Markham, Daniel Morgan Shelley, Fran ois Battiste, and Nicholas Westrate begin their rehearsals for the play within the play, "Pyramus and Thisbe."

Turning an Ear Toward *The Listener*

Continued From Page 1

ness, an emotional lift and range that music and song forms allow. Only Shakespearean or Greek tragic forms can equal it. And opera, of course.”

Ultimately a phantasmagorical rumination on dark desires and dirty secrets, *The Listener* also boasts a wide assortment of new songs written by Michael Torke, a composer who has a long history of creating music for dance and opera. *The Listener* marks Torke’s first venture in scoring a full-length stage play.

“It is Craig’s material and lyrics that drew me to working on the piece,” Torke said. “He has an explosive imagination and is incredibly supportive of anything I want to try. His creativity has no boundaries.”

Wrangling in the chimeras of Lucas’s imagination is Mark Wing-Davey, a British director who previously worked with Lucas on *Small Tragedy*.

“I do think Craig has a strange mix of brilliance and humility, which is startling,” Wing-Davey said. “He is able to weave in contemporary issues and politics into stories which have a larger resonance than the present. He has a voracious enthusiasm for the world, for life, and all its problems and messiness.”

“Frankly, [Wing-Davey] is a kind of genius: intelligence, dramaturgical brilliance, one of the best directors in the world,” Lucas said. “He has taught me to listen carefully and engage on every level, stay engaged, keep working.”

advantage in his conception of *The Listener*.

“Juilliard was looking for a new play for Group 35, and they commissioned me. I decided on the musical form because it is usually possible to incorporate more singers into a musical and groups of actors can con-



Michael Torke has composed an assortment of songs for Craig Lucas’s play *The Listener*.

gregate to sing a song, so I could utilize more people at a time in certain sequences,” Lucas said. “The actors’ comments and questions about the arch of *The Listener* have revealed a great deal to me along the way.”

“It is attractive to write music for 16 people,” Torke said. “And because they’re young they bring an incredible vitality and willingness to work hard. They’re not jaded yet.”

Still in the process of being written, *The Listener* will prove to be a rewarding challenge for Group 35, which is more accustomed to performing classical or established contemporary texts.

“A lot of the actors will be doing new work when they graduate, so it is an incredible experience to work with people at the height of their profession,

and to experience first-hand a burgeoning work,” said Kathy Hood, the Drama Division’s administrative director. “They’ll have to be flexible and responsive and incredibly focused as changes come up. There are no preconceived notions about characters yet, so this allows actors to have a sense of freedom, to put their individual stamp on who they are.”

The actors have so far responded well to this challenge.

“It has been fun to see this play progress from its very first draft,” actor Mike Markham said. “It keeps evolving and changing so dramatically. And so far, always for the better.”

“It’s great to be a student and be working with one of your idols,” actor Clancy O’Connor said. “Craig is extremely intelligent and his creativity knows no bounds. There is so much humor in the play and the style of the writing really embraces the fact that this is a theatrical event.”

The actors’ involvement has often become personal with Lucas, who uses the specific talents of each performer to generate ideas and scenarios for *The Listener*.

“He actually called me one Sunday morning as I was just waking up, and—thrilled about a spontaneous idea to write me an operatic song—asked me right then to sing an “ah” vowel as high and loud as I possibly could,” actor Amy Ward said. “His sheer excitement for creating is beyond inspiring.”

So far, *The Listener* has proved to be a valuable experience for both sides of the creative team, a point with which Lucas agrees. “Relationships are the most essential element of theater, and you are only as good as the people you work with,” he said. “Work with a company, people you trust, people who have a commitment to one another, who will do your next play no matter how your current one works out, and to whom you will make a commitment to continue working, no matter how they might falter and learn and grow.” □

Tommy Smith is a playwright-in-residence.

FACULTY AND STUDENT NEWS

FACULTY

Liberal arts faculty member **Greta Berman** presented a talk titled “Visual Music or Musical Vision? Genuine Synesthesia vs. Metaphorical Synesthesia” at the medical school of the University of Texas, Houston, as part of a conference of the American Synesthesia Association in October.

New York’s Edvard Grieg Society presented a concert of Norwegian music with the Orchestra of St. Luke’s, conducted by trombone faculty member **Per Brevig** (DIP ’67, BM ’68, DMA ’71, *trombone*) at Alice Tully Hall in November. The premieres of Arne Nordheim’s Violin Concerto with soloist Arve Tellefsen and Johan Halvorsen’s *Norway’s Greeting to Theodore Roosevelt* were heard. Faculty member **Darrett Adkins** (DMA ’99, *cello*) also performed.

The Equus Projects/Dancing With

Horses presented *Rules of Engagement*, an interdisciplinary performance incorporating three dancers, a horse and rider, and site-specific video, in October at New York’s Claremont Riding Academy. The choreographer was dance faculty member **JoAnna Mendi Shaw**; the video artist, Janet Biggs; and the composer, Steve White.

Graduate studies faculty member **Kent Tritle** (BM ’85, *organ*; MM ’88, *choral conducting, organ*) led the Choir of St. Ignatius Loyola in the music of Schütz, Praetorius, and Scheidt in November at the Church of St. Ignatius Loyola in New York. In October, he led the ensemble in Haydn’s *The Creation*.

Robert White (MS ’68, *voice*), voice faculty member, travelled to Shanghai and Ningbo, China, in October to judge the Third China International Vocal Competition. On January 25, he will give

a master class in Carnegie Hall’s Zankel Hall for the Marilyn Horne Foundation on the theme Shakespeare in Song.

STUDENTS

The ensemble Argento, which includes students **Miranda Cuckson** and **Cyrus Beroukhim** and alums **Joanne Lin** (MM ’00, *cello*), **Stephanie Griffen** (MM ’97, DMA ’03, *viola*), **Matt Gold** (’98, *percussion*), and **C.J. Camerieri** (BM ’04, *trumpet*) performed music of Gerard Grisey at St. Paul’s Chapel in October. Argento also performed at Merkin Hall in September. Cuckson performed a string trio by her father Robert Cuckson in November at Mannes College with members of the Momena Quartet.

Fourth-year violin student **Dmitry Lukin** won the second prize and the audience prize at Sion Valais International Violin Competition in 2005 in Switzerland in August.

Reverb: Six Directions in Dance was presented at the Joan Weill Center for Dance at the Alvin Ailey Studios in New York in October and included performances by dance students **Shamel Pitts** and **Annika Sheaff**. *Translucent Moves* by Lane Gifford, who is a dance production intern, was performed. Pitts danced in *Language and Possession* by Sidra Bell. Sheaff danced in *The Destruction of Chi Cheen ‘Itza* by Ofelia Loret de Mola.

Current students **Katya Sonina**, **Igor Lovchinsky**, **Konstantin Soukhovetski**, **Andrew Le**, and **Michael Berkovsky** performed in a series of concerts in November at Faust Harrison Pianos in New York.

Eleni Traganas (BM ’75, MM ’76, *piano*), **Kimball Gallagher** (MM ’04, *piano*), **Assaff Weisman** (BM ’99, MM ’01, *piano*), **Jung Lin** (BM ’96, *piano*), and **Vassily Primakov** (BM ’03, *piano*) also performed. □

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FOCUS by Greta Berman ON ART

The Romantic Paradoxes of Odilon Redon

ODILON REDON (1840-1916), though not as celebrated as his Impressionist contemporaries, has always inspired respect and admiration. His numerous friends included poets, composers, and other artists, among them Degas, Monet, Mallarmé, Verlaine, and Rimbaud, as well as composers Claude Debussy and Ernest Chausson. Music was a vital avocation for Redon, who described himself as having been “born on a sound wave.” Chausson, a close friend, was later to characterize the painter as “an incomparable musician and excellent pianist.”

The first time I remember seeing Redon’s art, I was in high school. Music seemed to surge out of his pastel, *Roger and Angelica* (1910), inspiring and filling me with both awe and questions—indeed, so many that I determined to find out the answers. It was in the process of doing so, I think, that I made the decision to become an art historian. The pursuit became a lifelong obsession.

There were not many works by Redon to be seen in New York in those days, but now, we all have the opportunity to see more than 130 of this French Symbolist’s works at the Museum of Modern Art. The ongoing exhibition, “Beyond the Visible: The Art of Odilon Redon,” is made possible by the gift of more than 100 of his paintings, drawings, pastels, watercolors, prints, and illustrated books made to the Modern in 2000 by the Ian Woodner Family Collection.

Redon’s oeuvre and life embody the notion of the Romantic paradox. He worked almost exclusively in black and white for the first five decades of his life, and then burst into astonishing color for the final two. He created monsters and hybrids so bizarre that they foreshadowed Surrealism (Marcel Duchamp later acknowledged him as a major influence), but was by all accounts a well-adjusted bourgeois.

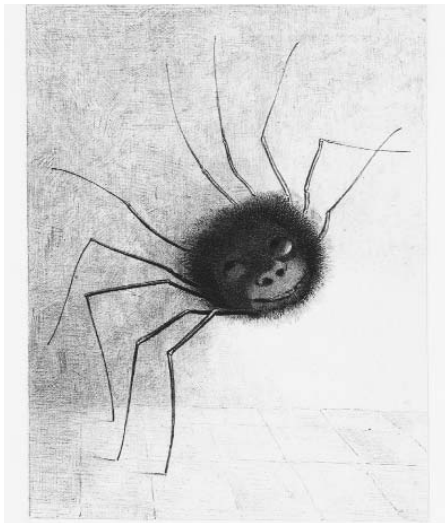
The paradoxes go on and on, from literal ones, such as drawings of Baudelaire’s oxymoronic “black sun of melancholy,” to Redon’s assertions that his mysterious art stemmed from nature and the unconscious, but demanded the utmost control. Black and white, light and darkness, and the forces of good and evil combat one another in the imagination of the artist, and on the battlefields of his canvases.

Already in the first room of the exhibit, one is introduced to many of Redon’s leitmotifs, which will recur in one form or another throughout his

life. Next to an 1866 graphite copy of a Holbein hang depictions of women or horsemen alone in rocky, barren landscapes, bare trees, a centaur, and a severed head (of St. John) matter-of-factly lying on a platter.

On the far wall are six little-known, infrequently exhibited early oil paintings (mostly from the 1870s). Except for one of a fishing boat (1875), they all show barren landscapes, emphasizing clouds and rocks, suggestive of the anthropomorphic shapes he envisioned, and wrote about in his journal. Not at all colorful, civilized, and outgoing like works of his Impressionist contemporaries, these portray instead solitude, untamed country, and the void.

The final room of the exhibition recapitulates the first one, with its small Delacroix-influenced paintings of small figures, boats, windows,



heads, and a centaur. (In his journal, Redon tells of an entire day he spent following Delacroix through Paris.)

Here in a central position on the wall, *Roger and Angelica* again calls out to me. Ablaze with color and light, the operatic pastel contains many of the artist’s lifelong obsessions. Like Wagner (with whom the Symbolists yearned to be linked, even using the term “Wagnerian painting”), Redon went to a literary source, in this case the Italian Renaissance poet Ariosto’s epic poem, *Orlando Furioso*. However, he employed the story simply as a springboard to his imagination, just as he used nature as a catalyst.

Ariosto relates how Roger, flying on his hippogryph (half horse, half gryphon), catches sight of Angelica, who is chained to a rock and about to be devoured by a sea monster. The sight of the comely maiden fills Roger with pity (and desire), and he attempts to kill the monster with his lance. Failing that, he manages to

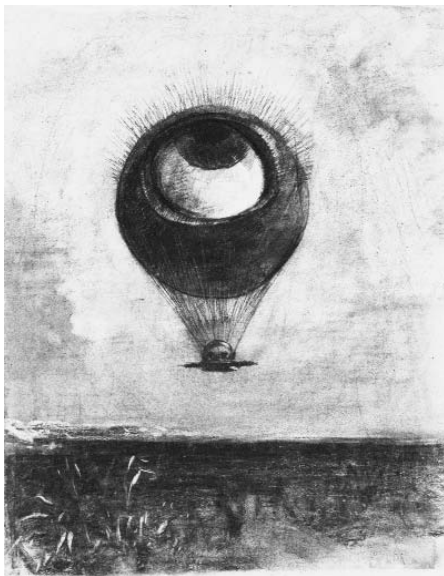
daze him with a blinding light, reflected off the magic shield he carries. Ariosto compares the light to another sun entering the sky.

Redon depicts this moment, but not literally. Rather, he uses the story to free associate, employing many of



Above: Odilon Redon, *Roger and Angelica*, c. 1910; pastel, with wiping, stumping, and incising, on paper, mounted on canvas; the Museum of Modern Art, New York; Lillie P. Bliss Collection, 1934.

Below: Odilon Redon; *Eye-Balloon*, 1878; various charcoals, with stumping, erasing, and incising, heightened with traces of white chalk, on yellow-cream wove paper altered to a pale golden tone; the Museum of Modern Art, New York; gift of Larry Aldrich, 1964. **Left:** Odilon Redon, *The Spider*, 1887; lithograph on chine appliqué; the Museum of Modern Art, New York; Mrs. Bertram Smith Fund, 1956.



the themes (as Wagner used leitmotifs) that obsessed him all his life. Angelica, representing innocence, surrounded by flowers inside a rock resembling a human face, is Eve in the Garden of Eden. She also represents fertility, suggested by the sexual allusion to being devoured.

Pregnancy might be hinted at in the vague, hidden form of a pregnant woman between Roger and the rock. More paradoxes appear: good-evil, light-darkness, innocence-sexuality, strength-helplessness, and male-female. The ecstatic blue, purple, green, and pink colors, illumined by a bolt of light, overpower the darkness, and joy triumphs. Winged horse, nude maiden, rock, sea, skies, and monster all belong to Redon’s repertoire of Wagnerian leitmotifs, repeated over and over in the rooms in between the first and last one.

Redon had performed music with Chausson at *fin-de-siècle* salons where many of the participants championed new music, especially that of Wagner and Berlioz. The poet Mallarmé included him in his “Tuesday evenings” (*les mardis*), where Debussy often made appearances. Indeed, I would suggest that Debussy’s music is far closer to Redon’s art than it is to Impressionism.

The show is beautifully arranged; lithographs and drawings are exhibited in the series for which they were intended. These include three versions of portfolios devoted to Flaubert’s *Temptation of St. Anthony*, the *Homage to Goya*, images from *In the Dream*, *Origins*, and *To Edgar Poe*.

Redon’s monsters are generally disarmingly friendly, contrary to his contemporary J. K. Huysmans’s description, where he said they “provoked bad dreams,” and create a “new type of fantasy, born of sickness and delirium.” The smiling, human-headed spider, for example, is an innocent, as are his centaurs, cyclops, and other assorted, almost silly-looking creatures. They are more prisoners than attackers. Here Redon comes closer to Blake and Goya (one writer referred to him as a French Blake), in his belief that lack of freedom, rather than evil, causes monstrosities.

Like Blake too, Redon refused to define and delimit his art, insisting that his role was to “open a small door onto mystery.” Like Mallarmé, his art “suggests, instead of defining.”

The exhibition illuminates how one artist spent decades exploring the color black, hibernating, as it were, until he finally emerged like a butterfly from the cocoon, like flowers from buds, or a baby from the womb. These were Redon’s own images of color and light, as well as darkness. “Black,” he once said, is the “color of youth.” He, like Monet, in his later years, “did not go gentle into that good night,” but used brilliant colors, in his rage against “the dying of the light.”

“Beyond the Visible: The Art of Odilon Redon” is on view at the Museum of Modern Art (11 West 53rd Street) through January 23. 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. Admission for Juilliard students with an ID is free at all times. (On Friday from 4-8 p.m., it is free for everyone.)

NOTE: A special program of French songs and poetry related to Redon will be offered on Saturday, December 3, from 2-4 p.m. in the museum’s Titus Theater 2. Three Juilliard singers and two pianists will be among the performers (Brenda Rae, Michael Kelly, and Sasha Cooke, as well as Paul Kwak and Yewon Lee). It is free of charge, with museum admission (which is free for Juilliard students). □



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

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ALUMNI NEWS

DANCE

2000s

Brock Labrenz (BFA '03), formerly with Frankfurt Ballet, was the solo dancer for choreographer William Forsythe's installation featuring 24 hanging pendulums in October in New York. The work was part of Creative Time's *Plain of Heaven*, an exhibition by 14 artists on the theme of the proposed redevelopment of the High Line, the old elevated rail line that runs along the West Side of Manhattan.

Benjamin Stewart (BFA '03) joined the Smuin Ballet Company and in October performed *Bluegrass/Slyde* at the Palace of Fine Arts Theater in San Francisco.

1990s

Jeremy Raia (BFA '96) was featured in **Ohad Naharin's** ('77) *Arbos and Perpetuum* in recent performances with Les Grands Ballets Canadiens. The company performed *Les Noces* by Stijn Celis and *Toot* by Didy Veldman at Jacob's Pillow, as well as excerpts of Naharin's *Minus 1*, in which Raia was featured in *Black Milk*, at City Center's Fall for Dance Fest.



Faith Pilger (BFA '95) was awarded a special project grant of nearly \$20,000 from the Princess Grace Foundation. This grant was designated for the production of *Grimm*, an evening-length Off-Broadway gallery and performance event. She will co-produce, choreograph, direct, and perform in the work, an infusion of dance, theater, puppetry, and aerial silk, under the artistic advisorship of Maurice Sendak. Pilger has founded her own company, Fearliss Productions, and has launched her Web site www.aGRIMM-production.com. She has also been touring with **Rebecca Stenn** (BFA '90) Company and appeared in its newest work, *Blue Print*, in November at St. Marks Church. Pilger appears as a dancer in Julie Taymor's new film *Across the Universe*.

1980s

Adam Shankman ('85) has been asked to direct and choreograph the film version of *Hairspray: The Musical*.

Errol Grimes ('84) Dance Group presented *By the Sea* in October at the Harry De Jur Theater at Henry Street Settlement in New York. Grimes is choreographer and artistic director; **Amina Royster** (BFA '04) performed in the piece.

1970s

Joyce Herring (BFA '75) will join the Pascal Rioult Dance Theater on tour to Belgium, France, and Switzerland this season.

Kathy Harty Gray (BS '71) Dance Theater in Alexandria, Va., opened its 2005-06 season with a performance at the Pentagon Theater for the fourth anniversary of 9/11. It was the first dance performance ever held there. In November the company will premiere its newest work, *Gray's Baroque Suite*, at the Rachel M. Schlesinger Concert Hall in Alexandria.

1950s

The Royal Danish Ballet invited **Sandra Noll Hammond** ('57) to speak about the French style and period at its Bournonville Symposium in Copenhagen in August. Principal company dancers Gudrun Bojesen and Thomas Lund performed early-19th century French ballet excerpts as reconstructed by Hammond.

DRAMA

2000s

Steve Harper (Playwrights '04) and

David Lindsay-Abaire (Playwrights '98) wrote original short plays for the 24 Hour Plays benefit for Working Playground performed at the American Airlines Theater in October. NBC chose Harper's short piece *First Encounter* to present in Los Angeles as part of its first Diversity Showcase in November.

Denis Butkus (Group 31) is in Dawn Powell's *Walking Down Broadway* at the Mint Theater Company.

James Martinez (Group 31) appeared Off-Broadway at 59E59 Theater in *The Asphalt Kiss*, a new play by Nelson Rodrigues.

1990s

In September, **Roger Benington** (Directing '97) directed Sarah Kane's *Crave* with Washington Ensemble Theater in Seattle. The production featured **Marc Kenison** (BFA '91, *dance*), who is now an actor in the ensemble. Upcoming projects for Benington include *I Am My Own Wife* with **David Adkins** (Group 18) at Madison Rep and *The Santaland Diaries* for Tooth and Nail Theater in Salt Lake City, where Benington is the company's artistic director.

Damon Gupton (Group 28) conducted the orchestra at the Kenn Hicks Avanti concert in November at Jazz at Lincoln Center with Kenn Hicks, Marcus Miller, and Herbie Hancock. Gupton acted in the film *Helen at Risk* with Didi Conn and appeared in Desmond Hall's *Stockholm Brooklyn* as part of the Public Theater's New Work Now series. He will be guest conducting the New York University Symphony Orchestra and the Toledo Symphony. In October, he was presented with the inaugural Emerging Artist Award from the University of Michigan Alumni Society.

1980s

Wendell Pierce (Group 14) can be seen in *Land of Plenty*, an IFC independent film written and directed by Wim Wenders.

Michael Elich (Group 13) appeared as the Duke of Buckingham in *Richard III*, directed by Libby Appel, and Orsino in *Twelfth Night*, directed by Peter Amster at the Oregon Shakespeare Festival.

1970s

Jim Bergwall (Group 8) appeared as Northumberland in *Henry IV* at the Pennsylvania Shakespeare Festival. He played Hamilton Cokewald in *The Cuckold's Tale* by Paul Leeper at the Philadelphia Fringe Festival. Next, Bergwall will portray Edvard Munch as part of a master class given by Odd Nerdrum at the Pennsylvania Academy of the Fine Arts.

Edward Edwards (Group 4) has been a guest star on the television series *Commander in Chief*, *Boston Legal*, *Bones*, and *Out of Practice*, and appeared in the television movie *Death in Paradise*.

Patti LuPone (Group 1) is currently starring in Stephen Sondheim's *Sweeney Todd* with Michael Cerveris at the Eugene O'Neill Theater on Broadway, directed by John Doyle.

MUSIC

2000s

Melody Fader (MM '04, *collaborative piano*) will perform with mezzo-soprano Hai-Ting Chinn on February 9 at the Greenwich House Music School.

Naxos released a disk of works by Sean Hickey that included performances by **Doug McCormick** (BM '04, *voice*), **Michelle Satris** (BM '02, MM '04, *violin*), **Kyle Armbrust** (BM '03, *viola*), **John McMurtery** (DMA '05, *flute*), and **Simon Boyar** (BM '03, *percussion*), as well as current Juilliard students Kristoffer Saebo, Emily Ondracek, Julia Sakharova, David

ALUMNI REFLECTIONS

Laura Hicks is a native New Yorker whose first professional job was at the age of 10 in a production of Macbeth for Joseph Papp's New York Shakespeare Festival at the Delacorte Theater in Central Park. Ms. Hicks began honing her craft at New York's High School of Performing Arts and later at Juilliard, where she graduated with a degree in drama in 1978. She then spent two years performing with the prestigious Acting Company, a group founded in 1972 by John Houseman and Margot Harley with members of the Drama Division's first graduating class. While on tour, Ms. Hicks performed classic works as well as presented master classes, student matinees, and performance-based workshops of Shakespeare for younger audiences. Since then, she has worked in regional theater, Broadway, Off-Broadway, film, and television. Ms. Hicks won a 1986-87 Obie award for her performance in On the Verge, directed by the late Garland Wright. Between appearances on the stage, she narrates and directs Audiobooks for BBCAmerica. She is also the proud mother of two children.



Laura Hicks

Ms. Hicks graciously took a few moments to answer questions about her time at Juilliard.

When you were at Juilliard, what were your plans for the future? How have they turned out?

My plans when I graduated Juilliard were very clear and very simple: Work as an actress in classical repertory for the rest of my life. That's what I was trained for, and that's what I wanted. After a brief hiatus, I joined the Acting Company for two years, touring the United States and Australia, and did just that. All the training I had had for the past four years suddenly and concretely came together for me. I understood for the first time why we performed certain exercises for long hours in a room at school, once I stood on stages of varying sizes on tour. Because of those endless hours of exercises, I was able to fill every house we played, vocally and physically. I have remained an actress, and continued to be employed over the years, but the dream I had of doing the classics all the time simply isn't a reality in this country.

One of the oddest experiences for me professionally has been working with *living playwrights*! Having a playwright change words to accommodate me is so strange. I never get used to it. When I went to Juilliard back in the 1970s, there were no directing or playwriting programs. Almost every play

we worked on was by a deceased playwright.

What Juilliard teacher made the largest impact on you and what was that impact?

All the teachers I had at Juilliard had a profound influence on me, and the thing that I think is unique about many of the faculty then was that they were employed professionally outside the School as well, so the things they taught were being put into practice on a daily basis. Favorite teachers were: Robert Williams, who taught me how to "suit the action to the word, the word to the action" in a no-nonsense, clear, businesslike manner; Elizabeth Smith, who taught me how to breathe (I thought I knew how!), and showed me how to never hurt my voice. (In all my professional life, I have never had a vocal problem); Pierre Lefèvre, who taught mask work, and showed me how to lose myself in the physical expression of character without worrying about anything from the neck up; Marian Seldes, who taught

me clearly and beautifully how to *serve the play* (a lesson I think is sadly lacking in many young actors today), and how to stay engaged in a scene and to play off my fellow actors and give them what they need in return; B.H. Barry, who taught me all the secrets of rapier and dagger work, which I (sadly) have never had to use ... but what I *have* used from that class is the physical confidence that he patiently, and with great humor, guided us toward.

If you could go back in time and change one thing that you did or that happened during your years at Juilliard, what would it be?

I think if I could change one thing about my years at Juilliard it would be that I wouldn't have gone there straight out of high school. I was very luckily chosen out of the High School of Performing Arts in New York City to go to Juilliard, and I accepted gladly. But I was the youngest in my class and my fellow classmates had all been through four years of college and were more ready for this training. I still had a lot of playing to do, and I wasted a lot of time getting that out of my system, which I think ordinarily I would have done in my college years. Consequently, it took me a year or two to get focused, and I don't think I was really present until the end of my second year. My advice to others would be not to attend Juilliard until you are a little older, and really hungry for the training. Juilliard is not a good place to waste time. □

Marks, Joseph Puglia, Alexey Gorokholinskiy, and Alexandr Popov.

Joseph Bousso (MM '02, *orchestral conducting*) is conductor and coach at the Opera House in Freiburg, Germany. Last season, he conducted performances of *Aida*, *Lucia di Lammermoor*, and family concerts. This season, Bousso conducts *Le Nozze di Figaro*, *La Bohème*, *Maria Stuarda*, and a family concert that is to include Britten's *The Young Person's Guide to the Orchestra*.



Andrew von Oeyen (BM '02, MM '03, *piano*) made his debut with the Philadelphia Orchestra this summer, playing Rachmaninoff's Third Piano Concerto. He also performed with the Atlanta Symphony, Chicago's Grant Park Music Festival Orchestra, and the Spoleto Festival U.S.A. Orchestra.

Ljova Zhurbin (BM '01, *viola*) released the CD *Ayre* on the Deutsche Grammophon label, featuring soprano Dawn Upshaw and the Andalusian Dogs, and the music of Osvaldo Golijov, Gustavo Santaolalla, and Luciano Berio. The Adalucian Dogs includes **David Krakauer** (MM '80, *clarinet*), **Bridget Kibbey** (BM '01, MM '03, *harp*), faculty member **Gordon Gottlieb** (BM '70, MS '71, *percussion*), and **Eric Poland** (BM '01, MM '03, *percussion*). Selections from this CD will be performed at London's Barbican Centre in January and Lincoln Center in February. Additionally, Zhurbin made several appearances in his native Moscow in October, as part of a two-week festival commemorating his father's 60th birthday.

Richard Todd Adams (MM '00, *voice*) played Brett Mansford in *Plane Crazy*, by Suzy Conn, at the New York Musical Theater Festival.

1990s

Jens Georg Bachmann (ACT '99, *orchestral conducting*) made his debut conducting at Tanglewood with the Boston Symphony Orchestra and **Pinchas Zukerman** ('69, *violin*) as soloist in July. The program of works by Beethoven and Shostakovich was broadcast live on radio throughout New England.

Sarah Chang ('99, *violin*) performed Tchaikovsky's Violin Concerto with the American Youth Symphony in November at Royce Hall in Los Angeles.

In July, *Redline Tango* by **John Mackey** (MM '97, *composition*) was performed by the Minnesota Orchestra with **Andrew Litton** (BM '80, *piano*, MM '82, *orchestral conducting*) conducting. A few weeks later, **Marin Alsop** (BM '77, MM '78, *violin*) performed the work at the Cabrillo Festival of Contemporary Music in Santa Cruz, Calif. Mackey was a resident composer at the festival.

Dalit Warshaw (MM '97, DMA '03, *composition*) is in her second year as professor of composition and theory at the Boston Conservatory, where she received the Outstanding Faculty of the Year award from the Music Division in May. Warshaw is composing a 25-minute orchestral and choral commissioned work for the Grand Rapids Symphony, which will be premiered in April 2006.

Lera Auerbach (BM '96, *piano*, MM

Alumni News is compiled and edited by Lisa Yelon. Submit recent news by e-mail to: journal@juilliard.edu with "alumni news" in the subject heading. Please note: Because of the winter break, news for the February issue must be received by Dec. 22. 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.

'99, *composition*) and choreographer John Neumeier have created a new three-act ballet based on Hans Christian Andersen's fairy tale *The Little Mermaid*. The ballet was commissioned by the Royal Danish Ballet for the opening of its first season in April in the newly built opera theater in Copenhagen and for the commemoration of Andersen's bicentennial. Auerbach was named composer-in-residence for the city of Bremen in Germany from October 2005 to October 2006. As part of the MusikFest Bremen celebration in September, Auerbach's new work *Dialogues on Stabat Mater (after Pergolesi)* for violin, viola, vibraphone, and chamber orchestra was premiered by Gidon Kremer and Ula Uljona with the Kremerata Baltica. The work was co-commissioned by MusikFest Bremen and the Lucerne Festival, where it received its Swiss premiere two days later. Also, in September, Auerbach received the 2005 Förderpreis Deutschlandfunk from German National Radio.

Thomas Burge (MM '96, *trombone*) was appointed second trombone with the Charlotte Symphony in North Carolina. He gave the Australian premiere of faculty member **Eric Ewazen's** (MM '78, DMA '80, *composition*) *Visions of Light* at the Australian National University School of Music. In December, he is to perform the Johan De Meij *T-Bone Concerto* with the Marist College Wind Ensemble in Poughkeepsie, N.Y.

Igor Gefter (BM '96, MM '97, *cello*) has been appointed associate principal cello with the Fort Worth Symphony Orchestra.

The Marian Anderson String Quartet, in which **Nicole Cherry** (MM '95, *violin*) is second violin, has been named the recipient for the Dr. Martin Luther King Jr. Award for excellence in the arts and culture for 2006. The quartet will receive the award from the Congress of Racial Equality following its performance at Alice Tully Hall.

Anthony Dean Griffey (ACT '95, *voice*) made his Santa Fe Opera debut as Peter Grimes. He also performed with the Oslo Philharmonic, Scottish Royal National Symphony, and presented Four Songs by André Previn at Carnegie Hall. He will play the title role in *Oedipus Rex* with the San Francisco Symphony.

Arianna Zukerman (BM '95, *voice*) will be the featured soloist with the Choral Arts Society in Washington for its celebrated holiday concerts at the Kennedy Center and the Music Center at Strathmore in Bethesda, Md, in December.

Christine Arand ('94, *voice*) appeared as Violetta in *La Traviata* at the Kimmel Center in Philadelphia.

Wendy Fang Chen (BM '94, MM '96, *piano*; MFA '96, *composition*) performed Gershwin's *Rhapsody in Blue* with the Edison Symphony Orchestra, conducted by Judith Morse, at the New Jersey State Theater in October.

John David Smith (MM '94, DMA '99, *French horn*) taught and coached horn and brass ensembles at Transilvania University in Brasov, Romania, last summer. Smith is now an assistant professor at the University of Louisiana-Monroe, where he directs the horn studio and teaches music history. In May, he traveled to Japan with the New York City Opera for performances in Tokyo and at the 2005 World Expo in Aiichi.

Franco Pomponi ('93, *voice*) performed Golaud in Debussy's *Pelléas et Mélisande* for the National Reisopera in the Netherlands.

Min Kwon (MM '92, DMA '00, *piano*) taught and gave a master class at Vladimir Feltsman Piano Summer at SUNY-New Paltz and the Ameropa Festival in Prague in July. She is currently on the faculty of

Rutgers University.

Odin Rathnam (CRT '90, ACT '91, *violin*) performed with current student Kara Unal and the Philadelphia Virtuosi, Daniel Spalding conducting, at the Forum in Harrisburg, Pa., in October. In November he appeared in Harrisburg with cellist **Daniel Gaisford** ('87, *cello*) and pianist Angela Jia Kim for trios by Brahms, Mozart, and Mendelssohn. On December 29, he will perform at the Kravis Center in West Palm Beach as soloist in the *Red Violin Suite* with the Philadelphia Virtuosi.

1980s

Anthony Aibel's (BM '89, *composition*; MM '92, *orchestral conducting*) new CD *Area 31* on Chesky Records, was named record of the month in *Stereophile* magazine in July, and was highly recommended by *The New York Times*, *International Record Review*, *Stereo Review*, and *Gramophone*.

Mirian Conti (BM '84, MM '85, *piano*) will be awarding the Mirian Conti-Argentina Prize for pianists, which consists of a performance in Argentina in 2006, as part of the Juilliard centennial celebrations. Conti performed at Merkin Concert Hall in November to promote her new CD *Dances of Spain* on Koch International Classics.

Capstone Records has released a CD, *Obstructed View*, of **Jessica Krash** (MM '84, *piano*) performing her own compositions for piano.

Pascal Nemirovski ('84, *piano*) will give master classes at the Royal Academy of Music in London in January. A number of his pupils from France, Japan, Korea, Russia, and the United States have won prizes in piano competitions.

Bruce Stark's (MM '84, *composition*) Trio Suite for violin, clarinet, and piano, commissioned by the La Plage Trio, was premiered in Wiz Hall, Tokyo, in September during a concert of his works. His Fugue, Interlude, and Finale for piano was also premiered. Centaur Records of Louisiana recently received a partial funding grant from the Alice M. Ditson Fund in support of a CD of Stark's music for flute and piano, to be released in 2006.

Chin Kim (BM '82, MM '83, DMA '89, *violin*) and **David Oei** ('72, *piano*) performed a recital at Mannes College of Music in November.

Sara Davis Buechner (BM '80, MM '81, *piano*) recorded another CD for Koch International Classics featuring the works of Rudolf Friml with violinist **Stephanie Chase** (Pre-College). Buechner was the subject of a feature on WNYC radio with Sara Fishko. She performed at New York's Czech Center; in the Scarborough Great Music concert series; at Bethany Lutheran College in Mankato, Minn.; Waldorf College in Forest City, Iowa; University of Kansas in Lawrence, Kan.; and Pittsburg University in Kansas. Buechner played Bernard Hermann's *Concerto Macabre* and Stravinsky's *Petrouchka* with Errol Gay and Orchestra Toronto. She also performed with violinist Jasper Wood in Campbell River and was featured in the Howe Sound Performing Arts series in British Columbia, Canada.

1970s



Frederick Schipizky's (MM '78, *double bass*) new orchestral work *Late Night in Central Park* received its premiere in November by the Calgary Philharmonic under the baton of Tania Miller at Jack Singer Hall.

Larry Bell (MM '77, DMA '82, *composi-*

tion) has recorded a new disk on Albany Records comprising four works: *The Immortal Beloved*, *Four Sacred Songs*, *Songs of Time and Eternity*, and *Songs of Innocence and Experience*. The performers for *Larry Bell Vocal Music* are Bell, mezzo-soprano D'Anna Fortunato, conductor Benjamin Zander, and the New England Conservatory Youth Philharmonic and Children's Chorus. A concert in celebration of the CD's release took place at the conservatory in October.

In July, **Victoria Bond's** (MM '75, DMA '77, *orchestral conducting*) compositions *Art and Science* and *The Frog Prince* were performed at the Music Festival of the Hamptons. Bond was composer-in-residence at Pianofest in East Hampton, N.Y. She was commissioned by the festival to compose a work, *Binary*, which was premiered in August by Jiayin Shen and current student Michael Berkovsky. Works by Bond were also performed at Jack Larsen's Longhouse in East Hampton in August. She will conduct Eric Salzman's opera *The True Last Words of Dutch Schultz* during the 2006 season of the Center for Contemporary Opera and will lead Gian Carlo Menotti's opera *The Consul* with Chamber Opera Chicago.

Andrew Violette's (BM '75, MM '75, *composition*) Piano Sonatas Vol. 2 (Innova 641) was released in October. He is currently working on a nine-hour opera based on Milton's *Paradise Lost* to be performed over the course of one evening.

James Jeter (MM '73, *bassoon*) was principal bassoon for the Deep Creek Symphony Orchestra at the Garrett Lakes Arts Festival in McHenry, Md., in August.

Max Lifchitz (BM '70, MM '71, *composition*) is to perform two recitals at Christ and St. Stephen's Church in New York on December 5 and 12, including several New York premieres and the world premiere of Hayg Boyadjian's Piano Sonata No. 3. In October, he gave a recital in Rome at the Villa Aurelia.

1960s

Chick Corea ('61, *piano*) and **Ray Barretto** ('52, *percussion*) were among those named Jazz Masters by the National Endowment of the Arts. Each was awarded a \$25,000 fellowship.

Dianne Goolkasian Rahbee ('60, *piano*) presented a lecture-recital at the Royal Northern College of Music in Manchester, England, for the European Piano Teachers Association in September. Five new publications by the FJH Music Co. of her piano compositions were introduced. Several additional new FJH publications of her piano works will also soon be available.

1950s

Walter Legawiec's (BS '51, *violin*) transcriptions of Chopin's piano music have been released on a disk called *Chopin for Strings*, performed by the Slavic Arts Ensemble. His arrangements of music by Cole Porter were performed last year at the Middlesex Library in New Jersey.

David Labovitz (DIP '50, PGD '52, *piano*) will lead the New York Cantata Singers and the Choral Symphony Society on December 4 in Bach's Christmas Oratorio at Christ and St. Stephen's Church in New York.

1940s

Hugh Aitken (BS '49, MS '50, *composition*) has been commissioned by the New York Chamber Soloists to compose a piece for narrator-singer and five instruments based on *Alice in Wonderland*. The same group commissioned and will soon premiere his version of *Ferdinand the Bull*. □

CALENDAR
OF EVENTS

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

Thursday, December 1
MASTER CLASS WITH
BARBARA COOK
With singers Matt Boehler, Michael Kelly, Alex Mansoori, Erin Morley, Jennifer Sheehan, and Ariana Wyatt, and pianists Paul Kwak and Michael Baitzer
Peter Jay Sharp Theater, 4 PM
Standby admission only.

LIEDERABEND
Paul Hall, 6 PM

PRE-COLLEGE CHAMBER ORCHESTRA
Bill Cosby, Host
Itzhak Perlman, Conductor
Pre-College High School Chorus
Emily Rapisarda, Soprano
Ekaterina Gruzglina, Mezzo-Soprano
Peng Peng Gong, Piano
Works by Mozart, Tchaikovsky, and Handel
Alice Tully Hall, 7 PM
Pre-concert recital of Pre-College chamber musicians, 5:30 PM
Admission with 7 PM concert ticket.
Limited tickets available Nov. 17 at the Juilliard Box Office.

KEVIN SHAH, PERCUSSION
Room 309, 8 PM

RACHAEL COOPER, VIOLA
Paul Hall, 8 PM

Friday, December 2
YUXI WANG, PIANO
Morse Hall, 6 PM

JOEL KROSNIK/GILBERT KALISH
RECITAL
All-Beethoven Program
Paul Hall, 8 PM
Standby admission only.

HENRY WONG DOE, PIANO LECTURE
Morse Hall, 8 PM

Saturday, December 3
PRE-COLLEGE FACULTY RECITAL
Frank Levy, Piano
Paul Hall, 5 PM

PRE-COLLEGE SYMPHONY
Ki-Sun Sung, Conductor
Madeline Fayette, Cello
BIZET *L’Arlésienne*, Suite No. 2
BOCCHERINI Cello Concerto in B-flat Major, G. 482
ELGAR *Enigma Variations*
Peter Jay Sharp Theater, 5 PM

PRE-COLLEGE FACULTY RECITAL
Artsahimsa: ‘Music and the Arts to Promote Non-Violence’
Laura Goldberg
Paul Hall, 6 PM

* PRE-COLLEGE ORCHESTRA
Adam Glaser, Conductor
Clara Lee, Violin
W. SCHUMAN *American Festival Overture*
L. DAMROSCH First movement from Symphony No. 1 in A Major (premiere)
SIBELIUS Concerto for Violin in D Minor, Op. 47
STRAUSS *Don Juan*, Op. 20
Peter Jay Sharp Theater, 8 PM

ARIANA KIM, VIOLIN
Paul Hall, 8:30 PM

CHAMBER MUSIC RECITAL
Morse Hall, 8:30 PM

Monday, December 5
EDGAR J. VINSON, TUBA
Paul Hall, 4 PM

XIANG ZOU, PIANO
Kung-Fu: New compositions from De-Qing Wen featuring the New Asian Ensemble
Paul Hall, 6 PM

VOCAL ARTS MASTER CLASS WITH
REGINA RESNIK
With singers Ronnita Miller, Michelle Losier, Sasha Cooke, and Faith Sherman, and pianists Vlad

Iftinca and Matthew Odell
Morse Hall, 7 PM
Extremely limited free tickets available on Dec. 5.
For information, call (212) 769-7406.

CHING-WEN HSIAO, PIANO
Paul Hall, 8 PM

* JUILLIARD SYMPHONY
Otto-Werner Mueller, Conductor
Rui Shi, Piano
BRAHMS Piano Concerto No. 2 in B-flat Major, Op. 83
DVORÁK Symphony No. 7 in D Minor, Op. 70
Alice Tully Hall, 8 PM
Standby admission only.

Wednesday, December 7
WEDNESDAYS AT ONE
Vocal music with singers Sasha Cooke, Leah Edwards, Michael Kelly, Brenda Rae, and Jennifer Zetlan
Alice Tully Hall, 1 PM

AN EVENING OF CHAMBER MUSIC
BEETHOVEN Piano Trio in E-flat Major, Op. 70, No. 2
DE-QING WEN String Quartet No. 1
SAINT-SAËNS Piano Trio No. 2 in E Minor, Op. 92
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 21 at the Juilliard Box Office.

Thursday, December 8
SONATENABEND
Paul Hall, 8 PM

N.Y. WOODWIND QUINTET
SEMINAR CONCERT
Morse Hall, 8 PM

STUDENT CONDUCTORS CONCERT
George Stelluto, Gene McDonough, Ryan McAdams, Vince Lee, and Guerguan Tsenov conduct the Juilliard Lab Orchestra.
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 23 at the Juilliard Box Office.

Friday, December 9
CELLO CONCERTO COMPETITION
FINALS
SCHUMAN *Song of Orpheus*
Paul Hall, 4:30 PM

JUILLIARD YOUNG ARTISTS AND THEIR MENTORS
Zankel Hall, 7:30 PM
Tickets \$20, \$17; available at the Carnegie Hall Box Office or CarnegieCharge, (212) 247-7800.
See related article on Page 8.

HUEI-TING PHOEBE LIN, CELLO
Paul Hall, 8 PM

Saturday, December 10
JUILLIARD YOUNG ARTISTS AND THEIR MENTORS
Zankel Hall, 7:30 PM; see Dec. 9.

TIBI CZIGER, CLARINET
Morse Hall, 8:30 PM

CHENXIN XU, PIANO
Paul Hall, 8:30 PM

Sunday, December 11
* JUILLIARD ORCHESTRA
James Conlon, Conductor
Jane Gilbert, Mezzo-Soprano
Juilliard Choral Union; Judith Clurman, Director
Brooklyn Youth Chorus; Diane Berkun, Director
MAHLER Symphony No. 3 in D Minor
Carnegie Hall, 3 PM
Tickets \$25, \$10; available Nov. 7 at the Carnegie Hall Box Office or CarnegieCharge, (212) 247-7800.
Half-price tickets available for students & seniors at the box office only.
See related article on Page 6.

Monday, December 12
EVENING OF FORTEPIANO MUSIC
Morse Hall, 6 PM

JUILLIARD JAZZ ENSEMBLES
The Music of Charles Mingus
Paul Hall, 8 PM
Standby admission only.

Tuesday, December 13
ROBERT WHITE RECITALIST
SEMINAR CONCERT
Paul Hall, 6 PM

ALINA KIRKOYEVA, PIANO
Paul Hall, 8 PM

* JUILLIARD ORCHESTRA
James Conlon, Conductor
Jane Gilbert, Mezzo-Soprano
Cathedral Choral Society; J. Reilly Lewis, Director
Children’s Choir from the National Cathedral Schools; Benjamin Hutto, Director
MAHLER Symphony No. 3
Kennedy Center, 8 PM
Tickets \$28, \$20; available through the Kennedy Center Box Office, (202) 467-4600.
See related article on Page 6.

Wednesday, December 14
JUILLIARD COMPOSERS AND CHOREOGRAPHERS
Peter Jay Sharp Theater, 1 PM
See related article on Page 10.

EUNICE KIM, COLLABORATIVE PIANO
Paul Hall, 4 PM

CHAMBER MUSIC MARATHON
Morse Hall, 6 PM

RONNITA MILLER, MEZZO SOPRANO
Paul Hall, 6 PM

YU ZHANG, PIANO
Paul Hall, 8 PM

Thursday, December 15
LIEDERABEND
Paul Hall, 8 PM

Friday, December 16
YOU-YOUNG KIM, VIOLA
Paul Hall, 4 PM

KIMBERLY CHEN, PIANO
Paul Hall, 6 PM

KEVIN RIVARD AND ALANA
VEGLER, HORNS
Morse Hall, 8 PM

PAUL KWAK, COLLABORATIVE PIANO
Paul Hall, 8 PM

JUILLIARD COMPOSERS AND CHOREOGRAPHERS
Peter Jay Sharp Theater, 8 PM

Saturday, December 17
JUILLIARD COMPOSERS AND CHOREOGRAPHERS
Peter Jay Sharp Theater, 8 PM

GARETH ZEHNGUT, VIOLA
Morse Hall, 8:30 PM

HYUNJU LEE, VIOLIN
Paul Hall, 8:30 PM

Monday, December 19
CHAMBER MUSIC MARATHON
Morse Hall, 4 PM

ERIC ROBERTS, PERCUSSION
Room 309, 6 PM

MORAN KATZ, CLARINET
Paul Hall, 6 PM

MACIEJ A. BOSAK, CLARINET
Paul Hall, 8 PM

GAL NYSKA, CELLO
Morse Hall, 8 PM

Tuesday, December 20
MATHEW FUERST, COMPOSITION
LECTURE
Morse Hall, 4 PM

AYMERIC DUPRE LA TOUR,
HARPSICHORD
Paul Hall, 8 PM

MICHAEL CATERISANO, PERCUSSION
Room 309, 8 PM

Wednesday, December 21
JOHN KAEFER, COMPOSITION
LECTURE
Morse Hall, 4 PM

THE AUDEN TRIO
Paul Hall, 4 PM

JOO KIM, VIOLIN
Paul Hall, 6 PM

GREGORY BROWN, PIANO
Paul Hall, 8 PM

Thursday, December 22
GABRIELIUS ALEKNA, PIANO
LECTURE
Morse Hall, 6 PM

KONSTANTIN SOUKHOVETSKI, PIANO
Paul Hall, 8 PM

Thursday, January 12
* ❖ CRAIG LUCAS *THE LISTENER*
Music by Michael Torke
Directed by Mark Wing-Davey
Drama Theater, 8 PM
Free tickets required; limited availability beginning Jan. 2 at 5 PM at the Juilliard Box Office.
See related article on Page 1.

Friday, January 13
* ❖ CRAIG LUCAS *THE LISTENER*
Drama Theater, 8 PM; see Jan. 12.

Saturday, January 14
* ❖ CRAIG LUCAS *THE LISTENER*
Drama Theater, 2 &8 PM; see Jan. 12.

PRE-COLLEGE FACULTY RECITAL
André Emelianoff, Cello
Paul Hall, 6 PM

Sunday, January 15
* ❖ CRAIG LUCAS *THE LISTENER*
Drama Theater, 7 PM; see Jan. 12.

Monday, January 16
* ❖ CRAIG LUCAS *THE LISTENER*
Drama Theater, 8 PM

Tuesday, January 17
PIANO CONCERTO COMPETITION
FINALS
BERNSTEIN *The Age of Anxiety*
Paul Hall, 4 PM

CHAMBERFEST 2006
Paul Hall, 8 PM

* 100 YEARS OF JUILLIARD
COMPOSERS IN SONG
Steven Blier, Artistic Director
Peter Jay Sharp Theater, 8 PM
Free tickets required; available Jan. 3 at the Juilliard Box Office.
See related article on Page 3.

Wednesday, January 18
WEDNESDAYS AT ONE
ChamberFest 2006
Alice Tully Hall, 1 PM

PHILIP FISHER, PIANO
Paul Hall, 6 PM

CHAMBERFEST 2006
Paul Hall, 8 PM

Thursday, January 19
LEON FLEISHER–STEINWAY
MASTER CLASS
BEETHOVEN Piano Concerto No. 5 in E-flat Major (“Emperor”)
Peter Jay Sharp Theater, 7 PM
Free tickets required; available Jan. 5 at the Juilliard Box Office.

CHAMBERFEST 2006
Paul Hall, 8 PM

Friday, January 20
NICOLE BRUBAKER, HARP
Paul Hall, 6 PM

JEFFREY HOLBROOK, TRUMPET
Paul Hall, 8 PM

CHAMBERFEST 2006
Alice Tully Hall, 8 PM
Free tickets required; available Jan. 6 at the Juilliard Box Office.

Saturday, January 21
PRE-COLLEGE FACULTY RECITAL
Catherine Cho, Violin
Paul Hall, 6 PM

CHAMBERFEST 2006
Peter Jay Sharp Theater, 8 PM

JENNIFER CHO, VIOLIN
Paul Hall, 8:30 PM

Monday, January 23
JAMES MARKEY, TROMBONE
Paul Hall, 6 PM

* JUILLIARD ORCHESTRA
Leonard Slatkin, Conductor
MENNIN *Moby Dick*
W. SCHUMAN *A Song of Orpheus*
SHOSTAKOVICH Symphony No. 7 in C Major, Op. 60 (“Leningrad”)

Avery Fisher Hall, 8 PM
Tickets \$20, \$10; available Dec. 27 at the Avery Fisher Hall Box Office or CenterCharge, (212) 721-6500. Free tickets available for students and seniors.
See related article on Page 4.

MATAN PORAT, PIANO
Paul Hall, 8 PM

Wednesday, January 25
WEDNESDAYS AT ONE
Music for Piano
Alice Tully Hall, 1 PM

OBOE CONCERTO COMPETITION
FINALS
HANDEL Oboe Concerto in G Minor
Paul Hall, 4:30 PM

KATHERINE BORMANN, PIANO
Paul Hall, 8 PM

Thursday, January 26
LIEDERABEND
Paul Hall, 6 PM

DARRETT ZUSKO, PIANO
Paul Hall, 8 PM

Friday, January 27
AKANE MATSUMURA, PIANO
Paul Hall, 4 PM

SHIH-KAI LIN, VIOLIN
Paul Hall, 6 PM

HYO KYOUNG NAM, PIANO
Paul Hall, 8 PM

* FOCUS! 2006: NEW AND NOW
New Juilliard Ensemble
Joel Sachs, Director and Conductor
NISHIMURA Chamber Symphony No. 3 (U.S. premiere)
JANSSEN Concerto for Three Clarinets (premiere)
DAQUN *Three Images from Wash Painting* (premiere)
❖ SIERRA *Bongo+* (Concerto for chamber orchestra and bongos)
Peter Jay Sharp Theater, 8 PM
Free tickets required; available Jan. 13 at the Juilliard Box Office.
See related article on Page 1.

Saturday, January 28
PRE-COLLEGE FACULTY RECITAL
Ernest Barretta, Piano
Paul Hall, 6 PM

PRE-COLLEGE CHAMBER MUSIC
Peter Jay Sharp Theater, 7:30 PM

LEAH EDWARDS, SOPRANO
Paul Hall, 8:30 PM

JOSEPH PUGLIA, VIOLIN
Morse Hall, 8:30 PM

Monday, January 30
JANE PAE, CELLO
Paul Hall, 6 PM

MARION P. FELDER, DRUMS
Paul Hall, 8 PM

* FOCUS! 2006: NEW AND NOW
MAMLOK Music for Viola and Harp (premiere)
YANOV-YANOVSKY *Fragments From a Diary* (U.S. premiere)
TANGUY Sonata for Violin and Cello (U.S. premiere)
BERMEL Work T.B.A.
READ THOMAS Caprice for Violin (N.Y. premiere)
❖ DAVIDOVSKY Quartetto No. 4 for B-flat Clarinet and String Trio
SATOH *The Last Song*
Peter Jay Sharp Theater, 8 PM

Tuesday, January 31
TOMOKO NAKAYAMA, HARPSICHORD
Paul Hall, 6 PM

PEI LING JULIANNA LIU, VIOLA
Paul Hall, 8 PM

* FOCUS! 2006: NEW AND NOW
PSATHAS *Ukiyo*
KARCHIN Rhapsody for Violin and Piano
SZEWACH *Dikyrian* (premiere)
ROSSI *El Vuelo Final* (premiere)
❖ BABBITT *More Melismata*
SANCHEZ-GUTIÉRREZ Trio-Variations (U.S. premiere)
HINDSON *Didjeridublugrass* (U.S. premiere)
Peter Jay Sharp Theater, 8 PM

* 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.