

The Juilliard Journal

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October 2005

Direct From Finland, 3 Views of Manhattan

By PETER GOODMAN

EINOJUHAN RAUTAVAARA discovered that he was a European when he came to The Juilliard School in the fall of 1955. Already a promising young composer—his suite for brass, *A Requiem in Our Time*, had won the Thor Johnson Prize in Cincinnati the year before—Rautavaara had been chosen for a year's study in the United States by Jean Sibelius. The elder composer had received a 90th-birthday grant from the Koussevitzky Music Foundation, and awarded it, on the basis of the Requiem, to his young compatriot.

New York was a revelation to the 27-year-old Finn, who bore in his soul the scars of two wars, the death of both his parents, and the ruination of his continent. "I came straight from Vienna where the four occupation zones, French, English, American, and Russian, still separated city areas," Rautavaara said recently by e-mail from his home in Finland.

"There were ruins around—ruins of buildings and of people. In the U.S. the atmosphere was truly optimistic and bright—at least in Manhattan."

Juilliard was in its uptown building on 122nd Street then, and the young man first rented a room on West 110th Street, where, he once told an interviewer, he met a Puerto Rican woman who taught him how to stomp on bugs. Later he moved to 23rd Street. ("There were not so many cockroaches," he remarked.)

Living conditions aside, he found things in New

Commissioned Work by Juilliard Alumnus Adds to 100th-Birthday Festivities

York that both pleased and daunted him. "In Manhattan there were often extremes side by side: [the] worst banalities next to something most refined and special. Superlatives everywhere. Europe was more selective, but seemed to speak in [the] past tense," he said, pointing out that for new European music, that tendency would soon be reversed. "My two terms in Juilliard [were] an important time for me. What made the strongest imprint on me was Manhattan: its beauty, its cruelty, its changing moods."

Rautavaara has used his New York experiences as the inspiration for *Manhattan Trilogy*, the orchestral work he was commissioned by Juilliard to write, to help mark the School's 100th anniversary. Its three movements—"Daydreams," "Nightmares," and "Dawn"—are reflections of that time, he said: "Hopeful daydreams, sudden nightmares of doubt, and the slowly breaking dawn of a personality—those were the three central atmospheres of my youth—possibly, probably of any composer's or artist's youth."

The Juilliard Orchestra under James DePreist gave the world premiere of "Dawn" in August at the Tempelpiaukio Church in Helsinki as part of the orchestra's centennial European tour. After that per-

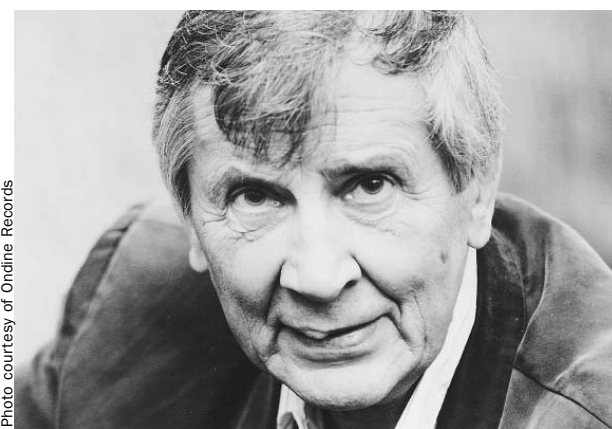


Photo courtesy of Ondine Records

Einojuhani Rautavaara's *Manhattan Trilogy* will be premiered by the Juilliard Orchestra on October 11 at Carnegie Hall.

formance, a critic in the Finnish newspaper *Helsingin Sanomat* wrote: "'Dawn' is vintage Rautavaara: warm sound progressing with thick melody lines, which grow from the silence of the beginning to a strong climax. Hopefully we soon get to hear the whole piece."

The premiere of the complete *Manhattan Trilogy*, with the Juilliard Orchestra, this time conducted by Dennis Russell Davies, is scheduled for a special Centennial Day concert to take place at Carnegie Hall on October 11, just two days after the composer's 77th birthday.

Bruce Brubaker, a former Juilliard faculty member who was on the centennial commissioning commit-

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'Ten Times Ten': Dramatic Math

To celebrate Juilliard's centennial, the Drama Division commissioned 10 alumni of its Lila Acheson Wallace Playwrights Program each to write a 10-minute play. The authors were given one stipulation: the number 100 must figure into the theme or action. The plays will premiere this month in a single evening's program, titled "Ten Times Ten," with third-year acting students starring and Will Pomerantz directing.

David Pratt caught up with the playwrights individually last summer by e-mail for The Journal. They are: David Auburn (Proof); Tanya Barfield (101° West); Stephen Belber (Match, McRee); Brooke Berman (The Triple Happiness); Julia Cho (BFE); Noah Haidle (Mr. Marmalade); Steve Harper (The Escape Artist's Children); Deb Laufer (The Last Schwartz); David Lindsay-Abaire (Fuddy Meers, The Rabbit Hole); and Ellen Melaver (The Baby and the Brie).

How did you come to be a dramatist?

Berman: I performed my own writing in downtown bars, clubs, and small theaters. I began writing material for myself, then writing became the most essential and effective way to communicate. Once I took myself as a performer out of the equation, the writing could become more dangerous and universal.

Cho: I'd secretly dreamed about becoming a writer, but didn't have the courage to focus on it, so I went into academics. After a couple of years, I

decided I had to give playwriting a shot or I'd always regret it.

Haidle: I wanted to be a physicist and was heartbroken when I found out I was terrible at math. So far playwriting has required no math, but if it ever does, I'm screwed.

Harper: I wrote my first play in the sixth grade. Directed a few times, and I'm also an actor. Juilliard put my writing in the driver's seat of my artistic life. I'm particularly inspired to create plays for actors of color, and to tell stories about healing and community.

Laufer: I was an actor for 10 years. I started writing when I was pregnant with my first son.

Lindsay-Abaire: In college I considered myself an actor, but took playwriting classes and wrote plays produced at school. When I got out, I submitted to contests and theaters, and got my first production in New York. Still, it wasn't until Juilliard that I thought, "Am I really going to give this a try?"

Do you remember the first time you heard actors read your words?

Cho: I hid behind my hair. I wanted the Earth to swallow me up. It was a very vulnerable feeling.

Laufer: It was pure terror.

Auburn: I was performing in a sketch I wrote for a college revue. The reaction from the audience rolled over me like a hot wave. It was absurdly, dangerously intoxicating.

Haidle: It was hallucinatory and con-

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HAPPY 100TH BIRTHDAY, JUILLIARD!

Unless you've been living under a rock, or vacationing on Mars, you're probably aware that October 11 is Juilliard Centennial Day, marking 100 years to the day that classes began at the Institute for Musical Art. Here are some of the special events taking place on October 11 to mark the historic occasion:

Cake-cutting ceremony for Juilliard students, faculty, and staff on the Milstein Plaza, 12:30 p.m., followed by a Fall Fair.

Juilliard Orchestra concert, conducted by Dennis Russell Davies, at Carnegie Hall at 8 p.m., followed by a music alumni gathering.

The Empire State Building will be lit in Juilliard's colors, red and blue, all evening long.

Background photo: The original I.M.A. building.

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LETTERS TO THE EDITOR

COWELL'S COMEUPPANCE

THE very interesting article in the September issue about Juilliard’s centennial exhibition at the New York Public Library for the Performing Arts (“100 Years of History on 4 Walls”) lists Henry Cowell as an alumnus. This reference is only accurate if one uses the literal Latin translation of “alumnus” as “student.” But if the word is used with the conventional meaning of “graduate,” it is incorrect.

Indeed, Cowell was a student at the Institute of Musical Art for seven weeks in the fall of 1916. He was then 19. Regrettably, he had great reservations about the quality of instruction in his music-theory course, partially because he had previously studied with Charles Seeger, one of the most original thinkers of that time. Cowell decided to play a trick on his instructor by submitting a

Bach chorale harmonization as his own work, to see what would happen. When he received it back with corrections, he marched off to the office of the director, Frank Damrosch, insisting that his tuition money be refunded. Damrosch kicked him out of the school, without a refund.

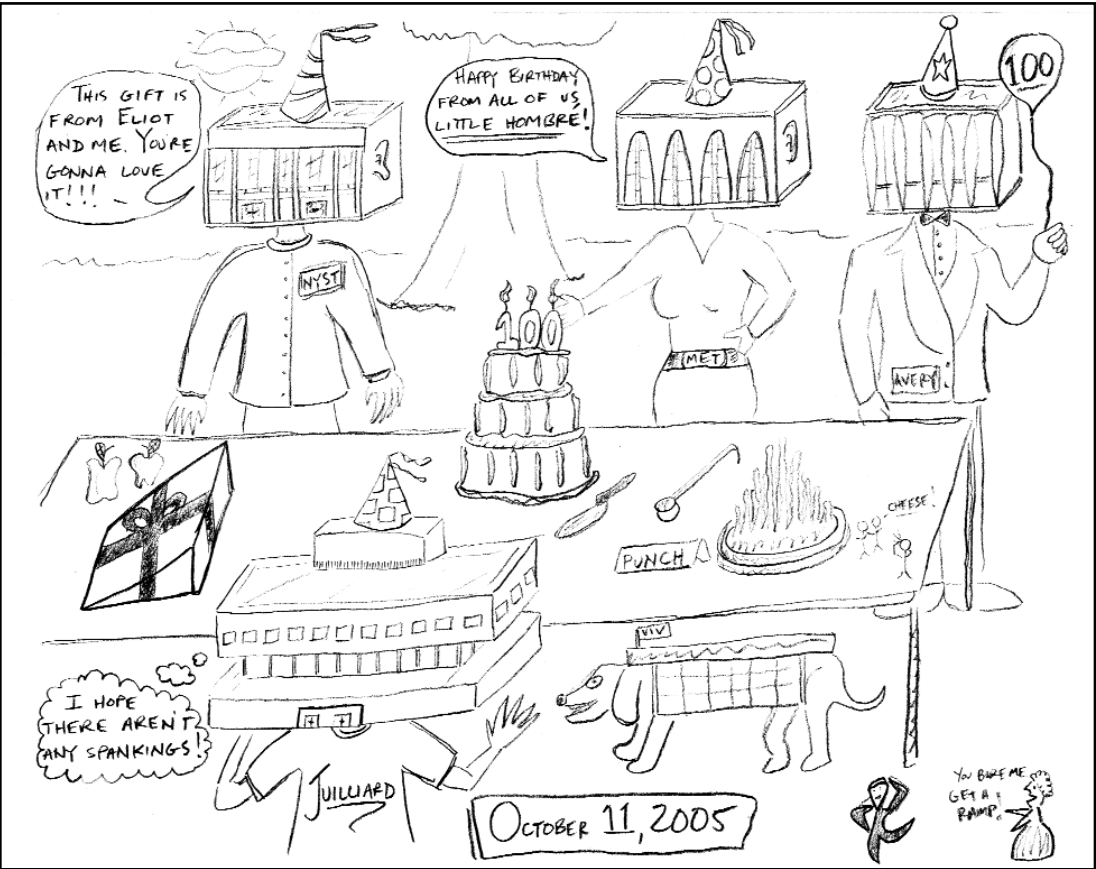
Five years later, Cowell’s manager mailed a publicity circular that listed him as having studied at the Institute, which was certainly true. When it crossed Damrosch’s desk, however, Damrosch wrote a furious letter calling it an “unwarranted impertinence for you to claim you have been a student at this Institute,” citing, among other things, that he had been absent for 11 ear-training sessions, and strongly “suggested” that in any future advertising all reference to the Institute of Musical Art be omitted.

Cowell had at least one sympathizer. He relates that Ives lived across the

street from one of the Damroschs, whom he detested, and would sometimes stand at the window and shake his fist at that house, presumably uttering imprecations. Afterwards, Ives, who had serious cardiac problems, would have to lie down to catch his breath.

Time heals, however. In 1962 Juilliard gave a major concert celebrating the 50th anniversary of Cowell’s professional debut. It is amusing to note, however, that during the preparations for the concert, the Cowells discovered that Henry had misremembered the date of his debut, which actually had taken place in 1914, not 1912. But it was too late to do anything about the concert. 1912 has stuck in the reference books as the date of his debut.

JOEL SACHS
Director, New Juilliard Ensemble and Focus! Festival



MOZART IN THE JUNGLE

I realize that *The Journal* has a full plate with all the events related to the centennial—but frankly, I was so appalled by the contents and tone of Blair Tindall’s recently published book *Mozart in the Jungle: Sex, Drugs and Classical Music*, not to mention fearful for the impression it has made on many persons, that I think it cannot be ignored.

While I know that Blair Tindall is not a Juilliard product, many of the names that appeared in the book are. In fact, there are some from my generation, which was a half-

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VOICE

by Paul Kwak

BOX

Music as Market Commodity

FILE the following under Random Bits of Useless but Amusing Trivia: Juilliard celebrates the anniversary of its founding on the same date as this year’s National Coming Out Day, October 11. Ordinarily, this would be nothing more than a humorous irony of coincidence, but this past summer, I saw a press release for Gay Pride events at Lincoln Center that fueled an ongoing thought process about the insidiously complex world of arts marketing.

The release announced a “new showcase of special events, performances, and dancing under the stars,” organized in coordination with and to celebrate Gay Pride Week 2005. Featuring such luminaries as Patti LaBelle, Cyndi Lauper, Barbara Cook, Billy Porter, and Donna Murphy (all of whom may or may not be gay, but seem to like gay people), the event’s organizers aimed to “bring together acclaimed literary figures, leading entertainers of pop, rock, jazz, Broadway, cabaret, dance, opera, and classical performance” to “draw together both gay and nongay members of the arts and literary communities, around the theme of celebrating the lesbian, gay,



Paul Kwak

bisexual and transgender (LGBT) community’s rich history in, and contributions to, American performing arts.”

The inner cynic saw the effort as a marketing ploy that smacked of pandering and tokenism, shuddering at the odd counterpart such a “celebration” makes to the recent politicization of sexuality as spotlighted in the national furor over gay marriage. Regardless of the organizers’ intent, the event effectively commodifies gay culture; it creates a marketable product of an identity (or, to be polarizingly reductionist, of a biological predisposition), and by its association in this particular event with music, draws the notion of music as product into the morass.

Indeed, the idea that music has become a market commodity is not likely to sit well with most artists, and despite objections that since the days of Mozart, commercialism has played a critical role in the development of the arts, there persists some innate moral objection to such intensified marketing of music. In a widely discussed article published several months ago in *The New York Times*, music critic Anthony Tommasini assessed the intensifying pressure on opera stars to be glamorous, in addition to having beautiful voices and interpretive flair. Some have suggested that the intense commercialization of the pop music world has increased pressure on classical musicians to market themselves and compete for sales. One wonders to what extent the sexualization of pop stars has transmuted into keen scrutiny and attention to singers identified in Tommasini’s article such as Nathan Gunn, Anna Netrebko, and Rodney Gilfrey.

Admittedly, the culture of celebrity that Tommasini identifies is perhaps the societal descendant of the “diva,” a personage that has always flour-

ished at the center of opera. One wonders, however, if the marketing of musical personalities as such has extended into music itself, transforming music as cultural activity into music as market product. The New York City Opera recently hosted a critically acclaimed “Opera for All” evening, and the Metropolitan Opera has been openly discussing the idea of a family-friendly 90-minute production of *Die Zauberflöte*. Another recent *Times* article by Daniel Wakin discussed new marketing strategies undertaken by orchestras, some of which combine concerts with any of the following: themed lectures about the music, alcoholic beverages, and speed-dating, in an effort to lure new target audiences (read: younger audiences) into the concert halls.

Progressives might argue that such efforts will return classical music to its historical roots where it was appreciated by all; purists might retort that such efforts amount to pandering. Where does one draw a line in this vast grey area? It is tempting to believe that marketing efforts are fundamentally aimed at drawing people into seats, where they will experience music and art, and it is perhaps difficult to see how this could be detrimental. It is worth being vigilant, however, about the ways that transforming music into a product and cultural artifact undermines its authenticity and becomes symptomatic of an insatiable societal thirst for style over substance. □

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.

Chamber Concert Celebrates the Legacy of Mennin

By LISA ROBINSON

JUILLIARD celebrates the formidable artistic legacy of composer Peter Mennin, who served as the School's president for the two decades prior to Joseph W. Polisi, in an all-Mennin chamber music concert this month in Alice Tully Hall. The outstanding array of artists scheduled to perform on the program includes Juilliard faculty, alumni, and current students.

Juilliard's fifth president (from 1962-1983), Mennin came to the position not just as an experienced administrator, but as one of the most highly regarded and frequently programmed American composers of his time. He had already served on Juilliard's composition faculty for 11 years by the time he became president of the Peabody Conser-

vation in 1958, a position he held for four years before returning to Juilliard as president. Born in 1923 in Erie, Pa., Mennin began composing at the age of 7 and went on to study composition at Oberlin College Conservatory for two years before joining the U.S. Air Force (1940-42). He resumed his education at the Eastman School of Music, where he studied with Howard Hanson and Bernard Rodgers and earned both B.M. and M.M. degrees. By the time he received his Ph.D. from the University of Rochester in 1947, Mennin had already achieved considerable success as a composer. In 1945, at the age of 22, he received both the first Gershwin Memorial Prize and Columbia University's prestigious Bearn's Prize for composition, and his works had been performed by major orchestras including the New York Philharmonic, Pittsburgh Symphony, and National Symphony Orchestra.

Succeeding William Schuman, another leading American composer, as president of Juilliard, Mennin ensured the continuing vitality of the School's composition department by recruiting such prominent composers as Milton Babbitt, Luciano Berio, Elliott Carter, and Roger Sessions to the faculty. The diversity of styles represented by these appointments reveals an admirable open-mindedness on Mennin's part, and further contributed to the department's strength. One of the indisputable highlights of Mennin's administration was overseeing Juilliard's relocation from its Morningside Heights building to Lincoln Center, along with the establishment of the Drama Division in 1968 in anticipation of the move. Another notable achievement of the same period was the

addition to the faculty. Additional changes to the curriculum under Mennin's administration included replacement of the B.S. and M.S. degrees with B.M./B.F.A. and M.M. degrees, and the institution of a D.M.A. program under the direction of distinguished musicologist Gustav Reese in 1967.

After 21 years of extraordinary service to Juilliard, Mennin died of cancer in June 1983. Attesting to his profound commitment to the School and its students, an article in the *Juilliard News Bulletin* (October/November 1983, Vol. XXII, No. 1) related that, "Despite an illness that he had known for months to be terminal, Mr. Mennin continued a daily schedule of meetings, planning and discussions on School matters that continued into the week of his death."

Reflecting on Mennin's legacy, President Polisi notes that "Peter Mennin was an individual of exceptional intelligence and integrity who met the considerable challenges of his job as president with great efficacy and sensitivity. His accomplishments as an administrator are all the more remarkable in light of his continued productivity as a composer. I am pleased that Juilliard will highlight his contributions through various events during the course of its centennial season."

Left: Peter Mennin (far left) teaching a class that included pianist Van Cliburn (first row, second from left). Below: Mennin with students in 1982.



Photo by Peter Schaaf

In addition to the October 24 chamber music concert, audiences will have the opportunity to hear one of Mennin's major orchestral works when the Juilliard Orchestra, led by Leonard Slatkin, performs his 1952 Concertato for Orchestra ("Moby Dick") on January 23, 2006, at 8 p.m. in Avery Fisher Hall. The program also features William Schuman's *A Song of Orpheus* and Shostakovich's Symphony No. 7 in C Major, Op. 60 ("Leningrad").

While his dedication to Juilliard was beyond question, Mennin always identified himself first and foremost as a composer. Wriston Locklair, quoted in Bernard Holland's obituary of Mennin in *The New York Times*, recalls that "He always introduced himself first as a composer and then as president of Juilliard."

Mennin's compositional output consists of approximately 30 works, including nine symphonies (No. 1 was withdrawn) and a number of other large-scale orchestral works, several choral works, a small number of solo vocal and instrumental works, and chamber music. Stylistically, his music is characterized by long melodic lines, rhythmic momentum, and use of polyphony. He acknowledged Beethoven as an important influence, and described his own music as "strongly architectural." Mainly utilizing large-scale forms, his works are distinguished by their expressive urgency and impeccable craftsmanship, reflecting Mennin's assertions that "music must have drama" and that he was "concerned with having an unassailable technique."

Musicologist and critic Walter Simmons, who will discuss Mennin's music as a guest speaker for faculty

member Robert Beaser's Composers' Forum, observes, "The career of Peter Mennin reveals a serious commitment to traditional artistic values, which he steadfastly maintained during a period when such values were under attack. Not only did these principles inform his presidency of The Juilliard School, but they provided a foundation for his compositional output as well. Though not large in number, his body of works—from which pieces of diverting or frivolous character are notably absent—reveals a single-minded focus on his own highly individual expressive content, articulated through an ever-increasing intensification and concentration of means."

Among a number of recordings of Mennin's works, three of the most outstanding were made by prominent Juilliard alumni: Gerard Schwarz, music director of the Seattle Symphony, recorded the Concertato for Orchestra and Symphonies Nos. 3 and 7 (Delos, 1996); Christian Badea recorded Mennin's Symphonies Nos. 8 and 9 and *Folk Overture* with the Columbus Symphony Orchestra (New World Records, 1992); and Jorge Mester led the Louisville Orchestra in a recording of Mennin's Symphonies Nos. 5 and 6 and Concerto for Cello and Orchestra, with Janos Starker as the soloist (First Edition, 2003).

In terms of his approach to tonality, Mennin's own words offer the most lucid description: "... what I mean by tonality is the *stability* that one gets in the old works, with Beethoven, Brahms, or whatever. In the 20th century, you can't have the same simplicity of tonality, but you must give the same *stability*. But again, it's only a means to an end ... there's no reason to turn a musical theory into sound, if you don't have musical ideas." (Interview with David Owens in *The Christian Science Monitor*, July 30, 1981.)

The wealth of musical ideas that found an outlet in Mennin's chamber music will be vividly brought to life on the October 24th program, which features works from three consecutive decades: the Concertino for Flute, Strings, and Percussion (1944), featuring faculty member Carol Wincenc as the soloist; *Four Settings of Chinese Poems* (1948) for a capella chorus, performed by the Juilliard Choral Union under the direction of faculty member Judith Clurman; the String Quartet No. 2 (1951), performed by the Calder String Quartet (Juilliard's Lisa Arnhold quartet-in-residence for 2005-06); the Sonata Concertante for violin and piano (1956), with Juilliard alumnus Robert McDuffie (violin) and alumnus/current faculty member Jerome Lowenthal (piano); and the Piano Sonata (1963), performed by Lowenthal.

The last three works were among the numerous commissions Mennin received from prestigious organizations over the course of his career. The String Quartet No. 2 was commissioned by the Koussevitzky Music Foundation and received its first performance by the Juilliard String Quartet on February 24, 1952. Commissioned by the Coolidge Foundation in honor of the League of Composers' 35th anniversary, the Sonata Concertante for violin and piano was premiered by Ruggiero Ricci at the Library of Congress on October 19, 1956, and was later frequently performed by Joseph Fuchs. McDuffie previously performed the work at Juilliard as part of a Festival of Contemporary Music that took place at the School in January 1984. The Piano Sonata was commissioned by Claudette Sorel through the Ford Foundation Program for Concert Artists.

Bärli Nugent, assistant dean and director of chamber music (who was a student at Juilliard during Mennin's tenure), serves as artistic director for the event. She says, "I'm particularly excited about this concert, because students and listeners previously unfamiliar with Mennin's music will come away with a new understanding of his artistic achievements and, I hope, a deeper appreciation for his contributions to Juilliard. The fact that so many different Juilliard constituents are joining forces to perform will make the experience even more meaningful." □

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



A Tribute to Peter Mennin
Alice Tully Hall
Monday, Oct. 24, 8 p.m.

Free tickets available on Oct. 10
in the Juilliard Box Office.

establishment of the Juilliard American Opera Center in 1969 (although opera was an important component of the School as early as 1929, Mennin established the center specifically for advanced training in opera). In 1972 he established a formalized conducting program with Sixten Ehrling as a noteworthy

Commission Unites Viñao and J.S.Q. in Passion for Exploration

By RAY LUSTIG

FOR two of this year's prestigious centennial commissions, the presenting ensembles themselves were asked by Juilliard to choose the composer they wished to have commissioned to write for them. When the Juilliard String Quartet was petitioned, its members began an exhaustive search that led to their selection of 45-year-old, Argentine-born composer Ezequiel Viñao, a Juilliard alumnus whose powerful and expressive music has already brought him together with such distinguished performers as pianist Joseph Kalichstein, conductor Dennis Russell Davies, and Kristjian Jarvi's Absolute Ensemble, as well as garnered him second prize in the Kennedy Center's prestigious Friedheim Award competition in 1995 (placing him in the company of Osvaldo Golijov, Bright Sheng, and Charles Wourinen). The new Viñao work—his String Quartet No. 2, *The Loss and the Silence*—will be premiered by the Juilliard String Quartet on October 20 in Alice Tully Hall as the opening of the Daniel Saidenberg Faculty Recital Series. (The other work commissioned for an ensemble, by composer Joan Tower, will receive its premiere by the American Brass Quintet on May 4.)

The search process involved screening through scores, listening, and seeking suggestions from colleagues. Conductor and Juilliard faculty member Joel Sachs, who directs the New Juilliard Ensemble, was particularly helpful, the quartet members recall, in providing scores and recordings of a broad spectrum of living composers. They were familiar with some of Viñao's work at the outset of the search, having heard his 64-minute work *Saga*, for chamber ensemble and soloists, and attended Joseph Kalichstein's 1999 Carnegie Hall

Roger Sessions and Earl Kim, hears the influence of Stravinsky and Varèse. Joel Smirnoff, first violinist adds, "We are very excited about the piece and about the music of Mr. Viñao, which is why we chose him for the centennial. He combines an encyclopedic musical knowledge with a mastery of all the instruments and an eclectic compositional philosophy."

In a recent interview, Viñao said he is extremely pleased to be working with the Juilliard String Quartet, a group he admires tremendously not only for what he calls their "eagerness for the process," but also for the intensity of their commitment to the works of living composers. The group, he emphasizes, approaches new music with all of the seriousness that they give to great classics. "You get the feeling that this is truly important to them," he says. He commends the fresh approach that the Juilliard Quartet, which has premiered more than 60 new works by American composers, takes to each new piece. "There is no 'business as usual' for them."

While Viñao has always considered himself a composer first, it was performance and not composition that brought him to Juilliard, where he completed both his bachelor's and master's degrees in piano. Growing up in Buenos Aires in the 1970s, Viñao had studied both performance and composition. After thorough training in traditional harmony and counterpoint, he moved on to a strict serial idiom—the prevailing current at the time in European-minded Argentina—but grew restless with the restrictive pitch language. He sought change, and it came in a big way when celebrated pianist Earl Wild heard the young Viñao play and invited him to come to Juilliard as his student, assuring him that his compositional life would also be stimulated in the process. Viñao benefited enormously from Wild's extraordinarily broad musical experience, and while Viñao's seven years at Juilliard (1981-87) actually represented the longest hiatus in his compositional life—the intensity of his piano studies and performance kept him from composing in that time—he did indeed find the environment compositionally enriching. As a composer, he gravitated toward other composers on campus. Conceptually less interested in what he describes as the very traditional music of the student composers at that time, he befriended many on the composition faculty—in particular Milton Babbitt, whose door, Viñao remembers, was

always open to him. To this day Viñao considers Babbitt one of his "major teachers."

Viñao's difficulty at the time in finding a pitch language that would be suitable for what he wished to express yet satisfying to his modernist sensibilities led him to shift his focus toward explorations in rhythm—in particular, large rhythmic cycles like the *talas* of Carnatic Indian music. But in the summer of 1987, after graduating from Juilliard, he was invited to study with the late composer Olivier Messiaen at the Festival d'Avignon. "That branded me more than

Today Viñao, who still lives in New York, uses a variety of vocabularies in his music. "My works go from very modernist to very post-modernist. They're not all in one univocal direction or style." Yet Vinao is quick to distinguish his musical "postmodernism" from postmodern philosophy. He breaks sharply with postmodern thought in his belief in the existence and importance of "grand narratives," which he defines as overarching subjects that direct the way in which generations think about life, society, and so forth. "In the Middle Ages, there was the dialectics of spirit; later, the emancipation of the individual; and in the 20th century, class struggle." And at the core of postmodern thinking, he feels, is the "disbelief in grand narratives" that he sees as essential for both art and the well-being of society. "An underlying philosophy that says that there cannot be anything in the horizon, any thread throughout our life and our creative process—that can be damaging, and I'm not sure that it's conducive to great accomplishments."

In contrast to Viñao's first string quartet, *La Noche de las Noches* (1987), which like most of his works from that time made use of live and recorded electronic components, the new quartet is purely acoustic. The work's subtitle *The Loss and the Silence*, Viñao explains, comes from a Tolkien story of an immortal maiden who relinquishes her immortality to be with the mortal man she loves, and experiences the pain of mortality. Viñao believes that his String Quartet No.2 draws together his work to date. "It incorporates the four main threads that run through all my music: the structural use of rhythmic cycles; the unfolding of long melismae (spun mainly from Mozarabic chant); the concept of reinterpretation, and an interest in Medieval thought and traditions." And for the first time in any of his works, the composer makes conscious reference to Argentine musical material.

Among his many current and upcoming projects are a recording of his *Arcanum*, featuring Kristjian Jarvi's Absolute Ensemble, to be released in the U.S. this fall; a full-length opera in collaboration with author Caleb Carr; and a large work for vocal ensemble Chanticleer based on an Anglo-Saxon text the composer translated himself.

The Ezequiel Viñao commission is one of 11 of this year's centennial commissions being funded with the support of the Trust of Francis Goelet. □

Ray Lustig is a D.M.A. candidate in composition.



Ezequiel Viñao's new string quartet will be premiered by the J.S.Q. on October 20.

anything else. What resonated with me was his commitment to the transcendental aspect of music." And while Messiaen shared Viñao's interest in rhythmic cycles, the French composer's influence actually began to resolve Viñao's paralysis with regard to a pitch language. "I saw a way to incorporate consonance into my language without betraying my psychological 'modernist' makeup. Today, if I need to write a tonal passage, I just write it. But I needed an opening for it, and I got it from Messiaen, though I'm sure that's not what he thought he was imparting to me."

He also credits the stylistic plurality of the U.S. with giving him freedom to pursue his individual voice. "America," he says, "and in particular New York, is a very expansive environment in which to work. Everything goes." While he cautions that there is a downside to this, he adds that, for someone trained in so strict a framework, "this was just what the doctor ordered for me. I didn't need any more strictures. I needed to open up." And having left Argentina during the country's Dirty War, when young intellectuals and artists were "disappearing" by the tens of thousands, he was "in no hurry to return."



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premiere of Viñao's *Fantasia* for solo piano. They describe Viñao's as a "particularly personal and intimate musical voice," one that is "original yet connected to the larger musical tradition," and in which J.S.Q. violist Samuel Rhodes, who himself studied composition with

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CAREER

by Derek Mithaug

BEAT

Short Term, Big Results

WHEN it comes to their careers, many people have trouble seeing the forest for the trees. They have a general sense of direction, but no real plan for getting there. At the same time, they often fret over long-term career issues (in the three- to five-year range) for which they have no immediate solution and cannot control. To alleviate this sense of uncertainty, I strongly recommend creating a short-term career plan. The three-month career plan is one of several strategies employed by successful people. Like a diet or a regular workout schedule, the short-term career plan is a system used to produce significant results in a relatively short time. This article will: 1. Help you to define short-term objectives; 2. Develop a *research*, *action*, and *review* schedule; 3. Secure a person in a position to help you learn and evaluate your progress.

DEFINING OBJECTIVES

The first step in building a short-term career plan is defining a set of goals within your reach. If you choose goals that are too ambitious, you are setting yourself up for disappointment. On the other hand, if you set goals that are easily achieved with a few phone calls, you are not thinking big enough. The trick is finding two or three objectives that can be achieved within three months, but will require some initiative and consistent commitment. Finding the perfect three-month objective takes time and a little experience.

In choosing your objectives, avoid generalities like “meet concert presenters” or “find an agent.” Instead, focus on specifics like “meet with at least eight different casting agents,” or “book five outreach concerts in Washington State.” Below is a list of three objectives for a young violinist relocating to Santa Fe, N.M.:

- Book at least one concert with a college, regional, or community orchestra in New

- Mexico.
- Identify all after-school programs or organizations that offer music instruction.
- Start an interactive family concert series in downtown Santa Fe.

TAKE ACTION

After defining your objectives, the next phase is to achieve them through a series of weekly tasks. Each objective should have three action components: research, action, and review.

The *research* stage is your opportunity to learn as much about your objectives as possible. Today, most research can be done on the Internet. Research involves investigating anything related to your topic. This often requires using different search criteria, and following links to sites that may have further information. Keeping a journal of your Internet travels is critical to your research strategy. But don't forget about other ways of uncovering information such as attending free workshops, browsing through book-

A short-term career plan is guaranteed to produce significant results.

stores, or even interviewing people who are in informational positions. Think globally about your research techniques. The broader your data-mining strategies, the more likely you are to realize opportunities, leads, and networks of resources.

Once you've acquired some information, you enter the *action* phase, in which you follow up on leads and ideas that your research has uncovered. This usually involves phone calls, letters, e-mails, and the exchange of professional material.

Finally, you complete your work with a *review* of the correspondence you sent during the action phase. Every unanswered correspondence and inquiry should receive a follow-up call or letter. These follow-ups are extremely important in today's fast-paced world. It's not uncommon for someone to set aside your phone message or e-mail with the intention of following up

later. It's also just as easy for people to forget to respond until an embarrassing amount of time has elapsed. Upon discovering the unanswered inquiry, they may discard it, figuring that you must not have been that serious. Don't give them an opportunity to forget. Follow up with at least one message to see that they indeed received your first inquiry.

The easiest way to fit all three of the research, action, and review components into your schedule is to set aside a different day of the week for each component. I recommend no less than 30 minutes per component. An hour is usually sufficient. Consider a routine of a Monday morning *research* hour, a Wednesday morning *action* hour, and a Friday morning *review* hour. The combination of these components coupled with a consistent schedule is guaranteed to produce results.

EVALUATION AND MENTORING

This final stage of your career plan is important because evaluation and mentoring help you assess your learning and your commitment to the plan. It also provides an opportunity to see how far you've traveled in a short time. This is best done in conjunction with someone you trust. Ideally, this person should be senior to yourself and in a position to accentuate your progress by providing insights and suggestions. You should think about people who might play this role in your career plan and ask someone to commit to a partnership *before* you begin. He or she should have a copy of your plan prior to your first day, and be willing to meet with you at the end of each month. Along the way, that person's field knowledge and career expertise will prove invaluable in your quest. A mentor's perspective can significantly augment your objectives.

I hope this quick outline is enough to get you started. If you would like to review a sample outline of a three-month career plan, or discuss possible strategies for developing your own, please feel free to schedule an appointment in the Office of Career Development. □



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

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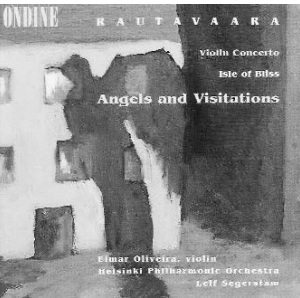
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DISCOVERIES

by Brian Wise

The Essential Rautavaara: A CD Roundup

ONE of the more anticipated commissions to appear this season as part of Juilliard’s centennial is *Manhattan Trilogy* by Einojuhani Rautavaara, which the Juilliard Orchestra premieres under Dennis Russell Davies at its Centennial Day concert on October 11 at Carnegie Hall (see article on Page 1). Rautavaara, who turns 77 this month, is one of today’s most impor-



tant living composers and a father figure to Finland’s rich contemporary music scene. He is so closely identified with Finnish symphonic tradition, in fact, that it is easy to forget that he spent some of his formative years studying at Juilliard.

As the story goes, for his 90th birthday in 1955, Sibelius was offered the chance to award a Koussevitzky Foundation grant to a promising young composer, and he chose Rautavaara on the strength of his award-winning *Requiem in Our Time*. The grant enabled him to study at Juilliard with Vincent Persichetti, which later brought him to Tanglewood where he studied with Roger Sessions and Aaron Copland. He later returned to Finland and seldom made it back to New York. But in the past decade or so, his music has found a wider international audience, mostly through an ongoing series of recordings.

Earlier this year came the latest CD from Finland’s Ondine label (ODE 1041-2), featuring among other works, his *Cantus Arcticus*, often referred to as a “Concerto for Birds and Orchestra.” The piece includes an array of taped bird songs, recorded in Finland and around the Arctic Circle, and superimposed over a luminous, flowing orchestral texture. While its three move-



ments are primarily serene and lyrical in character, the third movement is more chaotic, with a flurry of swans migrating against clouds of string tremolos and bird imitations in the woodwinds. Leif Segerstam and the Helsinki

Philharmonic give a committed performance and avoid treating the work as a mere novelty. The CD also features the 2000 Clarinet Concerto, a lush, rhapsodic work performed by Richard Stoltzman, and the 1971 *Garden of Spaces*, an example of early ’70s modernism.

Rautavaara is primarily a composer of orchestral music, and another must-have recording is the 1994 Symphony No. 7, *Angel of Light* (Ondine ODE 869). This work—a meditative four-movement canvas with a broadly appealing language—almost single-handedly established his international reputation. Despite its new-agey title (Rautavaara wrote several pieces dealing with angels), *Angel of Light* is not programmatic and contains many earmarks of a 19th-century symphony, including a turbulent second movement that features dissonant eruptions of brass and apocalyptic climaxes. To get a sense of this work’s musical language, imagine crossing Sibelius with Shostakovich and add a helping of Arvo Part.

If you’re still raring for more Rautavaara, another Ondine CD (ODE 881) featuring the tone poems *Angels and Visitations* and *Isle of Bliss* along with the Violin Concerto (with Elmar Oliveira) comes highly recommended. And for a sampling of the composer’s earlier, modernist style, *The Essential Rautavaara* (Ondine ODE 989) is an excellent primer featuring the 1952 piano suite *The Fiddlers* and the 1953 brass work *A Requiem in Our Time*, alongside several more recent works. □

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



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

3 Finnish Views of Manhattan

Continued From Page 1

tee, said he had not known that Rautavaara was an alumnus when he first considered the composer for this commission. “He is a very important symphonic composer of the last 30 or 40 years,” Brubaker, currently chair of piano at the New England Conservatory of Music, said. “When it turned out that he was a Juilliard alumnus—he said to me that he treasured his recollections—it seemed almost too good to be true.”

Initially, Rautavaara was asked to write a piece for string orchestra. But the work grew as it progressed. “He said to me, ‘What I am coming up with is not really a string symphony, but I’d like to write a full orchestral work,’” Brubaker recalled. “We were delighted.”

What had happened for Rautavaara in New York—what called for a full orchestra—was crucial to the composer’s development. Looking back on those days in a piece he wrote for *Contemporary Music Review* in 1995, Rautavaara said, “Six months in Manhattan was enough to arouse homesickness. But not so much homesickness for Helsinki or for Finland itself, as for Europe—where I had already managed to visit and live in a number of places. True, America was enticing and hospitable; but for the first time I understood that Europe was my proper milieu and my native place, another kind of atmosphere, for which I longed.”

At Juilliard, Rautavaara studied with Vincent Persichetti. (He spent summer breaks at Tanglewood, working first with Roger Sessions and then with Aaron Copland.) The composition he produced, the 1955 piano cycle *Icons*, was a direct result of his awakened European identity, as well as a harbinger of the mystical, religious element that is so prominent in his music.

Homesick, he had wandered into the New York Public Library and happened upon a German art book about religious icons. He immediately recalled the intense memory of a visit to a mist-beclouded monastery in the middle of Lake Ladoga just before the Russo-Finnish Winter War of 1939: “The whole world was all at once full of sound and color, so that one’s breath caught in the throat and one no longer understood where one was and what could happen.”

The memory and the pictures inspired him to write *Icons*, which was first performed in 1956 at Juilliard by Arlene Zallman, a classmate of the composer. Rautavaara said he now intends to orchestrate it. “I remember how Persichetti made me rewrite the end bars in the second *Icon* to make the ending less obvious,” he said.

He was struck by the prevalence of French music at the School and beyond, particularly vocal music. “At home everybody sang German *Lieder*, [but] in Juilliard it was Saint-Saëns, Fauré, Gounod, Poulenc, etc. This I found refreshing,” he said.

The tonal, Americanist current was still running strongly then. Rautavaara said he recalled Copland at Tanglewood reproving a student for using the 12-

also at I.S.C.M. [International Society for Contemporary Music] festivals.”

Eventually, the rules of serialism proved too restrictive for his own work, which now uses virtually every tool available to the contemporary composer, from taped sounds to aleatoric scoring (which leaves some elements of the music to chance). It is a situation that he finds an improvement over the years of his youth.

“The pluralism of today is a gain,” he said, “and makes new music much more interesting than the rigorism of the 1950s. The music life now has a tendency to differentiate more and more. T. S. Eliot says: ‘Individual talents reorder tradition.’ My belief is that we should build on the Western tra-



Rautavaara was presented with a bouquet when the Juilliard Orchestra under James DePreist gave the premiere of “Dawn,” a movement of the *Manhattan Trilogy*, in August at the Tempeliaukio Church in Helsinki.

dition, but reorder it in a personal way.”

The personal direction his music has taken is spiritual, though in a manner that is neither glib nor fashionable. It is true that several of his best known compositions refer to angels: the 1978 tone poem *Angels and Visitations*, the double bass concerto *Angel of Dusk*, and the Symphony No. 7 (*Angel of Light*). But these are neither rosy cherubim nor what Rautavaara once described as “swan-winged blondes in nightshirts presented by classical kitsch.” Instead, he refers the listener to Rainer Maria Rilke’s *Duino Elegies*, where “Jeder Engel ist schrecklich” (“Every angel is terrifying”).


As for the exact extent of Rautavaara’s musical spirituality, he sent an inquirer to *Music and the Soul*, by Kurt Leland (Hampton Roads, 2005), an analysis of the relationship between music and transcendent experiences. Leland places Rautavaara near the pinnacle of his exploration, on the plane of the “evolving mystics,” composers who express mystical or religious ideas through their music, who “can access the seventh and eighth centers freely, receive inspiration from the soul or supermind, and have progressed to or beyond the level of the inner mind.”

Leland writes that there are only two living, evolving mystical composers: Einojuhani Rautavaara and—a name one might not expect—Karlheinz Stockhausen. To Leland, Rautavaara is “a fully realized human being, for whom the process of musical composition has provided a means of self-actualization, and whose succession of works records the journey on that most spiritual of paths.”

That may not be entirely the way Rautavaara sees himself. The “Angel” series (titles, he said in *Contemporary Music Review*, that he finds “just a little embarrassing”) has “no programmes, no stories, no fixed imagery. They are absolute music.”

For himself, he wrote, “I am not left with much that is concrete in the way of religious concepts and imagery to help build my world view. Perhaps only the definition of the German theologian Friedrich Schleiermacher: ‘True religion is sense and taste for the infinite.’ I am helplessly attracted to the infinite.” □

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



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See the Calendar on Page 28 for ticket information.

tone method saying, “We should not use the techniques of the enemy.” But on returning to Europe, Rautavaara himself plunged into dodecaphony and serialism. “In the ’50s it seemed to be my duty to know all new methods and techniques,” he said. “The only way to learn was to compose with those methods. Consequently my works were performed

There and Back Again: International Tours for Juilliard Jazz

By CHRISTOPHER MADSEN

ONE of the greatest things about being a jazz student at Juilliard is that we have one of the most performance-based programs in the country. While a lot of other students are sitting in classrooms learning how to perform, we are out there doing it. And one of the most vital aspects of performance for jazz musicians is touring, which we got a healthy dose of this summer. Most of Juilliard's jazz students got to perform abroad twice—and some, three separate times.

Back in summer 2004, the directors of Juilliard's jazz program were approached by a Japanese promoter interested in offering our students the opportunity to perform in his native country. The Juilliard Jazz Orchestra, in addition to being one of the highest-quality bands of its kind, is still relatively young, and because of this, its performances have a certain mystique, attracting the curious more than most other college-age groups. Given the inherent love of the Japanese for American jazz, it made perfect sense to bring the Jazz Orchestra to Japanese shores in August 2005.

But first—literally days after graduation on May 20—a quintet of jazz students was whisked away to the Central American country of Costa Rica for a week of cultural exchange involving performances and workshops, along with some sightseeing.

Much like its neighbor to the north,

Costa Rica is a country of opposites: the lush green of the rainforest is only an hour's drive from the gritty urban streets of San José. The wealthy live in estates that tower over the shanties of the destitute. Institutes of culture and fine art abound, but lack adequate



On tour in August, jazz students performed an outdoor concert at Morazan Park in San José, Costa Rica.

funding and resources. The western portion of the country is typical of Spanish-speaking Latin America, while the eastern coast is like a slice of the Caribbean. Indeed, Costa Rica is as diverse as the U.S., but a definite sense of unity binds the nation together.

This sense of unity is most apparent in the general good-naturedness of the locals. Rather than being put up in a local hotel, we Juilliard students were each assigned to a host family for the duration of our stay. We were leery of the idea at first, but I can say unequivocally that

each one of us found our hosts quite hospitable. Not only did our families feed us wonderful, local food daily, but most had student musicians our age who were very interested in jazz and treated us with curiosity and wonderment.

We had been briefed on our itinerary

before our departure, but nothing prepared us for just how packed our days would actually be. If we weren't presenting a master class for local students, we were on our way to one, or performing a concert, or playing a jam session at the local jazz club in San José. It would have been taxing had the locals not been so receptive,

encouraging us to play encores at most performances. Although jazz is less popular in Central America than at home, our activities were well attended by students of all ages.

The last day of our busy week was reserved for sightseeing, and we drove into the hills, passing bend after bend of majestic scenery and cultivated farmland to reach one of the many active volcanoes in the country. At the summit, most of us felt underdressed, as the temperature had dropped 20 degrees. We crossed a brown plain rendered

lifeless by years of lava flows to reach the crater, containing a pool of eerily green water at its base. A thick mist gave the place a supernatural feeling.

We bid farewell to our newfound friends knowing that we would see them again in August, when the Juilliard Jazz Orchestra (our largest, 18-piece ensemble) would return for additional cultural exchange. But first, we had some time to enjoy the summer months back in the United States. In the Jazz Studies Office, that time was spent largely in preparations for the Juilliard Jazz Orchestra's first official tour of the centennial season—and the first time this ensemble has traveled overseas as a unit. The first of two countries hosting us for this historic event would be Japan.

We students found out about the trip right before winter break of the previous school year. Only a few of us had ever been to Japan, and everyone was eager to go. Luckily for us, one of our jazz students happens to be Japanese and has been living in the U.S. more than half of his life. He was about to get more than he bargained for, serving the dual role of student musician and translator for our directors.

A few days after the 14-hour flight and resulting jet lag, our bodies had adjusted to the time difference—but I don't think we ever fully adjusted to the culture shock that Japan presented. It was less like visiting a foreign country and more along the lines of a nearby planet; it is influenced by Western ideas but approaches them in

Continued on Page 24

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In a Whirlwind European Tour, Juilliard Orchestra

By **CHRISTOPHER MOSSEY**

MARKING the centennial season's first wave of artistic outreach, the Juilliard Orchestra played to packed concert halls in Lucerne, Berlin, Helsinki, Aldeburgh, Leicester, and London in six performances between August 21 and September 3, 2005. The first week of the tour involved the Juilliard Orchestra—conducted by James DePreist, with Sarah Chang and Tai Murray as violin soloists—in a logistically intense series of four concerts over five days. In the second week, 60 Juilliard Orchestra musicians melded with an equal number from London's

Royal Academy of Music Orchestra; after a rigorous rehearsal period, the combined orchestra performed twice under the baton of Sir Colin Davis, with the final performance in Royal Albert Hall as part of the world famous BBC Proms concerts.

"It was kind of surreal to see so many cities in such a short period of time," commented violist Nadia Sirota. "That much air travel was physically taxing, and we all adopted a superstitious attitude toward vitamins. However, we did get an

intense flavor of each location, albeit brief. At the very least, we saw a lot of cities which I'm sure we would like to visit again."

The orchestra's program in Lucerne

and Berlin comprised John Adams's *Short Ride in a Fast Machine*, the Violin Concerto of Antonin Dvorak, and Rachmaninoff's Symphony No. 2. Sarah Chang performed the Concerto in Lucerne, while Tai Murray was the soloist in Berlin. In Helsinki and Aldeburgh, the concerto on the program was the Violin Concerto in A Minor of Dmitri Shostakovich, performed by Ms. Chang.

Invited to Lucerne by Juilliard alumnus Michael Haefliger, intendant of the Lucerne Festival, Juilliard's was the only conservatory orchestra presented this year in that esteemed festival and shared company with such legendary ensembles as the Chicago Symphony Orchestra, the Cleveland Orchestra, and



Photo by Chris Todoulo



Photo by Georg Anderhub



Photo by Sabrina Tanbaga

Violinist William Harvey was one of the Juilliard students to tour Europe with the orchestra this summer. An unfortunate hand injury (from which he has fully recovered, we are happy to report) kept him from playing all the concerts—but enabled him to do something the others in the group could not: listen to the performances as an audience member. The following is an excerpt from his tour diary.

Berlin, August 22, 2005

I simply do not have the words to tell you how incredible my colleagues were in the Rachmaninoff tonight. Quite simply, it was the best performance of anything I have ever heard. The ornately gold-wrought Konzerthaus, flanked by statues of composers, topped with gigantic crystal chandeliers and beautiful paintings, was magnificent, but it seemed petty and small in comparison to the artistry the Juilliard musicians showed. When the piece finished, I was so numb emotionally that I could barely clap. Only when the first few cliché chords of the Bizet encore sounded could I fully connect with my emotions and break down into tears, shaking. I leapt immediately to my feet following the Bizet, clapping as hard as I could. A doctor would have told me not to do this because of my finger. I do not give a damn.

From the very beginning, the cellos and basses showed us a deep reservoir, a dark, watery doorway to a compelling emotional universe. When the violins played the first movement theme, their

unity and fluidity of character were entrancing. In numerous places the horns blazed with a majesty and terrifying awe that would be the envy of any king or god. At the beginning of the third movement, the clarinetist spun out an exquisite solo, every note hanging on the air like gossamer, floating slowly over the carpet of violins. The melody seemed to ask for something: love? contentment? youth? ... but with such humility that would break your heart. And in the last movement, the string players pouring their hearts into every note of that last glorious melody makes me think that those who played it are more than a credit to Juilliard, or even to the United States. Every one of those students on the stage is a credit to humanity, that we dare to touch the divine, and very rarely, succeed.

This is what music can be, then: the most noble calling a person can aspire to. No pencil-pushing for those musical folks: they are in the magic-making business, the life-transforming business. To hear a group of young musicians play with such obvious love for the music, each other, and their school, to see them affect a group of critical foreigners so deeply that they brought out DePreist so many times he had to eventually silence them in German ... this is to understand why we live.

There is no conceivable experience in my future that I would not have traded to be up there playing. Had a genie allowed it, I would have traded a Nobel Prize, an Oscar, anything to be up



Photo by Peronnik Topp

James DePreist rehearsing the Juilliard Orchestra with alumna and violinist Tai Murray for the performance in Berlin.

there tonight. I simply count myself lucky that I was able to sit in the audience, and pity the several billion people who were unable to make it to a performance I will remember till I die. □

Heralds Opening of Centennial Performance Season

the Vienna Philharmonic. “Before James DePreist gave the downbeat for *Short Ride in a Fast Machine*, it occurred to me that the work was more than our curtain-raiser in Lucerne: its title was an apt metaphor for the tour. The [August 21] concert

Ginette deserve a medal from Juilliard,” remarked Juilliard President Joseph W. Polisi. In Berlin, the Juilliard Orchestra performed at the Konzerthaus, in the former East Berlin, as the penultimate concert of the Young Euro Classic fes-

Early the next morning, August 23, the orchestra was off to Helsinki for an evening performance at the Tempelaukio “Rock” Church, built into the side of a stone outcropping in the center of the city. Juilliard’s hosts for this concert were Earle I. Mack, the United States ambassador to Finland, and the Sibelius Academy. The ambassador and his staff met the Juilliard musicians at the airport and, along with administrators of the Academy, were

orchestra’s final performance took place on August 25 in the tiny town of Snape in Suffolk, a three-hour drive from London, as part of the Aldeburgh Festival. The concert was in Snape Maltings Concert Hall, a former brewery made entirely of brick. Of this performance President Polisi wrote, “The orchestra and Sarah played at even a higher level than Helsinki. It has been remarkable for me to experience the focus, energy, and artistry of these

young artists. I’ve done plenty of tours with the Juilliard Orchestra, but in terms of consistency and excellence this was by far the best.”

The 60 orchestral musicians who remained in London in preparation for the Proms concert enjoyed a five-day stretch with only rehearsals and

some time off. Sir Colin Davis prepared the orchestra for a program of Aaron Copland’s *Fanfare for the Common Man*, Vaughan Williams’ Symphony No. 6 in E Minor, and Berlioz’s *Symphonie fantastique*. A runout concert of the combined orchestra at De Montfort Hall in Leicester on September 1 provided an excellent opportunity for the musicians of the two schools to perform in public together prior to the televised performance at Royal Albert Hall two days later.

Just prior to the Proms performance on September 3, President Polisi participated in a preconcert talk with Curtis Price, the Royal Academy of Music’s principal, and a student from each institution. “Albert Hall holds a mammoth 6,000 people and 1,000 of those audience members are ‘Prommers’ who stand quietly and motionless throughout a concert in the orchestra section of the hall,” wrote President Polisi. “[Sir Colin Davis] commented afterward that he had never done a more precise performance of the work—quite a statement from *the* Berlioz expert of our day. The performance ‘brought down the house’ with numerous curtain calls and Sir Colin having to lead the concertmaster and the rest of the orchestra off stage.”

The mission of Juilliard’s centennial touring program is simply to touch new audiences around the country and the world with the passion, dedication, and formidable talents of Juilliard’s young artists. By this measure, the Juilliard Orchestra has created an auspicious start to the School’s historic anniversary season. □

Christopher Mossey is Juilliard’s director of centennial planning. A member of Juilliard’s development staff since 1999, he holds a Ph.D. in musicology from Brandeis University. His edition of Francesco Cavalli’s 1645 opera, Doriclea, was published by A-R Editions in 2004.



Opposite page, clockwise from top: Sarah Chang was the violin soloist for the majority of the orchestra’s performances in Europe; the concert hall in Lucerne; the orchestra performed under the baton of Sir Colin Davis at London’s BBC Proms. **This page, clockwise from top left:** James DePreist led a rehearsal at the Rock Church in Helsinki, Finland; DePreist conducts the Juilliard Orchestra at the Lucerne Festival in Switzerland; backstage in Lucerne, violinist Wanzhen Li studies the score for *Short Ride in a Fast Machine*; Brendan Kane and Nicholas Recuber grab a little extra rehearsal time outside in Berlin.

began at 11 a.m., the fifth hour of what was to be a 19-hour day packed with a rehearsal, a concert, a reception, sightseeing, chocolate eating, and the flight to Berlin,” wrote violinist William Harvey in his travelogue. As for the concert portion of that marathon day, the performance garnered two encores, and as the orchestra had only prepared one, Bizet’s “Farandole” from *L’Arlésienne Suite* No. 2, Maestro DePreist offered a second playing of the final movement of the Rachmaninoff symphony.

IT was off to Berlin by plane via Zurich later that evening. On the heels of an enormously successful opening to the tour, Maestro DePreist had to be driven from Zurich to Berlin after the airline cancelled his flight and could not provide alternate accommodations by air. Despite the 12-hour drive, the maestro led a two-hour dress rehearsal and full performance on August 22. “Jimmy and his wife

tival. The festival features youth orchestras from around the world. “The ornately gold-wrought Konzerthaus, flanked by statues of composers, topped with gigantic crystal chandeliers and beautiful paintings, was magnificent,” wrote Harvey. But the performance outshined the decor. “Once again,” said President Polisi, “the Rachmaninoff brought down the house, necessitating another set of two encores, but this time the audience would not stop applauding. Finally, Maestro DePreist had to announce that we no longer had any more music to play, which brought a laugh and more applause. The response to the orchestra in Lucerne and Berlin was enormously enthusiastic. I quickly realized that the cities we toured have very sophisticated audiences who have high expectations regarding orchestral concerts.” After the concert, the U.S. Embassy in Berlin held a festive reception for the orchestra at the Deutsche Bank headquarters.

extremely accommodating after what was a very taxing transfer from Berlin to Helsinki. Sarah Chang rejoined the orchestra for the performance, this time for the Shostakovich Violin Concerto. To the program was also added a “preview performance” of one movement from *Manhattan Trilogy*, by Einojuhani Rautavaara, perhaps the most revered composer in Finland and a 1956 alumnus of Juilliard, who was commissioned by the School to write the work. A rare standing ovation marked the appreciation of the Finnish audience. The full work will receive its premiere on October 11 in Carnegie Hall. (See article on Page 1.)

The next day, August 24, was a travel day from Helsinki to London, where the full orchestra would stay for two nights and a group of 60 musicians of the orchestra would be encamped for 10 days during the collaboration with the Orchestra of the Royal Academy of Music. The full

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SHRINK

From the Counseling Service

RAP

Facing Issues of Sexuality

Dear Shrink Rap:

I am a gay student who has had very positive experiences here at Juilliard, and I have found this to be a supportive community. What I am scared about is whether the world, especially the performing arts world, will accept me and if being openly gay will have a negative impact on my performing arts career. Do you have any insight or advice for me?

—**Skeptical**

Dear Skeptical:

We really like this question because it brings up an important point about which everyone, not just individuals with concerns about sexuality, should have an awareness.

We must understand the limits of what we can control, and what is beyond our control but which we can work to change. One thing that you can control is how you educate yourself about the world you will be

(including your own!) can present in your quest to be a performing artist. You may have grown up surrounded by messages of prejudice and judgment because homosexuality is a subject that has borne many negative implications in this culture. It is only natural that in recognizing your sexuality, you are struggling to come to terms with the messages you have heard, some of which may subconsciously be part of your own belief and value system. Gaining an understanding of your inner world will lead to acceptance of yourself, your feelings, and your ideas. This is one of the secrets to being able to function and succeed in an outside world that is sometimes unpredictable, unfair, biased, and competitive, as well as coping with other negative or challenging aspects of life that are beyond our control.

Finally, in both personal and professional settings you will be confronted on a regular basis with the need to decide how much of yourself to reveal in a given situation. This, of course, is not unique to being gay.

Understanding your inner world and accepting yourself is one of the secrets to survival and success in a world that can be competitive, unfair, and unpredictable.

entering. Last year, the Drama Division hosted a great panel discussion on sexuality issues in the worlds of theater, television, and cinema. A professional actor, a director, a casting director, and two Juilliard faculty members participated in a candid and thought-provoking presentation to students, faculty, and staff. They shared their personal experiences and perceptions about the realities of being gay in these competitive fields, and then students were able to ask questions and share their concerns. Students who attended learned that these professionals had many more positive and encouraging tales than experiences that were negative or discouraging. We hope that more panels like this one will take place at the School.

Another way to be sure you have some control over your future is to address your own mental health needs. If you have any worries, uncertainties, fears, or other troubling emotions about your sexuality, we encourage you to talk with a therapist in our Counseling Service. A therapist has respect for people's differences, and can help you decipher and come to terms with messages you get from the outside world and from your own inner voice. A therapist can help you work through the obstacles that attitudes and opinions

But the issue of one's sexuality is not so fraught with potential problems for heterosexual individuals (although the revelation of a heterosexual's sexual behaviors might also evoke prejudice and judgment, and have repercussions on a career). First and foremost, you must be comfortable with yourself in order to have clarity in weighing the pros and cons of telling anyone—whether it is a friend, family member, co-worker, or boss—any intimate detail about yourself. Sexuality is too important to one's sense of well-being for it to be left unresolved. If you have strong self-esteem and self-awareness, you will not make the decision to reveal your sexuality in order to fulfill an inner need that leaves you vulnerable to whatever reaction you get.

The Juilliard Counseling Service is a safe and supportive place where you can speak confidentially with a professional. Our services are free and we have daytime, evening and Saturday hours.

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 box, located in the hall outside the Counseling Service on the 22nd floor of the Rose Building.

Juilliard Second Century Fund Announced

By **ANTHONY J. NEWMAN**

THE historic occasion of Juilliard's centennial this year offers not only an important opportunity to celebrate the School's past achievements, but also to identify projects and initiatives that will allow Juilliard to build on its tradition of excellence as the School enters its second century. To that end, after a carefully considered two-year review of Juilliard's needs and resources, the School's board of trustees voted on May 10, 2005 to raise the goal of The Campaign for Juilliard to \$300 million from \$150 million and to give it a more apt identity as the Juilliard Second Century Fund. The successful conclusion of this ambitious effort,

Campaign, have been joined by two new components, Jazz (\$10 million) and Educational Outreach (\$5 million) under the category of Educational Initiatives. An \$18 million goal for unrestricted gifts, added when the goal was increased to \$150 million, remains the same, while a new component for Special Purposes (\$10 million) has been added.

One greatly expanded initiative in the Juilliard Second Century Fund pertains to Juilliard's physical plant. Juilliard's building is nearly 40 years old, and while enrollment remains level, the creation of the Jazz Studies program in 2001 and the natural growth of existing programs over time have made it clear that more space is needed. In 2003, Lincoln Center for the

Diamond and the expansion of her legacy at Juilliard through the Irene Diamond Fund, Juilliard will be honored to name the new wing to be constructed during its upcoming expansion as the Irene Diamond Building.

Juilliard has gratefully received a grant of \$5 million from Rosemary Willson. Mrs. Willson provided funding for the construction of the Meredith Willson Residence Hall, named in honor of her late husband, a Juilliard alumnus. In appreciation for her continued commitment to Juilliard, the School will name the state-of-the-art multimedia theater to be housed in the expanded building's new wing as the Rosemary and Meredith Willson Theater. Juilliard trustee Lester S. Morse Jr. and his wife Enid have made a gift of \$2 million in support of the Juilliard Second Century Fund. In appreciation for their gift, Juilliard will be pleased to designate the spacious and comfortable new student lounge, one of the highlights of the renovation and expansion project, in honor of Mr. and Mrs. Morse Jr.

The combination of \$77 million in new gifts to the Juilliard Second Century Fund with \$133 million in funds raised between 1999 and the present under The Campaign for Juilliard brings the total raised for the Juilliard Second Century Fund to \$210 million. Thanks to the extraordinary show of support from the many individuals and organizations who have contributed to these efforts, Juilliard can look toward its second century with tremendous optimism. □

Anthony J. Newman is the vice president for development and public affairs.

WORDS

without

SONGS

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

Untitled
By Roseanne Kue

Grandma always said, "Eating more hot pepper will help you swim better," but I don't know why that was so important because we never went swimming. To this day, I think I'm a better swimmer just because I eat so much hot pepper.

In her homeland, salt and meat were rare; they often ate sticky rice with pepper, the only flavor that grew besides the opium. "Opium," she said, "was like death: It was always plentiful."

I've seen my aunt do it the old way, poking a toothpick into the pepper sauce, then rubbing it onto her nipple. Her son drinks from it, not knowing the difference. He loves it and so does she.

The newer generations shy away from it, having become accustomed to American foods and flavors, but there's magic in pepper that can bring me to tears.

More real than our music or our 30-year-old written language, great-grandma's pepper has kept her alive for 107 years. She's coming to visit in July.

Roseanne Kue graduated with a B.M. in voice last May.

Thanks to the extraordinary show of support from the many individuals and organizations who have contributed to the Juilliard Second Century Fund, the School can look toward its next 100 years with tremendous optimism.

scheduled to coincide with the completion of Juilliard's building expansion in 2009, will entail substantially enhanced scholarship funds, additional endowed faculty chairs, bolstered program endowments, and a much more functional and architecturally dramatic Juilliard building.

Juilliard launched The Campaign for Juilliard in 1999 to ensure that its students thrive during their time at the School and as they prepare for and embark on their careers. The Campaign, whose original goal of \$100 million was increased to \$150 million in 2001, sought to increase the School's endowments in the critical areas of scholarship funds and faculty advancement; to create endowed funds to support new commissions and the non-performance aspects of a Juilliard education; and to subsidize modest facility enhancements. Gratifying donor response to The Campaign for Juilliard has resulted in the creation of four endowed faculty chairs; enhanced programs in the humanities; new initiatives in student mentoring and career development; more than \$78 million in new scholarship endowment; the renovation of the Lila Acheson Wallace Library; and a base of support for an ongoing program of new commissions in dance, drama, and music, the first fruits of which are being presented as highlights of this year's Centennial season.

The Juilliard Second Century Fund entails a reallocation (and slight reconfiguration) of The Campaign for Juilliard's five principal components. The primary goal of the Campaign, to expand Juilliard's scholarship endowment, has been increased from \$78 million to \$84 million, and faculty compensation from \$24 million to \$28 million. The goals will remain constant for the June Noble Larkin Program for the Humanities (\$10 million), which has been fully funded by the Edward John Noble Foundation, and the Creative Process (\$10 million). These initiatives, separate areas of the

Performing Arts announced that it would renovate the facilities adjacent to 65th Street and create a more vibrant area around its North Plaza. Part of this plan included an expansion of the Alice Tully Hall lobby, over which Juilliard would have the opportunity to add to its building. The timing of Lincoln Center's project, the ability to gain needed new space, and the incentive of a matching-gift program through Lincoln Center led Juilliard to undertake a lengthy review of its space needs and potential financial support. As the plans for Juilliard's centennial program and the attendant potential for increased awareness of the School came into focus, the board of trustees felt that this convergence of factors came at an opportune time to focus our efforts on reaching a new campaign goal of \$300 million. Reflecting the scope of the project, the goal for the Physical Plant component of the Juilliard Second Century Fund has therefore been substantially increased, from \$10 million to \$125 million.

I am pleased to report that we have received several recent major gifts, totaling \$77 million, in support of the Juilliard Second Century Fund. Members of the Juilliard community who attended last month's convocation heard the official announcement of a historic \$25 million grant to the Juilliard Second Century Fund from the Peter Jay Sharp Foundation, and the renaming of the Juilliard Theater as the Peter Jay Sharp Theater in recognition of the magnitude of the grant and the importance of Peter Jay Sharp and the Foundation that bears his name to the life of the School.

Bruce Kovner, chairman of Juilliard's board of trustees, has also made an extremely generous grant of \$25 million to the Juilliard Second Century Fund.

Another loyal friend of the School, the Irene Diamond Fund, has made a grant of \$20 million to the Juilliard Second Century Fund. In recognition of the outstanding generosity of Irene

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Views From the Eye of the Storm

New Orleans Jazz Student Finds Shelter at Juilliard

By **CHRISTOPHER MADSEN**

“LOOK at this,” Satoru Ohashi said to me as I approached him for an interview. On his computer monitor were pictures of instruments lying on a sidewalk. “This is my friend’s bass and amp, completely ruined.” His friend, of course, lives in New Orleans, as does he—or did, before Hurricane Katrina. Satoru scrolled down further to reveal pictures of a house devastated, a living room waterlogged and its contents strewn about haphazardly. We both just shook our heads helplessly.

Satoru, 34, is the Juilliard Jazz program’s newest student. He joined us almost immediately after both orientation and the destruction of New Orleans. The subject of much attention since his arrival, Satoru is a member of New Orleans University’s Louis Armstrong Jazz Quintet and was featured in a recent article in *The New York Times*. On recommendation of a colleague, Victor Goines, the artistic director of jazz studies and himself a New Orleans native, agreed to hear a live trumpet audition from Satoru over the phone, and subsequently offered him the opportunity to do graduate work at Juilliard. I sat down with Satoru for a few minutes in the lobby of what has become his new institution for learning.

“When I saw a picture of how big it was, that’s when I realized,” he said. Satoru, who is originally from Japan (he studied Japanese literature at Hosei University in the early ’90s), fled New Orleans the day before Katrina hit. It’s no coincidence that this was also the day that the evacuation order was officially announced by Mayor C. Ray Nagin. “They should have told us what would happen,” Satoru said, instead of waiting until the last minute to effectively deem just how dire the situation was.

“I evacuated one year earlier, for [Hurricane] Ivan,” Satoru said, recalling that the media frenzy surrounding the relatively non-threatening storm in August 2004 was much more intense than the short, one-day notice that residents received about Katrina. But why would a storm of such magnitude go virtually ignored by the media until it was too late? “I think that the mayor and the media went crazy about Ivan the year before,” prompting some unnecessary evacuations, Satoru said. He thinks that perhaps they didn’t want to make the same mistake this time. Obviously, this decision proved wrong, as Katrina annihilated the Gulf Coast with the power of two Ivans.

“For Katrina, we didn’t expect a threat until after she hit Florida,” he said. Ivan took longer to move through the Gulf, so there was more time to prepare. In fact, residents were given almost a week’s notice to prepare for the onslaught of Ivan, whereas Katrina started to be taken seriously only a few days before it hit. “For Ivan, I packed my car full of belongings and drove to Houston, 24 hours.” This time, all he had time to pack were two trumpets, a passport, a sleeping bag, DAT tapes, and some expensive headphones.

Satoru told me that, although he remembered his practice tapes, he couldn’t play along with them because he left his recorder in the glove compartment of his car, which is sitting on the third level of a parking garage in the French Quarter. “I [wanted] to send my friend over to check my car, but since there’s another [storm] coming, I don’t want to bother him,” he said, referring to Hurricane Rita, which, at the time of this writing, is threatening New Orleans all over again. He has no idea if his car is untouched, broken into, or stolen altogether. Luckily, however, one of his friends sent him a DAT recorder so that his normal practice regimen can finally resume.

Satoru exudes a natural friendliness, and despite all he has been through, he doesn’t harbor any visi-



Satoru Ohashi (right) performing at the New Orleans Jazz and Heritage Festival in April 2005.

ble resentment about what has happened. I asked how it feels to be so abruptly thrust into this new experience at Juilliard. “The people are so nice, and I’m really glad to join,” he said. “But [as] for the class situation, it’s still confusing.” A week after his acceptance into the program his class schedule is still in the process of becoming finalized.

Nearly all first-year students have a lot on their plates, but Satoru is clearly dealing with more issues than most. Having him around serves as a great reminder of what a positive attitude can do. After all, while enduring all that loss, he’s now studying at the premier jazz performance program in the country. It’s a testament to his talent as well as his mindset. □

Christopher Madsen, who earned an artist’s diploma in jazz this past May, is performance coordinator in the jazz studies department.

Hitting Home: Hurricane Katrina From 2 Dancers’ Perspectives

By **JULIA BOUDREAUX AND CAROLINE FERMIN**

GROWING up in southern Louisiana, one comes to expect hurricane evacuations throughout the summer. When we heard news of the approach of Hurricane Katrina from our families, we did not expect this storm to be any more significant than others during hurricane season. But as radars showed Katrina growing to unheard-of proportions, our complacency was replaced with concern. We spoke with our families, who told us of their plans to evacuate—and all we could do was wait.

From media reports we learned that the hurricane had been downgraded in size and were partially relieved; but as the day wore on, we realized the severity of the situation.

“When we got to my neighborhood we had to park blocks away and climb over trees to get to my house. We were nervous about what we would find ... luckily our house was safe. Our neighbors were not so lucky.”

Without news from home, we could only turn to each other for updates on the worsening scene. It would not be until four days after Katrina made landfall that we would hear from our families again. CNN could show us the damage, but they could not tell us if our loved ones were safe.

In this time of anxiety and uncertainty, we began to feel guilty that we were safe and dry in New York while our friends and families were in the midst of the storm. Realizing that worrying would not help the situation, we needed to come up with a course of action. Our friends saw how distraught we were and were moved to help us. Together, we decided that the most important thing to do was educate the Juilliard community on the extent of Katrina’s devastation. With all the excitement of orientation week, most students were unaware of the horrors the Gulf Coast was facing. Slightly frustrated, we set out to spread the news. Our goal was both to educate and to raise money for the Red Cross. We created fliers featuring pictures and facts that would enable the community to realize that what was happening was *real*. We knew that no matter what donations we received, we wanted them to be given out of informed concern, not from pressure or guilt. Knowing this would not be “a quick fix,” we spoke to Student Affairs and made a long-term plan involving fundraisers and clothes drives.

We expected people to donate, but were overwhelmed by the generosity that the members of Lincoln Center showed to our little shoebox in the corner. Our wish to help was becoming a reality.

Though our efforts were paying off, they didn’t erase the fact that our home state would never be the same. Managing to appear calm and composed on the outside, we were emo-

tionally exhausted. Formerly organized and clear-headed, we were now preoccupied with concerns that affected our daily routines. Matters were not made any easier by the ongoing lack of communication with our loved ones. For four days, time passed slowly as we became desperate for any news from home. Finally, we received the phone calls we had been waiting for. Both of our families and homes had survived the storm—but our friends were not as fortunate. Calls and e-mails came trickling in as we began to hear stories of Katrina’s wrath. Timothy Ward, a second-year dance student from Abita Springs, La., experienced the storm first-hand. “Tuesday morning after the hurricane,” he said, “my dad and I were driving back to our house. Every power line was down along the highway. The closer you got to my house, the worse things became. Trees were in the street so only one car could pass, and roofs had been ripped off houses. The Abita River had flooded up over the bridges and people couldn’t get past. I would say that every 10 feet, a tree was lying across the road. When we got to my neighborhood we had to park blocks away and climb over trees to get to my house. We were nervous about what we would find, and I could tell that almost half of our trees were gone, but luckily our house was safe. Our neighbors were not so lucky. Three trees had fallen through their living room and kitchen and other trees were lying across their driveway. Our neighbor said that he had just closed the front door when the first tree landed on his house. I’ve never seen anything like it in my life. They were essentially trapped in their own home.”

Weeks later, the initial shock for most of America has subsided. Newspapers do not regularly feature Katrina on their front pages, and people’s minds are no longer fixated on this tragedy. But we are reminded with each attempt to phone home, as the operator’s recorded voice cheerfully cuts in, “Due to the hurricane in the area you are calling, your call cannot be completed at this time.”

The truth is that the storm may have subsided, but the reconstruction process has just begun. We have managed to raise more than \$2 thousand, but our efforts must not stop there. Each time we receive notice that a friend is homeless or a neighborhood hangout is gone, we realize we must continue our efforts to bring relief to the Gulf Coast. For when the face of your entire childhood has been destroyed in one night by one storm, how can you not care? □

Julia Boudreaux and Caroline Fermin are third-year dance students.

Orientation Offers New Students Steps on a New Path



Photo courtesy of Teyonah Parris

What was the first thing that said “Juilliard” to me? The people screaming as they pushed big, orange suitcase-holders out into the street, loading our stuff to move into the residence hall!
—Linda Brest, First-Year Oboe Student

Left: Teyonah Parris and Ray Lorini dance the night away on the Juilliard Centennial Circle Line Cruise on September 6.
Below: (left to right) Elly Suh, Will Cooper, and Kyung Eun Na posed in front of the Manhattan skyline on the cruise.

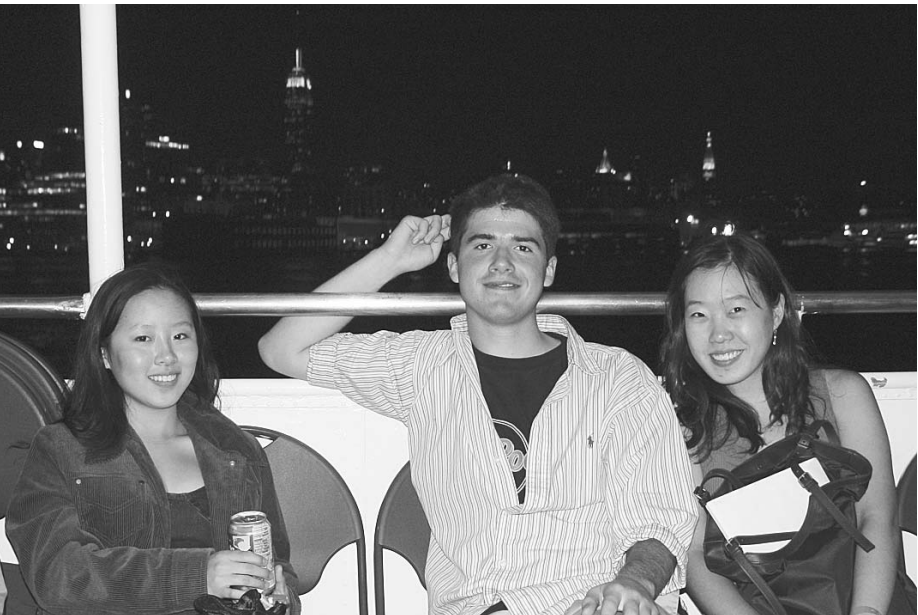


Photo by Sabrina Tanbara

The Jam Session was my favorite orientation event—it was the first time I got to see people from other arts do their thing. It was great to see people playing jazz, doing a monologue, singing Dave Matthews, dancing. I discovered that dancers and actors are generally fun to be around. They’re higher energy than musicians; we’re pretty straight-laced.”
—Chris Venditti, First-Year Trumpet Student



Photo by Sabrina Tanbara

Hypnotist Paul Ramsay wows the crowd with his mesmerizing skills on August 31 in Room 305.

The speeches by President Polisi and the division directors woke me up to the reality that I really am at Juilliard. ... The message that most resonated with me was that we are in competition with ourselves only. I hope that the fun of shopping trips and Indian food during orientation carry into my time here, but that I hold on to that motivation and focus too.
—Evan Teitelbaum, First-Year Dance Student

Every August, Juilliard becomes fresh all over again—seen through the eyes of the first-time students as they arrive to begin the process of acclimation to the School and New York City. This year, under the wings of 20 orientation leaders, the initiates plunged into an action-packed week and a half of excursions to museums, shopping trips, information sessions, games and

yoga classes, Broadway shows, a Juilliard World Idol competition, a Circle Line cruise, and many more activities. It all began on August 29, and by the time the whirlwind ended on September 7, fears were banished, friendships made—and the newest members of the Juilliard community settled in as the school year began in earnest.



Photo by Sabrina Tanbara

(Left to right) Charles Freeman, Buddy Valdez, Leona Carney, and Dwayne Washington performed at Juilliard World Idol on August 30 in Room 305.

It was amazing for me to meet the fourth-year actors in the Drama Division; their knowledge and wisdom are incredibly inspiring, as well as their generosity toward the first-years.
—Gabriel Ebert, First-Year Drama Student

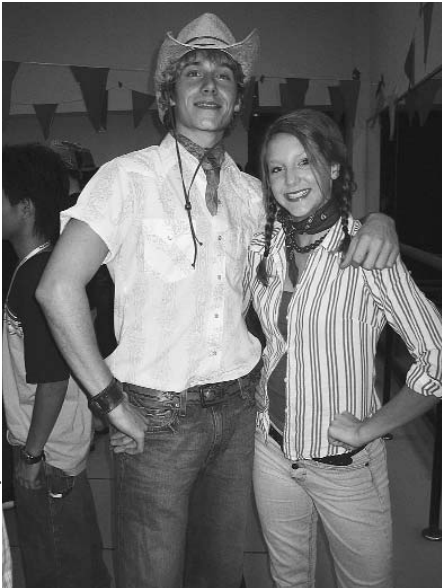


Photo courtesy of Rachelle Rafaileades

Nathan Madden and Rachelle Rafaileades dressed in their finest duds for the Wild Western Welcome Round Up on August 29 in Room 334.

I came from Ireland and was quite scared of being in such a vibrant, big city without my family—but I have quickly found my way around the city well, and New Yorkers (most of them) really are so lovely! Orientation week played a big part in welcoming me into the city and showing me it’s really not a scary place!
—Jessica Costelloe, First-Year Voice Student



Photo by Lisa Yelon

At an ice-cream social on September 6 in the 11th-floor lounge, Ira Rosenblum, the director of publications, discussed with new students the opportunities to write articles and draw cartoons for *The Juilliard Journal*.



Training the 21st-Cen

By ERIC BOOTH

IF you always do what you've always done, you'll always get what you always got. The way we "do" the training of young artists is changing because we need 21st-century artists, not 19th- or even 20th-century ones.

While training at Juilliard has continually evolved in its remarkable hundred years, the pace of change has quickened. When I ask alumni of even a generation ago what it was like to study at Juilliard, they remark on how different they hear it is now. Their comparisons range widely—from "it sounds so much easier since you got the residence hall" to "students have it so much harder today; all we had to do was practice and get better." Whether the comparison casts today's students as heroes or wimps, the impression is accurate and universal: the process of becoming a great artist is changing fast.

There is another accurate impression growing widely across the conservatory field. A few years ago, I led a conference called the Assembly of Conservatory Leaders, hosted by the Kenan Institute in North Carolina. It brought together leaders from the major U.S. conservatories (Joseph Polisi was there along with eight others), key arts funders, and leaders of national arts service organizations like the American Symphony Orchestra League, Chamber Music America, and Theater Communications Group. For three days, we searched for common ground in our exploration of the essentials of training a 21st-century artist. There were agreements and disagreements. They agreed that the technical training of artists is being accomplished at a higher level in American conservatories today than at any time in history. This high level is more widespread than ever before; there are a lot of places to get solid training. At the same time, there is an increasing scarcity of employment for this expanding pool of highly competent talent. For me, the landmark recognition among these conservatory leaders was that there is an emerging set of additional skills that are essential to build successful careers,

and that conservatories are only beginning to discover how to address these extra skills.

Living a life in the arts is changing fast. Many people still have a sense of a "typical career" for a musician: graduate with a master's degree, get an orchestral job, get a better orchestral job, and then get the orchestral job you want and keep, do that and other more interesting musical work till you retire. Fewer than 10 percent of Juilliard music students will have a career that even vaguely resembles that—and no

pressible curiosity and imagination. A generation ago, Juilliard's training barely took such necessities into consideration, except in the one-on-one conversations that sometimes popped up with studio faculty. As Ira Rosenblum (M.M. '76, *piano*), who is now director of publications, put it succinctly: "In my years here at Juilliard, I heard not one word about anything to do with my career apart from being onstage." Careers took care of themselves—musical skills were all we needed to focus on in the training of musicians. This has

the pipeline. Other conservatories are expanding their offerings too: Eastman has a focus on the business of careers, New England Conservatory now officially graduates not musicians, but "artist-teacher-scholars."

These changes emerge in response to a changing world for artists, in response to need for artists who embrace the roles of leader, creator, explorer, advocate, as well as fine artist. Let me speak in detail about two programs I have been able to lead at Juilliard that break new ground in providing the training in these "additional skills" in a way that complements and expands the artist's role.

In the Morse Fellowship program, students learn to become teaching artists even as they learn to become artists. They don't intend to become middle-school music teachers; rather, they wish to master the educator's skills to deepen their effectiveness in schools, in community and senior centers, in speaking in general, and in creating education programs for their ensembles. This two-year program has been extremely successful, with graduates making a real mark as leaders in the field. These skills of education do indeed lead directly to rewarding employment as teaching artists (most of the New York Philharmonic's teaching artist faculty are graduates of the Morse Fellowship program), and they certainly lead to imaginative ensemble programs that are widely booked. But there is more.

The education skills these students learn change the way they think as artists. The kinds of questions they learn to ask of themselves, the different ways they come to look at scores and texts, the changed view of audiences and what actually happens in the listening process for most Americans, the broader repertoire of ways to open up music, changes the way they function as artists. Interviewing graduates of this program and working with them as well as many other musicians, I conclude that the skills of teaching artistry make them better artists. They become more than the gifted and skilled artists Juilliard has trained for 100 years; they are models of the 21st-century artist. And they also happen to be happier in



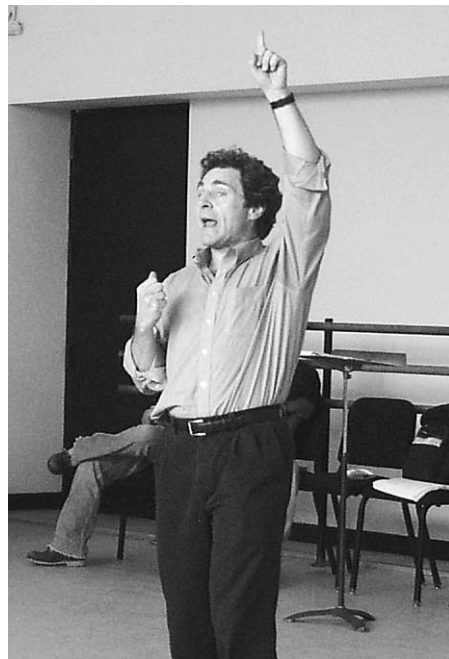
Top and above: On August 31, Eric Booth led an orientation workshop titled "Exploring the Big Picture in the Arts." The seminar addressed the kinds of exploring, inquiring, and thinking essential to the development of a fully-rounded artist. In one exercise, students worked together wordlessly to create shapes to be viewed by an imaginary overhead camera.

actors or dancers will follow a predictable path. All young artists, even those trained at Juilliard (which is about as good as it gets), will have careers that require flexibility, entrepreneurial skills, artistic resilience, multiple ways of earning income, teaching skills, communication (oral and written) skills, emotional stamina, and irre-

already changed, and greater change is on the way.

In just the last decade, Juilliard has launched the Morse Fellowship program (which combines arts and education), the interdisciplinary exploration in InterArts, the electronic music lab, new outreach programs, and the Mentoring program. A new humanities center is in

Photos by Lisa Yelon



tury Artist

their careers, more exploratory and creative, than the musician struggling to find a way into the elusive traditional career track. That is a big discovery—if focused right, the development of these “additional skills” can actually deepen, rather than diffuse, development as an artist.

their projects with faculty mentors, and then are connected to professionals in the New York arts community who mentor them in the particular projects. For example, last year, senior dance student Luke Wiley choreographed and filmed a site-specific dance, and piano master’s student Ching Yun Hu investi-

The kinds of questions students learn to ask of themselves, the changed view of audiences and what actually happens in the listening process for most Americans, the broader repertoire of ways to open up music, changes the way they function as artists.



Similarly, the Mentoring program (of which I am the artistic director) builds one-on-one relationships to change the traditional tunnel-vision training of conservatories. Just a decade ago I heard a Juilliard faculty member say, “Any moment not spent practicing is wasted.” That traditional view is fading fast. The two levels of the Mentoring program (faculty mentoring and professional mentoring) nurture the capacity to engage in the big questions of artistic life, to explore widely across disciplines and genres, to gain a personal grasp of the larger issues in art and life that give different meaning to the parts of learning that happen in the studio, practice room, and classroom. Faculty mentoring pairs interested students with faculty members from different disciplines who have been trained as mentors, and together they attend works of art, to engage in dialogue that expands students’ thinking and discovering—modeling what a big, curious, passionate life in the arts looks like. Jointly they experience the fun and fulfillment of such a life. There are many downsides to the life of an artist, especially in creating careers in America today; these fine mentors share the profound but usually overlooked upsides.

Students apply for the professional mentoring program with projects that spring from their expansive artistic curiosity. If accepted, students refine

gated ways to fund and launch a performing arts foundation in Taiwan in 10 years. Students in both the faculty and professional mentoring programs learn, one-on-one, how to open up their understanding of, participation in, and creation of a 21st-century life in the arts. We hear again and again from students that experiences they have had with their mentors, seeing an opera for the first time, learning how to watch modern dance or a Shakespearean play, enhances their work in the studio.

At the threshold of its second century, Juilliard is breaking new ground in this most crucial area for the future—discovering the ways that development of these “extra skills” enhances both artistry and career opportunities. For many years, conservatory training resisted the inclusion of these extras because they took time and focus away from practice. This is beginning to change as the Juilliard community of educators begins to discover ways to expand the reach of artistry, the very definition of what it means to be an artist, without losing the necessary core. This is the way we will grow to develop the artists who will answer the needs of the 21st century. As Gertrude Stein said, “Art isn’t everything; it’s just about everything.” □

Eric Booth is the author of The Everyday Work of Art and editor of Teaching Artist Journal.

The following is an excerpt from Eric Booth’s book, *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life* (Sourcebooks, 1997)

ART, like sex, is too important to leave to the professionals—too important because of the delight and satisfaction it provides, and too important because of its role in creating each person’s future. This book is dedicated to restoring our artistic birthright: an endless intercourse with attractive things.

Contrary to conventional wisdom, art has not always been a noun, a valuable object relegated to a museum or a ticketed event in a performance hall. All the way back at the birth of the word “art,” it was a verb that meant “to put things together.” It was not a product, but a process. If we can reclaim that view of art—as a way of looking at and doing things, a series of experiences and experiments—we gain a fresh grasp on the proven, practical ways to construct the quality of our lives.

Yes, the verb “art” often produces nouns; when artists apply themselves to certain media, they create those magnificent things we hang on well-lit walls, or pay 60 bucks to hear at Carnegie Hall. But the prevailing view of art is built upon a simplistic equation: art equals those “things.” While not overtly “wrong,” this formula for art is stingy; it sadly overlooks: the down-to-earth actions that result in art objects; the perceiving that brings such objects to life in us; and the impact of artworks on the way we think, understand, learn and make changes in our lives. We get caught up in the games of that materialistic view, with buying, selling, judging, and discussing art (if we bother with it at all); we leave art to a few supposed “experts,” abandoning our own innate capacities, our own curiosities and artistic potential.

This book seeks to redress this imbalance by putting the verbs of art back in your hands for intentional, effective use in the rich media of your everyday life. In the following pages, we will focus not on “works of art,” but rather on “the work of art.” The phrase may sound awkward at first, perhaps too taxing with its emphasis on labor. But in practice, you will see that it is neither heavy nor laborious: the work of art you will find in these pages is familiar, engaging, and fun. In other words, the work of art is serious play.

Art is not apart. It is a continuum within which all participate; we all function in art, use the skills of art, engage in the action of artists, every day. Underneath the surface distinctions that make individual lives seem very different, art is a common ground we share; the work of art is a way we all do things when we are working well. Our unheralded everyday actions of art comprise one end of the human spectrum of artistry; the other end is the

creation of masterpieces in the arts that we readily label as art: newlyweds setting the table for their first Thanksgiving dinner on one extreme, and da Vinci painting *The Last Supper* on the other; a businesswoman shifting the sequence of the slides in her presentation on one extreme, Sam Shepard transposing the order of the scenes during rehearsals of *True West* on the other. The differences are obvious, easy to identify and laugh about; the similarities (which are the focus of this book) may be less evident, but they construct the way we experience being alive. If we can acknowledge and honor the art that we perform, if we can stay aware of and develop the skills of art we use daily, if we can borrow appropriate and useful trade secrets from artists, who are the experts and exemplars of this field, we can dramatically enrich the quality of daily life.

The main artistic media (music, theater, dance, visual and literary arts) have survived because we thrill to witness what humans can accomplish, what the body can express, what the human voice can do at its best, what subtle truths people can communicate. Masterworks in art invite and reward our best attention; they also enable us to extend the range of our own overlooked artistic competences. Apprehending the magnificence of the soprano’s aria increases our proficiency to hear the wide range of organized sound we encounter throughout our lives. Perceiving Cézanne’s accomplishments in a painting of an ordinary house among trees can radically alter what you see on your daily drive to work. Responding to Shakespeare’s King Henry the Fifth as he wanders all night, reflecting before the big battle, develops a wiser you to confront your next crisis.

But those occasional celebrated masterpieces are merely the tip of the artistic iceberg to which all of us (including many fine-but-not-famous artists) contribute less visibly and far more frequently. When we assume that the work of art exists only in these isolated peaks, we shrug off our birthright. Human bodies do wonderful things all the time, not just when Pilobolus performs, not just for a few days every four years at an Olympics. We all have human voices, and even thought they are less developed than the diva’s, they are rich in sonic subtlety that we ply in many ways. We live in an abundant playhouse of sound that rewards the best hearing we can apply. We need to attend to the artistic experiences throughout our lives, not just at tickets-only events. In doing so, we reclaim many dwindling passions; we awake dormant skills with which to construct good answers to life’s hardest questions.

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CENTENNIAL**

**THE PRESIDENT’S OFFICE
ANNOUNCES OPEN OFFICE
HOURS EVERY
MONDAY AFTERNOON
FROM 2 - 3 P.M.**

Students are welcome to use this hour to make appointments to see President Polisi. They may make appointments for other times as well.

RECENT EVENTS

JUILLIARD EXHIBIT RECEPTION September 14, New York Public Library for the Performing Arts

Right: Faculty member Carol Wincenc and pianist Stephen Gosling (D.M.A. '00, *piano*) gave the premiere of a specially commissioned flute sonata by Samuel Adler at a performance and reception celebrating the opening of the exhibit “The Juilliard School, 1905-2005: Celebrating 100 Years.”

Left: Alumnus and organist Gregory d’Agostino and his guest look over the Juilliard centennial exhibit, which is on view until January 14, 2006.



Photos by Michael Di Vito



Photo by Peter Schaaf

GINA BACHAUER INTERNATIONAL PIANO COMPETITION WINNERS CONCERT September 14, Paul Hall

Teddie Robie (left) and Xiang Zou were the winners of the annual Bachauer competition and performed in Paul Hall in September, in a concert that was broadcast live on WQXR’s McGraw-Hill Companies’ Young Artists Showcase.



Photo by Peter Schaaf

CONVOCATION September 7, Peter Jay Sharp Theater

Dance students (left to right) Laura Careless, Kate Hirstein, Joseph Watson, Caroline Fermin, and Antonio Brown demonstrated improvisatory games they led at schools on the Isle of Wight as part of a summer grant project. (See article on Page 20.)

LETTERS TO THE EDITOR

Continued From Page 2
century ago—one by name, others by implication. And of course, a number of others we all know and love.

It was clear from Tindall’s own words that the choice of a musical career was not based on a love of music (a point made in a number of book reviews in newspapers around the country), but nevertheless, there are those who take her seriously. I’m certain that it does not make some parents happy.

Music has always been a major part of my life, but I made a decision at an early point that, while I would always sing professionally, I would not try to make my living from it. In the ensuing years, I have worked in a number of fields, including academia, social work, public relations, and concert production. Whatever Tindall found that is bad in the music profession is not limited to music. It exists in every field; there is always someone wanting to take advantage of another, stabbing backs, or using drugs. But “no” is a word that Tindall does not seem to have learned. And self-respect is a quality to be developed—and it usually works.

With Juilliard groups traveling all over the country and getting the amount of publicity that will result from this flurry of activity, it seems to me that some part of the School needs

to address the issues brought up in that book, in a very public way. Whether it is a series of articles in *The Journal* by faculty, alumni, current students, and perhaps parents, or whether it is a topic for the Career Development Office, someone really should pay attention and try to counteract the bad taste left by that very troubled person.

CLARE JUDDSON KAGEL
(B.S.’56, *voice*)

WHAT’S IN A NAME?

I am enjoying the September issue of *The Juilliard Journal* very much, and yet I have a problem: In the old photographs, you only seem to list the names of people who have become stars. I don’t understand this. I imagine that most Juilliard alumni have spent a good portion of their (and our) lifetimes working in the arts. It’s remarkably inappropriate not to include everyone’s name in our own school paper. How difficult would it have been to list the four dancers in *Diversion of Angels* and the cast of *School for Scandal*, instead of just mentioning Kevin Kline, David Ogden Stiers and Patti LuPone? It’s bad enough that the world at large is star-driven, but shouldn’t Juilliard be about something larger than that?

CAROLE SCHWEID
(B.F.A. ‘69, *dance*)

Jane Gottlieb, vice president for library and information resources, replies:

While we would welcome the opportunity to identify everyone in our historic photographs, unfortunately many of the production photos in the Juilliard Archives do not have complete identification information. Sometimes there are few people still at School who have the knowledge to accurately identify former students, so we must publish the photos with the information we have at hand—as was the case with the photo of *Diversion of Angels*. Sometimes space considerations prohibit us from listing every cast member in a photo (which was the case with the *School for Scandal* photo). We do make the effort to identify everyone whenever possible, and if our readers have reliable information about photos that we run, we would welcome their input. □

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.

'Ten Times Ten': Dramatic Math

Continued From Page 1
tinues to be. No amount of experience has prepared me for how unnerving and weird it is to hear actors read your words.

Belber: It was amazing; it was like we were all suddenly on a team together and we couldn't wait to play more.

Harper: I feel like I'm being channeled. It's almost mystical, but certainly satisfying. Warm. Comfortable.

Lindsay-Abair: The first play I ever wrote was for our fourth-grade holiday pageant; it was called *Snow White and the Seven Dwarves Land at the North Pole*. I played the villainous cowboy out to destroy Christmas. I remember a room full of 9-year-olds laughing their asses off. That's what hooked me.

What made you decide to attend Juilliard?

Haidle: Its reputation. And it was free.

Cho: It's a dream of a program; I knew how lucky I was.

Berman: I was such a fan of Chris Durang and Marsha Norman [the co-directors of the Playwrights program], I had to go.

Laufer: I met Marsha Norman at a playwriting conference in Missoula, Mont. I've followed her wherever she's let me since. And I'm stupid crazy about Chris Durang. Getting feedback from them and from a small group of really smart playwrights every week was fantastic.

Harper: The desire to work with Chris and Marsha was an amazing draw.

Lindsay-Abair: I met Steve Belber at a playwright's festival in South Carolina, and he told me how amazing the program was. When he told me that Chris and Marsha ran the program, I had to apply.

What do you remember from your time at Juilliard?

Melaver: An abundance of chocolate. Listening to Marsha and Chris tell great stories about the theater.

Haidle: Walking around the fourth floor listening to people rehearse, feeling anxious about a work of mine to be read that day.

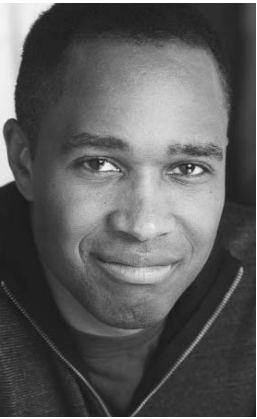
Auburn: I remember how challenging and stimulating it felt to write for the actors. Many remain friends and collaborators.

ing and empowering.

Belber: I remember discovering my passion for full-time dedication to writing, the excitement of having incredible actors to read my work, and the passion, intelligence and kindness of Chris and Marsha. And the relatively subsidized cafeteria, from which I could smuggle coffee and muffins into the library.

Harper: I remember Marsha telling us to learn from and absorb the commentary that people offered in class.

When I graduated, I could take those helpful voices with me. They live in my



head and they keep me honest.

What appealed to you about the idea of the 10-minute play?

Berman: You only have time to do one thing. It's like a haiku; it forces you to look specifically at one moment.

Cho: It lets you experiment with ideas that would be impossible to sustain for an hour and a half.

Auburn: A 10-minute play is (theoretically) perfectible.

Lindsay-Abair: The 10-minute play doesn't appeal to me as a theatrical form. The challenge can be fun, but if I weren't commissioned, I'd never write a 10-minute play. That said, I did have fun writing my piece.

What made you accept the commission?

Lindsay-Abair: I was honored to be among the playwrights being asked to write.

Melaver: I was very honored to be asked. And I love 10-minute plays.

Haidle: To give something back to the institution that changed my life more than any other experience I've had.

Barfield: I loved my experience at Juilliard and I welcomed the opportunity.

Berman: Juilliard made me a playwright, and I love Joe Kraemer [literary manager of the Drama Division].

Cho: If Joe Kraemer asks me for any-

thing, I say yes. I owe that man so much.

Harper: I was honored and thrilled about creating something for Juilliard.

Laufer: I was flattered and delighted to be included.

Belber: I loved my time at Juilliard. I love the notion of a place that's been around that long; in this world, in theater particularly—that's rare.



Photo by Bjorg Magnea

Photo by Paul Chiu

Photo by A. Vincent Scarano

Photo by Deborah Lopez

The playwrights of "Ten Times Ten": (first column, top to bottom) Deb Laufer, Steve Harper; (second column) David Lindsey-Abair, David Auburn, Ellen Melaver; (third column) Tanya Barfield, Julia Cho, Brooke Berman; (fourth column) Noah Haidle, and Stephen Belber.

What challenges will your actors have? What is your "advice to the players"?

Harper: Hit the moments because there are so few. Bring your character history stuff with you, because there's no ramping up. Finally—have *fun*!

Berman: The most important "advice to the players" is that the characters never feel sorry for themselves. They are in love with the act of storytelling. It's meant to be very light, delicious, even when discussing difficult subjects.

Cho: The great danger, since the play deals with death and loss, is to play it sad. No one in the play is sad per se; they are struggling and doing the best they can.

Laufer: It's going to be tough for some poor actor to stand on one leg for 10 minutes.

Might you expand your 10-minute work?

Harper: No.

Melaver: No.

Haidle: No.

Lindsay-Abair: Good Lord, no.

Laufer: I'd be loath to ask someone to stand on one leg for longer. It wouldn't be right.

Is it difficult working on a project with your peers, where comparisons might be made between plays?

Laufer: You mean there are other plays being done?

Berman: The plays can't be competi-

tive. The combination of random subject matter and leaps in between is part of the fun. Meaning occurs through juxtaposition.


Cho: If anything, I felt less pressure. I'm putting aside my own ego to celebrate this amazing institution that changed my life.

Lindsay-Abair: I don't feel competitive. I swear. Wait—what'd Julia Cho say? Was her answer better than mine?

Melaver: It's great company to be in. It was a kick to hear how everyone used the same directive in individual ways.

Belber: I haven't felt too competitive about this. We're all doing it for the right reason, which is to honor our time at Juilliard, so it's less about achievement and more about the gratitude we have for having gone through such a good program and having learned as much as we did.

Lindsay-Abair: Honestly, I feel lucky to be included in such a talented and diverse group. □



"Ten Times Ten"
Studio 301
Wednesday, Oct. 19-
Sunday, Oct. 23

Tickets not available
to the public.
Extremely limited standby admis-
sion only. Line forms one hour
prior to the performance.

Lindsay-Abair: Chris and Marsha always addressed us as fellow playwrights. They would say things like, "When you have a play at Playwrights Horizons ...". It was incredibly affirm-

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

The Juilliard School Welcomes New Staff Members

Colin Ambrose joins Juilliard as the School's first chief investment officer. Colin has broad investment experience across a variety of asset classes. Most recently, he managed the alternatives portfolio for Wesleyan University, his undergraduate alma mater. He also holds an M.B.A. from the Lally School of Management at Rensselaer Polytechnic Institute, and is a member of the Hartford Society of Financial Analysts and the Chartered Financial Analyst Institute. While Colin is a native of Connecticut, his wife Clara is a native New Yorker who fondly remembers taking piano lessons from Juilliard professor Baruch Arnon. An avid Yankees fan, Colin also enjoys reading, music, exercising, and playing dinosaurs and making up silly stories with his three small children.

Chamber music manager **Jeffrey Collier** is a native of Tennessee and a graduate of Louisiana State University with degrees in music education and bassoon performance. He spent the summer as artist liaison at the Aspen Music Festival and School, and was an intern at Juilliard last year. He plays bassoon in a few local community orchestras and enjoys traveling, reading, walking, watching L.S.U. football, and attending as many performances as possible.

Costume shop draper **Marija Djordjevic**'s road to Juilliard led her through several countries—starting with her native Yugoslavia and then to Cyprus, where she spent time working for Cyprus National Theater. In 2001 she came to Connecticut, and finally to New York. She holds a B.F.A. from Arts University of Belgrade (Yugoslavia) and an M.F.A. in costume design from the University of Connecticut. Apart from draping, she also designs costumes for theater both in New York City and the tristate area. She has won several awards for excellence in the field.

Jared Flood joins the admissions team as receptionist. A recent graduate from the University of Puget Sound in Tacoma, Wash., he has spent the last four years studying fine arts and vocal performance in the Pacific Northwest. Jared's first East-Coast home is in Brooklyn, where he lives with two close friends. In his spare time, Jared enjoys painting, cooking, and listening to opera and/or R&B-soul.

Amelia Gomes, associate director of financial aid, is a graduate of St. John's University. She has been working in the financial aid field for 14 years, starting as a student worker at St. John's. Working in financial aid gives her the satisfaction of being able to directly help students in furthering their education and fulfilling their dreams. Amelia

played the viola for four years in her high school orchestra class. Though she has not picked up a viola in 15 years, she hopes to get reacquainted with her musical past, especially now that she is working here at Juilliard.

Gloria Gottschalk joins the Office of Communications as media relations manager. She comes to Juilliard from the New School, where she was media relations manager for the eight colleges that constitute the New School (among them, Mannes College of Music and the New School's jazz and contemporary music program). She has also been assistant director of public affairs at Lincoln Center and worked at the Marlboro Music Festival for several summers. She holds a B.A. in piano from SUNY at Fredonia and was an exchange student at the Guildhall School of Music and Drama in London during her junior year. Gloria's interests include travel, music, cooking, reading, biking, and tennis.

Administrative assistant in the Office of the Registrar, **Juliana Han** graduated from Smith College with a degree in music. She is a classically trained pianist, and was also a choral singer in college. Before coming to Juilliard, she worked in production at the Chamber Music Society of Lincoln Center.

Assistant wig and makeup supervisor **Anna Hoffman** comes to Juilliard with 18 years of professional theater experience. A native Chicagoan, she started her career at the Goodman Theater. After touring and a short stint living as a nanny in Los Angeles, she moved to New York working the national tours of *Kiss of the Spiderwoman*, *Noise/Funk, Spirit*, and *Music of the Night*. She worked at the Roundabout, on the *Vagina Monologues*, and various Broadway shows. Most recently, she spent three years working on the revival of *42nd Street*. In her spare time she enjoys yoga, dance, anything outdoors, and volunteering at St. Luke's hospital.

Jennifer Howard joins the costume shop as the office manager. Jen recently finished her sixth season at the Berkshire Theater Festival, as the costume shop manager for its 2005 season. Regional work includes Virginia Stage Company, North Shore Music Theater, and New Harmony Theater. For the last four winters she has loved living in Miami, serving as the wardrobe supervisor at the Coconut Grove Playhouse for three years. Last winter was spent freelancing and working as a member of IATSE Local 500. Now she is excited to be in New York City and cannot wait to see snow again.

A.J. Jackson, master electrician for Juilliard's Sharp Theater, has spent the

last decade working on many different productions in many different places. His longest stint was as assistant technical director for the Mark Morris Dance Group. He has decided to give up trying to convince his family that this *is* a real career, and is just going to tell them he's a mailman.

Katie LaGreca is very pleased to have joined the Business Office as administrative assistant. She earned a degree in theater with an emphasis in theater history and dramaturgy at Penn State. Before and during school she had the pleasure of working at several theaters including Virginia Stage Company, Pennsylvania Center Stage, and Manhattan Theater Club. Following graduation she worked at Actors' Equity Association, the labor union representing American actors and stage managers working in the professional theater.

Born on Langley Air Force Base in Virginia, residence hall director/student affairs assistant **Bin Love** started playing tuba at age 11 and was the first tubist to participate in the National Symphony Orchestra's prestigious fellowship program. He earned his B.M. from Juilliard in 2003 and his M.M. two years later, along with the William Schuman Award for Leadership. Bin has played with many professional ensembles, including the Baltimore Symphony Orchestra, the National Symphony Orchestra, the Washington Symphonic Brass, and with Wynton Marsalis and the Lincoln Center Jazz Orchestra. He is currently teaching tuba at Columbia.

Properties shop artisan **Jake Nelson** is a graduate of Cornish College of the Arts, with a B.F.A. in production. Past companies he has worked with include Seattle Repertory Theater, Seattle Children's Theater, Seattle Opera, Pacific Northwest Ballet, Colorado Shakespeare Festival, and the Peterborough Players. Favorite projects include building all furniture for the 2000 revival of *The Search for Signs of Intelligent Life in the Universe*, and the national tour of *Proof*.

Emily Regas, associate director of national advancement and alumni relations, grew up in San Diego. She received a degree in dance from the University of California, Santa Barbara, and a master's degree in performing arts administration from New York University. Emily continues to perform with Camara Dance Unlimited, Metronome Tap Ensemble, and various other performing arts groups around the city.

Daniel Rodriguez, network specialist in I.T., is a Microsoft certified systems engineer and Cisco certified network associate. He previously worked as a network administrator for a human rights nonprofit organization and is currently juggling work at Juilliard with earning an undergraduate degree from Empire State College (where he is still undecided on a major). Daniel's interests include acrobatics, martial arts, and metal music.

Susan Ryder, a graduate of the University of Wisconsin with a degree

in music education (and a former faculty secretary at Juilliard from 1981-84), returns to Juilliard as the assistant to the vice president for legal affairs and executive director of jazz studies. Over the past two decades, Susan's curiosities and intrigue led her to trying the "acting thing" and magazine publishing before she landed in the news division of ABC News, where she worked for 16 years. Besides music, Susan is passionate about flamenco dancing, her two kitties (Hildie and Marion), kayaking, and baking.

Kathleen Schmal, administrative assistant in the Dance Division, returns to New York after spending 15 years in Rhode Island. She was the administrator of the Brown University/Trinity Rep Consortium program for actors and directors in Providence for five years, as it made the transition from being associated with a regional college to an Ivy League university. Back in New York, Kathleen spent time as a personal assistant to Broadway composer Charles Strouse before coming to Juilliard.

Development associate **Sara Schmidtchen** is a graduate of Muhlenberg College in Allentown, Pa. Having majored in English with a minor in music, she comes to Juilliard with a very diverse background in the arts. Sara started out as a performer, but various internships in development, marketing, special events, arts education, and arts management sparked her interest in arts administration. Her most recent work was as the New York Public Library's special events assistant.

Ryan Selden joins the Recording Department as assistant engineer, having last worked as a recording engineer for MSNBC and Fox News. He has worked on shows from *Fox & Friends* to *Hardball with Chris Matthews* and was also a part of NBC's election coverage from Rockefeller Center. In his spare time, he enjoys working on new music or spending time at the beach.

Benjamin Sosland, who holds degrees from the Eastman School of Music and Juilliard and is currently a C.V. Starr Doctoral Fellow at Juilliard, joins the Vocal Arts Department as publications coordinator and assistant to the administrative director. He is also serving as a teaching assistant for James Kurtz and a teaching fellow for Philip Lasser.

Staff carpenter **Robert Trama** graduated from Wagner College with a B.A. in theater design and technology. He has designed, and served as technical director for, several shows both professionally and in an educational environment.

Evan Wildstein is the new program assistant for Educational Outreach. Evan is a recent graduate from the C.W. Post campus of Long Island University, with a bachelor's degree in arts management. While a student, Evan focused on nonprofit organizations and development, and was a member of several performing ensembles that specialized in vocal jazz and madrigals. Outside of Juilliard, Evan performs as a singer-songwriter. □

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JUILLIARD PORTRAITS

Joel Krosnick

Cello and Chamber Music Faculty

New Haven, Conn., native Joel Krosnick earned a B.A. in English literature and music from Columbia College. He was a professor at the University of Iowa, University of Massachusetts, and California Institute of the Arts before joining the Juilliard String Quartet and the School's faculty in 1974.

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

When I first taught at Juilliard, we of the J.S.Q. taught only string quartets—six groups a year. After Joseph Polisi became our president, he expressed a desire that we teach our instruments also. Since then, I have become intensely involved in the lives of many wonderful young cellists, which has radically changed my life at Juilliard, resulting in many more hours spent at School, with incredible fulfillment, pleasure, and exhaustion.

How has your teaching changed over the years?

When I started at the University of Iowa at age 22, I had little experience in either understanding how it was I played or how I might help someone else play. But I took the students into my own desire to grow as a cellist and artist, and went from thinking about my own work to thinking about theirs—and back and forth, again and again. Slowly, at UMass and CalArts, I began to understand more about my own struggles to improve and grow, and simultaneously more about how to help others. By the time I began to teach the cello at Juilliard, I knew that I could affect my own playing with careful thought and work, and that I could begin to transfer this knowledge to others who were also seeking to overcome many of the same difficulties I had struggled with.

Who was the teacher or mentor who most inspired you?

I studied with Luigi Silva (late of the Juilliard faculty, though I studied with him growing up in New Haven, when he taught at Yale); his thoughtful clarity about all manner of cellistic and musical concerns affects my own thinking to this day. My predecessor in the Juilliard Quartet, Claus Adam, gave me great help and encouragement at a very important time of my life. But perhaps the one mentor without whom I cannot believe that I would be a cellist is the pianist, conductor, and great musician Jens Nygaard. Jens had the gift of being able to understand in brilliant clarity and detail how to play the instrument (which he did not play) with utmost ease, comfort, and technical brilliance. With great patience, he helped me at a time when my early gifts had become clouded over with difficulties. He believed in my gifts and never let me give up.

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

One evening, at a Juilliard Quartet

concert in New Haven, I broke a C string. The backstage area in Sprague Hall had little light; as I unwrapped the new package for a C string, I noticed that the string tuned very strangely. But I was in a hurry, and tuned it up as well as I could, then went back onstage. As we played the Berg Opus 3, I realized that the package, clearly marked as a C string, had in fact contained a G string. The flabby sound it produced when tuned down to a C instead of a G was embarrassing and frightening. At intermission, I managed to find a young cellist who gave me a proper C string.



Joel Krosnick enjoying a beer in Dusseldorf in July 2004.

What would people be surprised to know about you?

In the process of helping my wife Dinah to raise two wonderful children, I discovered a part of myself that surprised me. I played around with markers and paper with my kids, drawing fantasy animals that had the wrong number of eyes, noses, or legs; an elephant-like face might be adorned with wings, etc. We spent hours together, drawing all manner of these funny animals. Well, my son and daughter grew up, and I didn't! I have gotten more and more involved and (I think) sophisticated in drawing lavishly colored, abstract faces and shapes, and it has become a part of my life I could not be without. Many of the drawings adorn the walls of our home, and several are in the Juilliard Quartet studio; I have given them to friends, who seem to enjoy them. When I see some of them, I am thoroughly surprised that this stuff is coming from me.

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

My first grown-up hobby was cooking. I discovered that it was fun, a totally different form of energy from playing the cello and a very valuable social tool. (As a friend of mine, who gave me my first cookbook, said: "People will always come and eat your food!") Over the years, I specialized in different sorts of cooking: Italian, French, and especially Asian dishes. I am always very proud to cook feasts for my students a couple of times each year, and share with them the fact that there is more to life than playing the cello, no matter how marvelous that is. So, if I weren't a cellist, I would be a chef; at one point in my late 20s or early 30s, I did think about that.

Kathy Hood

Administrative Director, Drama Division

Born in Bethesda, Md., Kathy Hood grew up in Carmel, Calif., before her family headed to Ohio (when Kathy was about 11) and then Seattle. Kathy earned a B.F.A. in directing and stage managing at Wright State University in Dayton, Ohio, and came to Juilliard shortly after college, where she has worked since 1988.

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

One of the most notable differences is the diversity in the student body, which represents such an extraordinary range of background and experience. I am also struck by the dynamic energy and vitality of this place, thanks to the introduction of the residence hall and the real development of a rich community life. When I first began in the Drama Division, we didn't have the Directing or Playwriting programs, both of which came about in the 1990s. The collaborative dialogue and interaction that develops between these young theater artists at an early stage of their training is essential for the future of the American theater. It is very gratifying to see how these artistic relationships further blossom when they work together in the profession.

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

I fondly remember Nora Downes at the front desk, and how much humanity she brought to the School, from the moment you walked into the building. She remembered so many of the students' names and would ask after them. Her presence, kindness and generosity left a lasting impression upon me. Her spirit definitely thrives here.

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

I started as a stage management intern in 1988, and I've been very fortunate that my entire career has been shaped and developed in the Drama Division. After my internship (which paid \$150 a week), I was offered a substantial increase (to \$207 a week!) as the production coordinator, which was a part-time position. Even though it was part-time, I found myself being here quite a bit and trying to step in and be of assistance wherever it was needed. After about a year, I became assistant to Michael Langham (then head of the program) while continuing with my production coordinator responsibilities. A year and a half later, I became general manager of the division. When Harold Stone retired as the administrative director in 2001, I was honored to be asked to step into that position. I now spend my days focusing on producing, admissions, and administrative endeavors, but most importantly I am in a position to directly support and

nurture the students. It's extremely creative and challenging and very fulfilling. I don't know how many students know that I started out as an intern, or how long I've been here!

Many Juilliard staff members are also artists. Do you engage in any artistic endeavors outside your job?

Though I'm not a performing artist, I do try to pursue artistic endeavors as much as I can during the year. I also serve on the boards of two up-and-coming theater companies—the Red Bull Theater Company and Division 13 (lead by directing alumna Joanna Settle). A fortune teller once told me I should be a writer!

What was the best vacation you've ever had?

My first trip to Europe I traveled by myself to France. It was a life-changing experience in terms of immersing myself in the culture and language, and traveling independently. I knew that, for the rest of my adult life, the experience of travel and opening myself to different cultural experiences was going to be pivotal—and it has been. I had another amazing trip when I traveled to Lebanon and Syria with my husband's family back in 1999. I had some trepidation about whether it was safe to travel to that



Kathy Hood

part of the world, but it was one of the best decisions I've ever made. It's almost impossible to describe what it was like to travel the countryside, meet the people, experience the richness and simplicity of their lives in terms of dedication to family, spirituality, and community. Many of the people I came across had (by our standards) very little, but they seemed to lead much fuller lives. You can't help but be changed by that.

What might people be surprised to know about you?

I belong to the Park Slope Food Co-op. So once a month my job is to bag dried organic fruits and nuts, cut cheese, and disseminate olives into various bags. Also, I am a *huge* Yankees fan.

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.

Summer Grants Projects Bring Arts Awareness Abroad

CLAY Helps South African Kids To Shape Their Dreams

By DION MUCCIACITO

PICTURE this: a world of equality for all people, one with no cultural or political or economic barriers—one that embraces the uniqueness of each individual as something to be cherished, and celebrates our common humanity.

A group of Juilliard students and recent graduates dedicated to bringing this ideal a little closer to reality traveled to Port Elizabeth, South Africa, for a three-week period this past June and July, to initiate an Art-in-Action summer camp for impoverished youth. The camp—funded by a summer grant from the School—was the next stage of a project that began with a similar camp run by Juilliard students in Homestead, Fla., two years ago, based on the concept of using the arts as a tool to activate the creative voice and break down barriers that hold people back from their true potential. Working

together under the acronym of CLAY (Community Leaders and Artistic Youth), the current team included four actors (J. Alex Brinson, Abby Gerdts, Mauricio Tafur Salgado, and me) and two dancers (Beth Konopka and Cindy Salgado). We held three camps, each lasting four days and consisting of about 22 children per camp. The ages of the kids ranged from 9 to 17. “These kids were amazing,” says Brinson. “They were so ready to go. Everything we brought to them, in terms of teaching the fundamentals of the arts, they were so hungry to learn. And they were not afraid at all to bring up some hard topics in their work.”

Drama, dance, and music workshops provided different avenues of expression for the kids, and allowed them to discover which art form attracted them the most. After the first day, the children would write in a journal on a focused topic that would encourage them to put their viewpoint into words. Then they were divided into groups of five to eight each, to discuss their journal writings and find ways to combine them all into a group project. Some children would write poetry (which they all seemed to have a talent for), while others wrote dramas (usually about AIDS or child abuse, issues that they dealt with on a daily basis) or wrote songs.

The children all seemed to have a distinct awareness of the history and politics of their people’s struggle for freedom in their country. When asked who her favorite role model was, 13-year-old Soso cited Nelson Mandela, and went on to explain various moments within his life that were of historical importance.

Eleven years after the end of apartheid, the hierarchy of power is still entrenched in South Africa, as evident in how the land is disproportionately distributed. Vast amounts of countryside

are owned by the minority white South Africans, while the majority black South Africans live by the millions in segregated townships called “locations”—which are ghetto-style settlements created by the apartheid government to control the black African population. Usually these communities were built close to factories, to provide a cheap labor force. The pollution from the factories amounts to a type of low-intensity warfare against these poor townships, resulting in birth defects and respiratory infections that plague the majority of the people.

The township communities are struggling to create a new society that has



Brinson and Mucciacito (wearing caps, left to right) with camp participants Ongezwa Nyamtemba, Nwabisa Mahashe, and Unathi Ngcethe.

emerged from under the boot of oppression, but some of the inequities do not simply go away with a regime change. There is still massive unemployment, health issues that need to be addressed (including AIDS), and an educational system that remains unequal and segregated. There is much to be done, and it is this ongoing battleground that forms the backdrop that CLAY and the Ubuntu Educational Fund are working against.

The Ubuntu Educational Fund, founded in 1999, is a non-governmental organization based in Port Elizabeth that focuses its resources on health initiatives, youth education and empowerment, community building, and self-sufficiency projects. We discovered, in looking for a partnership with a local organization, that the Art-in-Action camp fit perfectly into their program and ideology. “They have already been working in the communities with the people, and we are just coming in alongside them and joining them in their struggle,” observes Salgado. “We try to create a safe environment in which the children can play and create. And through this space comes that true spirit of creativity that the children have so brilliantly.”

As the children found ways to fuse a broad range of ideas and talents into a piece to be shown at the end of camp, we counselors served as facilitators of the discussions, guiding when necessary with a bigger picture in mind. Extremely talented and disciplined, the children only needed a little encouragement and were ready to throw themselves into the process. The astounding focus and commitment they exhibited is the direct result of their inspiring teachers, who work in underfunded schools yet remain committed to empowering their students.

The resilience of these children and

Continued on Opposite Page

5 Juilliard Dance Division Students Have the ‘Wight’ Stuff

FIVE Juilliard dance students (Antonio Brown, Laura Careless, Caroline Fermin, Kate Hirstein, and Joseph Watson) who didn’t even know how to write a grant proposal decided, on a collective whim, to continue our dance education by way of community outreach and apply for a Juilliard summer grant. Our idea was to create a traveling dance troupe that would reach as many people as possible in one isolated area: Laura Careless’s British home of the Isle of Wight. Our mission: to form a passionate, diverse, and giving group that would illuminate a community that, due to its geography, has little exposure to the personal and social benefits of multicultural artistic expression, and thought of dance merely as something for the very young or the very drunk. What follows is a personal account drawn from the diaries of our two-week project.

Lying two miles south of England’s mainland coastline, the Isle of Wight is shaped like a diamond and measures 11 by 23 miles. We woke each morning at Laura’s home in the village of Bonchurch, gazing out over the sloping chalk cliffs that supported the Victorian stone house. In order to reach 14 schools over the next two weeks, we would crisscross the Isle’s narrow, winding rural lanes, passing rolling green hills, open pastures, and thatched cottages that appeared as if straight from the pages of Tolkien’s *Lord of the Rings*. By the end of the first day, we had already learned to recognize the smell

recoreograph the parts we couldn’t remember!). That night was crammed with rolls, jumps, turns, and jet-lagged minds until 2 a.m.

A week of successful school visits preceded our first two public performances—but we arrived at our second venue that day, Ventnor Seafront, a fatigued and divided group. Laura’s legs were still pocked with gashes from the splinters plucked after dancing on a plank of rough wood earlier that day at Robin Hill, and indecision became argument as we debated whether the plywood platform Ventnor Seafront had provided for us, or the glass-littered concrete alternative, would make a preferable stage. Performing yet another program, in this mood, of the same old dances for a crowd of happily tipsy people by the sea felt like a sick twist in an escalating nightmare, but their enthusiastic applause and cheers lifted our spirits and brought our group back together. Later Laura professed that she finally felt accepted and celebrated as a part of her home community. Having only felt awkward and odd before, she now realized that, in the process of teaching schoolchildren to shed their inhibitions, she had overcome her own. As we danced to the music of Laura’s dad’s band later that evening while the salty island breeze whipped our hair, Laura said she finally knew what home was—and it had nothing to do with geography.

Throughout our trip, students, teachers, and community members surprised us with their enthusiasm and willingness to accept what we showed them. We worried that one particularly abstract dance titled *Preen*—choreographed by Juilliard alum Adam Barruch and featuring the three of us girls picking at ourselves like neurotic vultures—might seem too foreign and intimidating for audiences new to dance. But *Preen* proved to be a crowd-pleaser, and we realized that this beautiful, isolated, rural community thirsted for visitors bringing new



During a primary school workshop, Kate Hirstein leads her group of children in a rhythm game.

of wild garlic at the roadside, the sounds from the local Donkey Sanctuary, and how to spot native red squirrels.

While four of us were settling in, we were safe in the knowledge that soon the group would be completed by the arrival of Antonio—or so we thought. Little did we know that he was on a delayed bus into New York from Cleveland, and would miss the plane to England. But Antonio was determined not to miss the trip’s first performance, and once he finally arrived at Laura’s house a day behind everyone else, there was no time for him to relax while adjusting to the five-hour time difference. It was crunch time for the Fantastic Five. We hadn’t seen each other for three weeks, and now had to re-rehearse the presentation we would be giving to a room full of schoolchildren the following day (not to mention

knowledge and the exciting expressive possibilities of the arts. The island revealed to us that reaching smaller and more remote communities is just as (if not more) important as reaching the more accessible urban areas.

This realization became particularly clear on what began as an average day but became (in Caroline’s words) “The Day It All Clicked.” After a relatively uneventful morning, we traveled the winding roads to our next school. Middle-school children are at the hard age—the boys are too cool, and the girls insist their bodies are inadequate for dancing. We went armed with persuasions and compliments, hoping to reach these self-conscious, reluctant children. To our surprise, their faces immediately lit up with curiosity. As they followed our

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OBITUARIES

Randall Behr, Former Music Director For Vocal Arts Department, Dies at 53

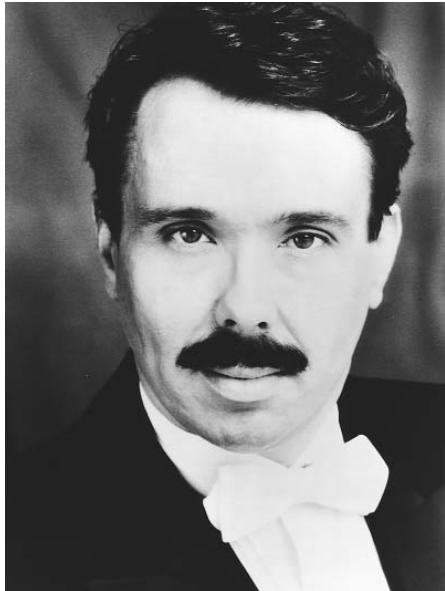
OPERA conductor Randall Behr—who led 24 productions for the Los Angeles Opera from 1988-1995, was an opera conductor and coach for Music Academy of the West, and served on the Juilliard faculty from 1996-2000—died of a heart attack in his sleep on September 8 in his hotel room in Bloomington, Ind. He was preparing Mozart’s *Così fan tutte* for an Indiana University production scheduled to open September 28.

Behr (who had changed his name from the original spelling of Bare because Europeans mispronounced it as “bar-ray”) was a graduate of University of the Pacific. He began an extended association with the San Francisco Opera and its Merola Opera Program and Western Opera Theater in 1975 (subsequently returning to conduct their production of Vivaldi’s *Orlando Furioso* that was released on CD). He went on to conduct opera productions across the U.S. and in Canada and Europe, as well as the American Ballet Theater Orchestra (1981-82 season) and Peter Brook’s Tony Award-winning *La tragédie de Carmen* on Broadway. In the late 1980s he was tapped as music director by the Long Beach Opera, where he led the first American professional stage production of Strauss’s 1912 version of *Ariadne auf Naxos*, among other notable productions.

Deeply interested in the training of young singers, Behr served as resident conductor of Music Academy of the West in Santa Barbara, where Marilyn Horne directs the voice program. He first conducted at the Juilliard Opera Center in November 1994, with the production of Rutland Boughton’s *The Immortal Hour*. He returned in 1995 for Sergei Prokofiev’s *L’Amour des trois oranges*, directed by Frank Corsaro and featuring scenic and costume design by Maurice Sendak.

In 1996 Behr accepted the post of music director for the Department of Vocal Arts at Juilliard and became a full member of Juilliard’s faculty. From 1996-2000 he conducted seven J.O.C. operas on the stage of the Juilliard Theater (recently renamed the Peter Jay Sharp Theater), including the landmark 1997 production of Humper-

dinck’s *Hänsel und Gretel* (with new sets and costumes by Sendak) that was the first full-length conservatory opera production broadcast on *Live From Lincoln Center* on PBS. Other Juilliard productions he led included Henze’s *Elegy for Young Lovers* (1996), a double bill of Offenbach’s *Monsieur Choufleuri* and Puccini’s *Gianni*



Randall Behr

Schicchi (1997), Rota’s *I capello di paglia di Firenze* (1998), Gluck’s *Armide* (1999), and the U.S. premiere of Weill’s *Der Kubbandel* (2000), as well as a special J.O.C. presentation in Studio 305 of Benjamin Britten’s *The Rape of Lucretia*, with Eve Shapiro directing.

“Randy was an exceptional conductor and coach and tremendous champion of young singers,” said Brian Zeger, artistic director of vocal arts. “He led the department in many artistic initiatives and advances; many of the educational and performance activities we present today—including mainstage concert performances of operatic repertoire with orchestra by singers in the master’s degree program—are due to his creativity and commitment to vocal study at Juilliard. Randy’s presence and influence on the world of singing and opera will be greatly missed.”

Randall Behr is survived by his parents, Grant and Colleen Bare, of Modesto, Calif., and a brother, Warren Behr, of Cambridge, Mass. □

William Vacchiano, 93, Former New York Philharmonic Principal and Juilliard Teacher

WILLIAM VACCHIANO, who served on the Juilliard faculty for an astounding 67 years and played with the New York Philharmonic from 1936 (under the baton of Toscanini) to 1973 (under Pierre Boulez), died on September 19 of natural causes at Cabrini Medical Center in Manhattan. He was 93.

Born May 23, 1912, in Portland, Me., Vacchiano grew up in a Neapolitan Italian-speaking household, and began studying the trumpet at age 12 after a misunderstanding with his father. The elder Vacchiano had advised his son to take up the “clarinetto,” but the youngster couldn’t remember the name of the instrument exactly and came home with a “cor-netto” instead. He was good enough to be playing with the Portland

went with the Philharmonic, where he became principal trumpet in 1942. In the course of his 38-year career with the orchestra before his retirement in 1973, he played and recorded with such illustrious conductors as Leonard Bernstein, Andre Kostelanetz, Dmitri Mitropoulos, Leopold Stokowski, Igor Stravinsky, George Szell, and Bruno Walter. Reportedly, he never missed a performance.

Vacchiano was renowned for his impeccable technique, beautiful tone, and graceful legato, and was also largely responsible for the widespread modern practice of using trumpets in various keys to fit the instrument to the music more closely. He was also the author of numerous trumpet method books and even designed his own line of trumpet mouthpieces (earning the nickname of “Mr. Embouchure” in some circles).

A longtime Juilliard faculty member from 1935-2002 (becoming faculty emeritus in 1998), Vacchiano also taught at four other schools in the New York area: Columbia Teachers College, Mannes College of Music, Manhattan School of Music, and Queens College. In 1995, he estimated that he had taught some 2,000 trumpet students; at one time, his students were playing in virtually every major orchestra in the United States. Among the many he taught at Juilliard who went on to significant careers were Miles Davis, Wynton Marsalis, Gerard Schwarz, and current faculty member Philip Smith (who inherited his teacher’s position as principal trumpet of the New York Philharmonic).

In May 2002, some 100 of Vacchiano’s former students, colleagues, and friends gathered for a celebration of his 90th birthday at Juilliard. He was awarded an honorary doctorate from the School in 2003 and returned this past May for the 100th commencement, at which he was honored with the Juilliard Medal.

Vacchiano is survived by his daughter JoAnn and daughter-in-law Barbara, as well as four grandchildren. His son Ralph and wife Ethel predeceased him. □



William Vacchiano

Symphony by the time he was in high school (in addition to performing as an unofficial member of the 242nd Coast Artillery Band).

Vacchiano studied at the Institute of Musical Art (later to become The Juilliard School) with Max Schlossberg from 1931-35, when he auditioned for—and won contracts from—both the Metropolitan Opera and the New York Philharmonic on the same day. With the Met’s blessing, Vacchiano

South African Kids Shape Their Dreams

Continued From Opposite Page
their commitment to a positive attitude about their future—beset as they are on all sides by things like AIDS, poverty, and unemployment—amazed us all. The selfless spirit in which the students created their pieces spoke of a communal sense beyond their years. Even the older students, who in America would usually have grown aloof and too cool to reach, became leaders and an inspiration to the younger students. They were among the most eager to give themselves to the process and trust the teachings, and their willingness to share created a safe space for everyone to create and try new avenues of expression.

We thought *we* would be the ones encouraging them, but their encouragement of each other was a large part of the process. “These kids believe that any thing is possible with hard work,”

says Brinson. “They demonstrated that to us every day, along with their willingness to believe in each other.”

At the end of the three weeks, a showing of the students’ work was held at the Ubuntu facility to give parents a chance to see what their children had been working on. Ubuntu’s staff and educators facilitated the event and also took part in performing in it. President Banks Gwaxula of Ubuntu praised the children for their passionate commitment to positive thought and action through their art. “With what you are doing here,” he told them, “you are changing the future, you are changing our community. Thank you.”

And we students of Juilliard must thank them as well. □

Dion Mucciato is a second-year drama student.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Marion Raether Dears (DIP '49, *voice*)
Joseph H. Rasmussen (MM '74, *percussion*)
Margaret Rector ('46, *piano*)
Gertrude I. Schmitt (DIP '38, *voice*)
Martin Smith (BM '68, MM '69, *French horn*)

Faculty

Randall Behr
William Vacchiano ('35, *trumpet*)

Friends

Florence Bernstein
Donald Hoiness
J. Stanley Parkin
Ruth H. Klotz
James H. Scheuer

PAST

Reprints From
Juilliard Publications

TIMES

Fifty years ago this month, Juilliard was marking its golden anniversary, and to celebrate, a Festival of American Music that featured new works by 34 American composers was presented at the School. News about the festival, as well as other 50th-anniversary articles, could be found in *The Juilliard*

Review, a scholarly journal devoted to the performing arts that was published three times a year by the School from 1954 to 1962. For our second Past Times feature of the centennial season, here is a look at how Juilliard's 50th birthday was being covered in *The Review*.

THE

Juilliard review

WINTER 1955-56

ALUMNI SUPPLEMENT

FESTIVAL OF AMERICAN MUSIC

At the founding ceremony of the Institute of Musical Art in 1905, Woodrow Wilson, then President of Princeton University, remarked that, "The American people have perhaps so far nothing to express except taste and appreciation. If we are to judge by our history so far, we have not yet any national word to say in the form of music." In the fifty years since that time, the emergence of our native composers has been perhaps the outstanding musical development. It is therefore particularly significant that on our Golden Anniversary, new works by thirty-four American composers will be presented.

A list of the works which will be presented on the Festival may be found in the general section of *The Juilliard Review*.

Press Recognition on the Anniversary of the
Opening Convocation of the Institute of Musical Art,
October 31, 1905

Editorial, *The New York Times*, October 31, 1955:

Fifty Years for Juilliard

"The Juilliard School of Music, one of the most distinguished in America, celebrates today its fiftieth anniversary. It was just half a century ago that the first Convocation of the Institute of Musical Art, parent body of the Juilliard, was held. These fifty years have seen a tremendous growth in musical interest and activity and in that growth the Juilliard has played an ever-widening part. There is scarcely an aspect of music-making in America in which Juilliard artists have not had a share, whether it is a soprano singing classic roles at the Metropolitan, the Juilliard Quartet playing the twentieth-century music of Béla Bartók, or a teacher establishing a curriculum in a small college in Arkansas. A glance at its rolls and at our own history will testify to the number of vocal and instrumental soloists, composers and conductors it has fathered, the works it has commissioned, the premieres it has performed.

But the Juilliard does not think of itself solely as a vehicle for turning out highly gifted executants. True, technical competence is the minimum requirement for entrance. The school is not for the man who wants to learn the ukulele because he has an empty hour on Thursday evening. But the whirlwind virtuoso with the empty mind is not enough

either. For the Juilliard music is the precious heritage of Western culture and it sees itself as preserving and maintaining that heritage. Thus the student is taught to consider the scores not as disembodied works of art, not merely as examples of modal writing or sonata form, but as part of a living tradition. He has to see what is new in the work of Monteverdi, who died three hundred years ago, and what is traditional in the writing of Rachmaninoff, who lived in our own time.

That is why the school strives continually to make the music a living experience and not to leave it as markings on note paper. There is no formula for producing genius, but at least we can create an environment in which men of great talent can flourish. It is in this environment, to which the Juilliard has contributed so much, that our own musical history will be written, in music native to America but with that humanity that speaks for mankind."

Excerpt from an article by Paul Henry Lang
New York Herald Tribune, October 30, 1955:

"Juilliard has an enviable record in sponsoring outstanding musical events in which many world premieres and first American performances have taken place. It has supported the publication of an impressive list of works through special grants, and of late has commissioned a number of composers to write original works. Among the latter a rather unusual but doubly welcome species goes under the heading 'for educational purposes.' These are not the usual educational lollipops, but serious music by serious composers. Thus again the school has recognized one of the vital needs of music education.

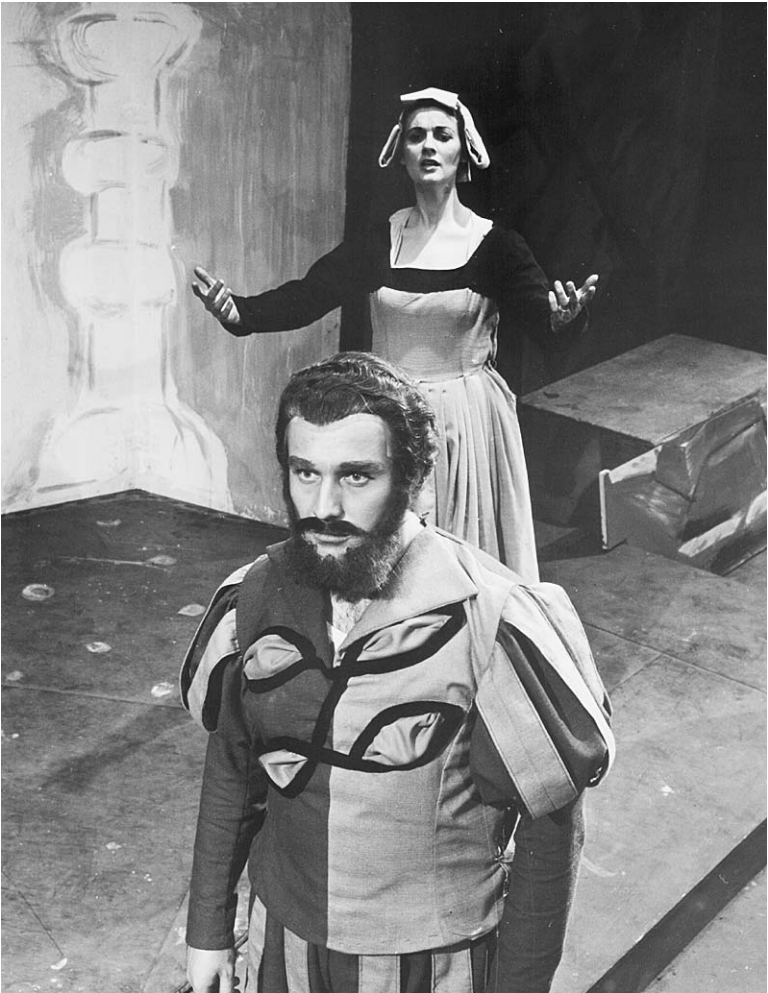
To celebrate the half-century mark the Juilliard does not plan to organize pageants, with the Mayor cutting up a half-ton cake with a golden violin bow, but has commissioned thirty-three American composers and two choreographers to create works for a Festival of American Music. This is a fitting gesture by a modern institution conscious of its role in our artistic life. Come February, when the Festival begins, many of us will gladly journey from 57th St. to the marches of New York's musical empire to witness the opening of the second half-century, which begins auspiciously indeed."

Excerpt from an article by Howard Taubman
The New York Times, October 30, 1955:

"It will be fifty years tomorrow since the convocation ceremonies for a new Institute of Musical Art were held in a building at Fifth Avenue and Twelfth Street. The speakers that day were Cornelius C. Cuyler, Frank Damrosch, Felix Adler and Woodrow Wilson, president of Princeton.

The founders of the school were Mr. Damrosch and James Loeb. They got good people to back it, assembled a capable faculty, and trained students soundly, according to what one hears from scholars of that vintage. But in the years before World War I, we were still, in many ways, in the midst of our musical innocence; quite a few serious students of music felt that they had to go to Europe to complete their training.

All that has changed. Americans still go to Europe for an opportunity to try their wings as performers, particularly in opera. But musical education is on a high level here. There is no need to leave the United States; opportunities for study are at least the equal of those in Europe.



A scene from the Juilliard Opera Theater's production of William Bergsma's opera *The Wife of Martin Guerre*, with Mary Judd in the title role and Stephen Harbachick as Martin Guerre, on February 15, 1956.

Indeed, many of Europe's ablest teachers have migrated here in the past two decades, and today you will find music students coming from abroad to get their training here, just as Americans went to Europe fifty years ago.

The reasons for these changes lie deep in several generations of turmoil and shifting social forces that have established new forces of power and influence in the world. The United States has emerged as a dominating force, but it does not follow that musical education would have achieved eminence if there had not been institutions prepared to grow and make the most of the period's opportunities. . . .

Like the rest of the world, the Juilliard School has been changing. It is still determined to give its students as thorough a grounding in the techniques of their crafts, performing, teaching or composing, as it is possible to do. But under the leadership of William Schuman, who became president ten years ago, the school has broadened its approach, changed some of its teaching methods and made more generous provision for admission of the twentieth century.

This is not surprising. Mr. Schuman is a modern man. As a contemporary composer, he feels that he has a stake in the present. But he would be contemporary-minded, one feels certain, even without personal interest. He has been largely responsible for setting up a new Department of Literature and Materials of Music, which replaced the former theory department. Under the revised curriculum, the study of musical scores rather than textbooks has become crucial, and emphasis has been placed on music of our own day as well as music of the past.

This policy is implemented in a framework of larger musical usefulness. The Juilliard School has performed, published and commissioned new works. In recent years this activity has been stepped up.

It will celebrate its own golden jubilee with what looks like the most ambitious undertaking of all—a festival of American music, which will take place next February and April. It has commissioned an impressive number of works and will present them in their premieres. . . .

This is a sweeping cross-section of American composition. It reflects the vitality of the Juilliard School."

The Drama Theater Renewed

By William Shakespeare*

Before ...



Photo by David Lamb

The Drama Theater, shown left before this summer’s renovations, was given a complete overhaul. The first steps were to scrape the ceiling and refurbish the walls. Right: By June 8, the old seats and carpet were removed from the theater. Sections of the concrete bleachers were dug out to create A.D.A. compliant platforms at house left and right.

... During ...



Photo by Tricia Ross

There is a drama school in town, where students come today
To learn the art of acting and to think upon the play.
It’s not for nothing, you should know, that I am called the Bard—
I’ve always cast an eye on what they do at Juilliard.

Through all the years, I’ve been quite proud of Juilliard’s tradition
And marveled at the theater’s generally excellent condition.
And thus it took me by surprise to hear the rumors grow
That, though my plays were well received, the theater seats must go!

You must recall the type of theaters that in my time we had—
In truth, conditions at the Globe were miserable and sad.
Forgive me, therefore, if I show no sympathy today
For those who felt they should revamp the space in different ways.

They said, “Those seats were not the kind you’d find in the Palladium
But more like those you’d come across in Bronx’s Yankee Stadium.”
They said, “Those seats were blue and hard, causing audiences great pain!”
But I say, in truth, “What’s the big deal? Just try standing in the rain!”

They said, “There are no railings to keep our patrons all from falling,
The carpets are dirty and so old—in fact, they’re quite appalling.”
The floor of the Globe was made of straw, and if someone fell, too bad;
It would take a poor performance for the patrons to get mad.



Photo by Tricia Ross

New aisle railings and carpet were installed by August 1.



Photo by Jane Rubinsky

Going Up

The Drama Theater wasn’t the only construction project in the building this summer. A fourth elevator was added to our bank of lifts and the whole system was updated. All the elevators now feature new panels of buttons. Joseph W. Polisi joked at convocation that in his whole tenure as president of the School, he may be best remembered for adding another elevator.

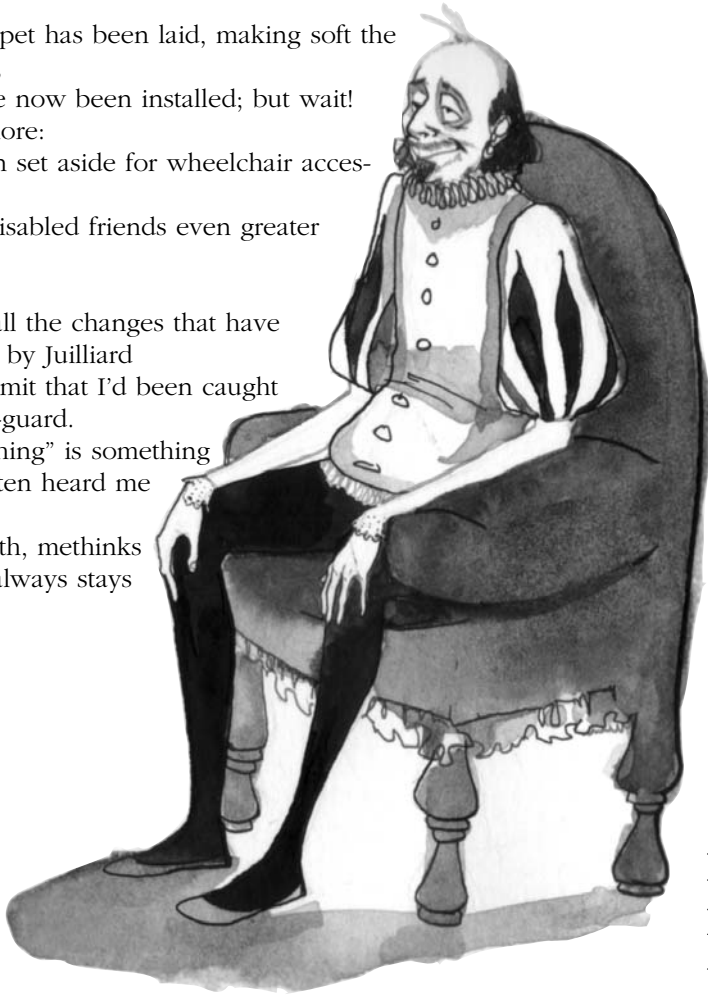
But I lived many years ago, when conditions were not the same—
In fact they’d be inappropriate for a school of worldly fame.
So while I’m not as sympathetic as you wish I’d be
I support the changes Juilliard has made in improving quality!

The Drama Theater still has blue seats, but at least it now appears
That the seats’ soft cushions will give support to oh so many rears.
There’s no more errant lighting, and to the actors’ great relief
A “blackout” will not be bathed in light to cause directors grief.

A brand new carpet has been laid, making soft the
concrete floor,
And railings have now been installed; but wait!
there is still more:
An area has been set aside for wheelchair acces-
sibility
To give all our disabled friends even greater
possibility.

After reviewing all the changes that have
been wrought by Juilliard
I think I must admit that I’d been caught
somewhat off-guard.
“The play’s the thing” is something
that you’ve often heard me
say —
But hark: Forsooth, methinks
and hopes it always stays
this way!

**not really...*



Drawings by Jessica Love

... and After



Photo by Tricia Ross

The theater renovations were completed by the end of August. The Drama Theater now features new padded seats, new aisle lighting, and two sections that can accommodate wheelchairs.

International Tours for Jazz

Continued From Page 7
a completely different manner.
We couldn't have chosen a more exciting and inviting country to host our first international endeavor. The hospitality shown to us by both the Japanese citizens and our guides was nothing short of amazing; we were treated so well that many of us were nearly embarrassed much of the time. At each of our performance venues, huge crowds lined the entrance and applauded our arrival. The students at the various schools where we performed were excited simply to shake our hands, and the autograph requests seemed endless after our concerts.



(Left to right) Andrew Gutauskas, James Cage, Will Reardon-Anderson, Michael Dease, Willie Applewhite, and Brandon Lee on the steps of a Buddhist temple in urban Tokyo.

There is a much wider appreciation of jazz in Japan than in the U.S., evident in everyday activities. In most restaurants and boutiques, the music of choice on the radio isn't the latest pop song or brand of soft rock, but American jazz. I remember thinking how bizarre it felt to be in a restaurant and hear one of my favorite jazz artists without listening to my iPod. And then I wondered, why should that be bizarre? We are so used to jazz being the underdog of the music

world that when it's put at the forefront of a culture, it seems odd. How ironic that the country in which jazz was born and bred has been eclipsed as a haven for its only original musical art form!
Reeling from excessive hospitality and extreme jet lag, we found ourselves back in the U.S. once again for a few days before departing for Costa Rica. Of the group that went in May, only two of us (myself included) returned for a second time in August. Of course a larger group presents more logistical challenges, but our students were so happy to be on tour playing for appreciative audiences that things couldn't have worked out any better. We saw good friends that we had made three months prior, and were offered much more in the way of free time and less of a jam-packed schedule this time around.
As Americans, we pride ourselves on the sense of cultural diversity that helped build our country. A different kind of diversity within one culture awaited us in Costa Rica and Japan—inspiring us to remember that diversity itself helped to make jazz possible at all. Though born and bred in North America, jazz has a transcendental quality that allows our neighbors around the world to enjoy it as much as we do. □

Christopher Madsen, who earned an artist's diploma in jazz this past May, is performance coordinator in the jazz studies department.

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FACULTY AND STUDENT NEWS

FACULTY

Dance faculty member **Carolyn Adams** worked with the National Museum of Dance in Saratoga Spring, N.Y., on the exhibit "Dancing Rebels: The New Dance Group," which opened in June.
Christopher Durang, the co-director of the Playwrights program, had his new play, *Miss Witherspoon*, premiered last month at the McCarter Theater in Princeton, N.J. The play has its New York premiere in November at Playwrights Horizons. Both productions were directed by Emily Mann and feature **Mahira Kakkar** (Group 33).
The Richard Rodgers Director of the Drama Division **Michael Kahn** directed a production of Shakespeare's *Othello*, starring Avery Brook and featuring Group 27 alumnus **Gregory Wooddell**, at the Shakespeare Theater in Washington that began on August 30 and runs through the end of October.
Guitar faculty member **Sharon Isbin** received a Latin Grammy nomination for her recording with the New York Philharmonic of *Rodrigo: Concierto de Aranjuez/Villa-Lobos: Concierto for Guitar/Ponce: Concierto del Sur* (Warner Classics 2564-60296-2). In October, Isbin performs as soloist with the Zurich Chamber Orchestra in an 18-concert U.S. tour.
In July, graduate studies and L&M faculty member **Phillip Lasser** (DMA '94, *composition*) hosted a European American Musical Alliance concert to celebrate Juilliard's centennial at the Salle Cortot of the Ecole Normale de Musique de Paris.

Tanja Becker-Bender (MM '02, AD '04, *violin*) and **J.Y. Song** (MM '93, DMA '98, *piano*) performed the chamber music concert, which included works by former faculty member, the late David Diamond, former faculty member Elliott Carter, Fauré, Stravinsky, Lili Boulanger, Lasser, and current doctoral candidate **Mathew Fuerst**.
In August, three of L&M faculty member **Behzad Ranjbaran's** (MM '88, DMA '92, *composition*) works received their premieres. The Philadelphia Orchestra, with Charles Dutoit conducting, performed *Saratoga* and his Violin Concerto with **Chantal Juillet** (Pre-College) as soloist. His Piano Quintet was premiered at the Saratoga Chamber Series at Saratoga Performing Arts Center, where he was the composer-in-residence this summer. Also his String Quartet was performed by the Fine Arts Quartet in the same series. International Sejong Soloists premiered Ranjbaran's *Awakening* for string orchestra at the Great Mountains Music Festival in South Korea. *Open Secret* for chorus and chamber orchestra was performed at the Ravinia Festival and Italy's Cantiere d'Arte di Montepulciano in July.
Graduate studies faculty member **Joel Sachs** performed with Continuum this summer in Tashkent, Uzbekistan, at the Ilkhom XX Festival. In June he spent 10 days in Iceland conducting the ensemble Caput in a portrait CD of the Icelandic composer Askell Masson. Sachs also took part in Mongolia's Roaring Hooves Festival in the South Gobi Desert, with

performances in Ulaan Bataar, the capital, framing the week.
Jazz faculty member **Loren Schoenberg** is a finalist for a 2005 Association for Recorded Sound Collections Award for excellence in historical recorded sound research for *The Complete Columbia Recordings of Woody Herman, 1945-1947* (Mosaic Records), in the best research in recorded jazz category.
Graduate studies faculty member **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) was the organist for a concert at the Church of St. Ignatius Loyola in September.
Jazz faculty member **Ben Wolfe** performed with his quartet at Small's in New York in August.
STUDENTS
The Red Bull Artsechro performed the premiere of *Concerto for Turntable* by DJ Radar and Raul Yañez on October 2 at Carnegie Hall. The ensemble included students **You-young Kim, Michael Caterisano, Ryan Murphy, Alexander White, Noah Geller, Nick Recuber, and Timothy LaCrosse**, as well as **Lauren Sileo** (DIP '05, *flute*) and **Nathan Botts** (MM '05, *trumpet*).
Pianist **Qing Jiang** was one of 10 artists awarded a Jack Kent Cooke Foundation scholarship for graduate study.
Voice student **Isabel Leonard** and **Elaine Alvarez** ('04, *voice*) were winners at the Marilyn Horne Competition and will make their Carnegie Hall debuts this year as a result. □

Late-Breaking News:
After we went to press with September's New Faculty listings, the Jazz Studies program gained an additional faculty member.

Jazz percussionist **Billy Drummond** joins the School's faculty this year, in addition to the earlier appointments of Vincent Gardner and Ted Rosenthal.
Drummond, a native of Newport News, Va., began playing the drums at 4 under the influence of his father, also a drummer. Arriving in New York in 1988, the younger Drummond joined the band Out of the Blue, and can be heard on their final CD for Blue Note records. He later joined forces with Horace Silver's sextet, and has toured and recorded with such jazz masters as Sonny Rollins, Pat Metheny, Joe Henderson, J.J. Johnson, Nat Adderly, Bobby Hutcherson, James Moody, Andrew Hill, Freddie Hubbard, and Steve Kuhn. Drummond has three albums as a leader to his credit: *Native Colours*, *The Gift*, and *Dubai* (which was voted No. 1 on *New York Times* jazz critic Peter Watrous's Top 10 list of 1996. □

FOCUS by Greta Berman ON ART

Science and Art Interwoven at Cooper-Hewitt Design Museum

HISTORICALLY we have tended too often to separate art and science. Perhaps there should not even be such a division. There can be no question that art and science come together more than they diverge. Both artists and scientists start from a blank slate, exploring similar undiscovered languages, in a search for the unknown and the fantastic.

The great Leonardo da Vinci considered himself first and foremost an inventor—only mentioning his skills in painting at the end of a long list. And America's earliest artists were also scientists. Examples include Samuel F. B. Morse, inventor of the Morse code; Robert Fulton, originator of the steamboat; and the multi-faceted Charles Willson Peale, who was a naturalist, museologist, and inventor, as well as a painter.

A great place to explore the intersection of art and science is the exhibition "Extreme Textiles: Designing for High Performance" at the Cooper-Hewitt National Design Museum. Beginning with familiar examples of human knitting, weaving, braiding, and embroidery, the show then proceeds to demonstrate the staggering variety of use to which textiles can be put, and culminates with the intricacy of nanotechnology and new, synthetic fibers. This show does not purport to emphasize esthetic beauty, but rather, the science and new technology of highly engineered textiles for various practical uses. In fact, the exhibit and accompanying catalogue are organized into such non-artistic sounding sections as "stronger, lighter, faster, smarter, safer."

Despite the lack of emphasis on beauty, the show is beautiful. The ingenious and visionary presentation of objects is marvelous in itself. For example, fiber seedbeds that prevent erosion while they support developing root systems (and which are normally hidden from sight) become abstract art when exhibited in illuminated displays in a hallway. A fabric racing sailboat incorporating a variety of materials, along with a sail made of a composite of carbon and aramid fibers laid in a pattern anticipating load paths and laminated between sheets of mylar, surprise us by their sleek beauty in the unlikely setting of the mansion's former greenhouse that now serves as exhibition space.

The disjunction between the early 20th-century Beaux Arts building that houses "Extreme Textiles" and the innovative, forward-looking exhibition within it is strange, but somehow exhilarating. But more on this later.

Following the sailboat, several displays show wing suits used by the "extreme flying" enthusiasts known as birdmen. These lightweight suits that look like skydiving gear with webbed "wings" of

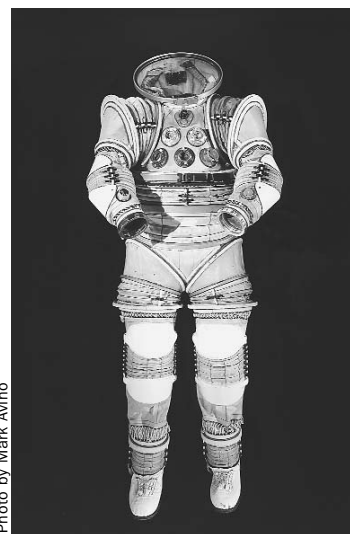


Photo by Mark Avino

Above left: EX1-A laminated fabric suit, prototype; manufactured by AiResearch Corporation; U.S.A., 1968; nylon, polyester, aluminum, plastic; courtesy of Smithsonian Institution, National Air and Space Museum. **Above right:** Cheetah™ Flex-Foot®, worn by Marlon Shirley, paralympic gold medalist; Ossur North America; designed by Van Phillips; engineered by Hilary Pouchak; textile manufactured by Newport Adhesives & Composites; U.S.A., 2000. **Right:** Ropes, manufactured by Edelrid; Germany, 2004; braided and woven; Kernmantel construction; courtesy of Edelrid.

fabric enable humans to realize long-cherished dreams of flying horizontally at great speeds and considerable distances. (In fact, in 2003 one man succeeded in flying across the English Channel wearing one of these suits.)

"Smart textiles" have also been used extensively in space programs. In the exhibition halls we see examples of spacesuits, the Mars Lander airbag, and the next generation "Tumbleweed Rover," which integrates monitoring/sensing devices into the Mars airbag system. The curators also show that, as early as 1902, the Wright Brothers used cotton muslin (also known as "Pride of the West," and used for women's slips) in their pioneering aircraft.

Showcased too are ropes for climbing and yachting, which appear

to be beautiful weavings of many colors, possessing superior strength.

These are followed in the exhibit by a racing automobile and other sporting equipment, such as bicycle wheels, racing skulls, surfboards, and even a prosthetic foot worn by paralympic gold medalist Marlon Shirley.

The sound of music on the second



Photo by Matt Flynn

floor took me by surprise. This came from a large installation by Squid Labs. Viewers are encouraged to pull strings that actually track and self-monitor exerted stress and strain loads. Each pull on the strings produces sounds. The intent is playful and educational.

Following this installation are cases filled with gloves. Some are intended for chefs, designed to avoid cuts from sharp knives; others were made for motorcycle racers and astronauts.

But perhaps most beautiful (and useful) are the medical exhibits. Bio-implantable devices used since the 1950s are placed next to woven and knitted grafts surgeons use to replace arteries in bypass surgery. There are also machine-embroidered implants used to connect nerves during shoul-

der surgery. Textiles can be made from fibers as tiny as 1/180,000 of the breadth of a human hair in a field known as nanotechnology.

Some of the implants look beautiful in the same way that snowflakes do. Throughout the exhibit, I kept being reminded of the extra-human beauty of spider's webs, of fractals, and of chaos theory. The variety here is breathtaking, and the innovations stunning.

Today, most would agree that art and science are inseparable; it is the artists who often intuitively come upon solutions only later fully explored and put into practice by scientists and technicians. Rich Gold of Xerox's Palo Alto Research Center (PARC) is singled out in the catalogue accompanying the exhibition, in a section titled "Artist as Muse." He began as an avant-garde composer, continued into game design and computers, and inspired many scientists. But he is by no means the only example.

If you've never been to the Cooper-Hewitt National Design Museum, now is a great time to go. Not only is the present exhibition amazing as well as enlightening, but the spectacular building and grounds are themselves worth a visit. The museum is housed in the Andrew Carnegie mansion, built from 1898 to 1902. Carnegie (the famous philanthropist of Carnegie Hall fame) had the elegant and spacious edifice built for his own family, in the style of a Georgian country house. Possessing gorgeous wood paneling and a graceful, grand stairway, the house was built here because of the relatively open space in which Carnegie could create a large private garden. This garden now provides an oasis where you can relax during or after your visit.

"Extreme Textiles" continues until October 30. The Cooper-Hewitt National Design Museum is located at 2 East 91 Street, at Fifth Avenue. Hours are Tuesday-Thursday from 10 a.m.-5 p.m., Friday from 10 a.m.-9 p.m., Saturday from 10 a.m.-6 p.m., and Sunday from noon-6 p.m. The museum is closed on Mondays. □



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

5 Juilliard Dance Students Have the 'Wight' Stuff

Continued From Page 20

every movement, they slipped into a new world—smiling when they were touched, gasping as we fell to the ground—and even offered feedback on the various dances they had seen. We were excited by the fact that everyone was invested in what they were saying, secure in his or her own interpretations. The children felt safe to express themselves in the space we had created for them. Caroline whispered to the rest of us, "So this is art." Dance had triumphed in a tiny but magnificent way.

As the two weeks came to a close, our final event was intended to underscore our accomplishments,

and give all those we had touched the opportunity to come together and celebrate the arts. We planned a day of free workshops in music, dance, and visual art, culminating in a final performance that included local dance and music groups. We wanted to put people in touch with local resources that would help them continue their artistic activities even after our departure. The day was particularly important for, if people came, it would prove that we had stirred up interest around the island. It was an amazing success; the workshops and performances were packed. By the end of the evening, we were all tired, but really sad to see it end. As we said our final goodbyes, we did

not give up encouraging people to stay active in the arts, and promised to try our best to see them again.

In the end, our trip to England had as much impact on us as it did on the people we taught. We learned new things about ourselves, both as artists and colleagues. The Isle of Wight reminded us what art can really do, and demonstrated that human beings, no matter where they are, are naturally creative, and anyone has the potential to create art. □

Dance students Antonio Brown, Laura Careless, Caroline Fermin, Kate Hirstein, and Joseph Watson collaborated on this article.

ALUMNI NEWS

DANCE

2000s

Katherine Cowie (BFA '05) joined Les Ballets Jazz de Montréal.

Luke Wiley (BFA '05) is apprenticing with Bill T. Jones/Arnie Zane Dance Company. In September he performed in *Agora* by choreographer Noémie Lafrance, staged in the historic McCarren Park Pool in Brooklyn.

Andrea Miller (BFA '04) has signed a contract to continue dancing with BatSheva Ensemble in Tel Aviv.

Rachel Tess (BFA '04), **Stephan Laks** (BFA '03), and **Clyde Archer** (BFA '01) are dancing with the Göteborg Opera in Sweden.

Randy Castillo ('03) was promoted from Compañía Nacional de Danza II in Madrid to the main company this fall.

Elizabeth Motley (BFA '03) choreographed *Psyche, a Favored Nations Production*, which was performed in July at the Ohio Theater in New York City.

Anne Zivolich (BFA '00) will be performing from October 11 to 16 at the Joyce Theater with O.D.C. San Francisco as part of a tour that will also take her to Washington; Reston, Va.; Black Rock, Md.; Jacksonville, Fla.; and to a residency at White Oak in Florida.

1990s

Ilana Goldman (BFA '99) performed as a guest artist with Alonzo King's Lines Ballet for its 2005 American tour, which included performances at Jacob's Pillow and the Dance Salad Festival in Houston. She is currently a principal dancer with the Oakland Ballet and will also be dancing with the Sacramento Ballet in 2006.

Takehiro Ueyama (DIP '95), artistic director of Take Dance Company, conducted a residency at the Tallahassee Ballet in Florida. **Christina Paolucci** (BFA '95) is artistic associate of the ballet company. Ueyama led master classes and created a new work, *Mizu*, with music by Rachmaninoff. The work was premiered by the company in September.

Melanie Rios Glazer (BFA '94) has become the artistic director of the Saint Joseph Ballet in Santa Ana, Calif.

1970s

Thunder of the Tides, a work created by **Kathy Harty Gray** (BS '71) for the Kathy Harty Gray Dance Theater in Alexandria Va., was premiered in April, and will be repeated in November. Using the entire company of 15 dancers, it was inspired by the resolve of tsunami survivors.

DRAMA

2000s

In October, **Jessica Collins** (Group 34) will appear Off-Broadway in the premiere of the Sarah Schulman play *Manic Flight Reaction*, directed by Trip Cullman, at Playwrights Horizons.

Noah Haidle's (Playwrights '04) play *Mr. Marmalade*, which was developed at Juilliard, will receive its New York premiere this fall and will feature **Michael Chernus** (Group 28). The Roundabout Theater's Off-Broadway production will be directed by Michael Greif.

Michael Urie (Group 32) is currently appearing in Carlo Gozzi's play *The King Stag*, a premiere production of a new adaptation by Shelley Berc and Andrei Belgrader at Seattle Rep Theater. Belgrader is director of Juilliard's Directing Program.

Denis Butkus (Group 31) appeared in Mark Schultz's play *Gift*, directed by **Daniel Talbott** (Group 31) at P.S. 122 in August as part of the New York International Fringe Festival.

This summer, **Sarah Grace Wilson**

(Group 31) played Desdemona in *Othello* at the California Shakespeare Theater, directed by Sean Daniels. Wilson will appear this fall with **Jeff Biehl** (Group 32) and **Chris McKinney** (Group 23) in Chekhov's *Three Sisters*, directed by Krystian Lupa, at the American Repertory Theater in Cambridge, Mass.

Stephen Anderson (Group 29) has written, produced, and stars in the comedy pilot *Bitter Sweet*, which was shown at the inaugural New York Television Festival, September 28 to October 3. The pilot also stars **Wes Ramsey** (Group 29), **Chris Grossett** (Group 26), and **Will Beinbrink** (Group 32).

Alexandra Cunningham (Playwrights '00), who is a writer and producer for the ABC series *Desperate Housewives*, was nominated for an Emmy Award for outstanding comedy series for her work on that program.

Glenn Howerton (Group 29), who appears on the FX television series *It's Always Sunny in Philadelphia*, which premiered last month, can also be seen opposite Diane Lane and John Cusack in the Warner Bros. film *Must Love Dogs*, directed by Gary David Goldberg.

Adam Rapp's (Playwrights '00) film *Winter Passing*, which he wrote and directed, premiered at the Toronto Film Festival before its mainstream release in New York, Los Angeles, and four other cities this month.

1990s

Steve Belber's (Playwrights '96) new play *Carol Mulroney* will premiere this month at the Huntington Theater Company in Boston, directed by Lisa Peterson and featuring **Reuben Jackson** (Group 26).

David Conrad (Group 25) can be seen in the New Line Cinema feature film *Wedding Crashers*, directed by David Dobkin and starring Owen Wilson and Vince Vaughn.

Kate Jennings Grant (Group 25) completed work on the independent film *Forgiven*, directed by Paul Fitzgerald, and Bart Freundlich's film *Trust the Man* opposite David Duchovny. Jennings Grant, who starred in the Fox pilot *Amy Coyne* and plays the recurring character Samantha in the new fall ABC series *Commander in Chief*, can also be seen next year in the Screen Gems/Sony feature remake of *When a Stranger Calls*, directed by Simon West.

Matt Keeslar (Group 24) can be seen in the independent film *In Memory of My Father*, written and directed by Christopher Jaymes. The film was screened in June at the CineVegas Film Festival.

Paul Whitthorne (Group 24) can be seen at the Actors' Playhouse in New York in *Joy*, a new play written by John Fisher and directed by Ben Rimalower.

Carrie Preston's (Group 23) film *29th and Gay* was screened at the Best of Newfest in Brooklyn this August. The cast includes **Mike Doyle** (Group 27) and **Nicole Marcks** (Group 23).

Michelle O'Neill (Group 22) appeared in June with Michael Learned and Edward Herrmann in *A Body of Water*, a new play by Lee Blessing and directed by Ethan McSweeney at the Guthrie Theater in Minneapolis.

Former Group 21 classmates **Elizabeth Marvel** and **Frederick Weller** appear this fall in Lincoln Center Theater's Broadway revival of Edward Albee's play *Seascape*, directed by Mark Lamos.

Tim Blake Nelson (Group 19) can be seen in the independent film *Max and Grace*, written and directed by Michael Parness, which premiered at the South by Southwest Film Festival last spring.

1980s

Marcia Cross (Group 13) was nominated for an Emmy Award as best actress

ALUMNI REFLECTIONS

EVER since Martha Clarke (B.F.A. '65, *dance*) burst onto the theatrical scene in 1984 with her dance-theater piece, *The Garden of Earthly Delights*, she has been challenging audiences with difficult themes (sex, oppression, genocide) and startling images that often draw from art and literature. Not surprising for someone who was named

after the legendary Martha Graham.

Clarke grew up outside of Baltimore. Her father was a lawyer, jazz musician, and songwriter, her mother an amateur pianist who adored Schubert and Beethoven. A founding member of Pilobolus Dance Theater and Crowsnest, Clarke has choreographed for numerous dance companies around the world, including Nederlands Dans Theater, Joffrey Ballet, American Ballet Theater, Rambert Dance Company, and Martha Graham Dance Company. In addition to *Garden*, her many original productions include *Vienna: Lusthaus*, *Miracolo d'amore*, *Endangered Species*, and *Vers la flamme*.

In opera, Clarke has directed *The Magic Flute* for the Glimmerglass Opera and the Canadian Opera Company; *Così fan tutte* for Glimmerglass; Tan Dun's *Marco Polo* for the Munich Biennale, the Hong-Kong Festival, and N.Y.C. Opera; and Gluck's *Orfeo and Euridice* for the English National Opera and N.Y.C. Opera. She recently directed *A Midsummer Night's Dream* for the American Repertory Theater and *Belle Epoque*, a new music-theater piece for Lincoln Center Theater, based on the life of Toulouse Lautrec, and is currently developing a new work for Lincoln Center Theater with Alfred Uhry on the Shakers, and adapting Pirandello stories for a music-theater



Martha Clarke and her horse, Mr. Grey.



Martha Clarke in Doris Humphrey's *Ritmo Jondo*, with music by Carlos Surinach, in February 1965.

piece at New York Theater Workshop.

The recipient of a MacArthur "genius award" and grants from the N.E.A. and Guggenheim Foundation, Clarke was the subject of *Martha Clarke, Light and Dark: A Dancer's Journey*, a 1981 PBS documentary. In 2003-04, she was a guest faculty member in Juilliard's Dance Division.

What was behind your choice to attend Juilliard?

I didn't know whether to go to a university or to Juilliard. I auditioned as a junior in high school and got in on early admission. I actually graduated from high school after my freshman year at Juilliard, because my high school credited me for the courses I completed in my first year at Juilliard. Do I regret not having gone to a university? No! The artistic vibe at Juilliard was thrilling.

What do you remember about your first days as a Juilliard student?

I loved the mixture of sounds coming from the rows of practice cubicles. It was thrilling to hear the cacophony of different instruments, composers, and singers as I walked through the hallways on my way to or from class. I knew a few music students, but the dance program was very intense. There was little time for a social life. I collaborated with fellow student composer Carmen Moore, with whom I am still friends.

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

Antony Tudor. He was brilliant, witty, fascinating, and perverse. I learned from him how to color and shade movement through subtext and dramatic intent. He taught me to understand the dynamic and shaping of a simple gesture or dance phrase ... his combinations were exceptionally musical as well. Although I have gone in a very different direction in my own work, I consider Tudor to be my strongest influence. His ballets are exquisitely lovely and musical, but also have a powerful psychological tension and dark underbelly.

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

I knew I wanted to dance but had no plan. I did not expect to be a choreographer or a director of theater and opera. No school experience can anticipate a lifetime ... My career continues to surprise me at every turn. □

in a comedy for her work in the ABC series *Desperate Housewives*.
In July, **Meg Gibson** (Group 11) appeared at the Westport (Conn.) Country Playhouse in J.M. Barrie's play *Dear Brutus*, directed by Gregory Boyd.

1970s

In July, **Keith David** (Group 8) appeared at A Contemporary Stage in Wilmington, Del., in *The Fourposter*; a new play written by Jan de Hartog and directed by Keith Powell.
Frances Conroy (Group 6) was nominated for an Emmy Award as best actress in a drama for her work in the HBO series *Six Feet Under*.
Diane Venora (Group 6) can be seen in *Self-Medicated*, an independent film written and directed by Monty Lapica and screened in June at the CineVegas Film Festival.

MUSIC

2000s

On October 5, at City Center, the following alums will be part of an ensemble to perform Dvorak's "New World" Symphony and a new work by Jim Papoulis titled *History's Doorstep*. **Seth Baer** (MM '05, *basoon*), **Entela Barci** (BM '02, MM '04, *violin*), **Scott Bartucca** (MM '05, *oboe*), **Claire Bryant** (MM '05, *cello*), **Corinne Camillo** (BM '03, MM '05, *basoon*), **Jane Choi** (BM '04, *violin*), **Christina Courtin** (BM '05, *violin*), **Clinton Dewing** (BM '02, MM '04, *violin*), **Nathalie Joachim** (BM '05, *flute*), **Evie Koh** (BM '03, *cello*), **Diane Leung** (BM '03, MM '05, *viola*), **Bin Love** (BM '03, MM '05, *tuba*), **Naho Nayuki** (DIP '96, BM '00, MM '02, *violin*), **Tricia Park** (BM '98, MM '00, *violin*), **Yoo-Sun Park** (BM '05, *violin*), **Claudia Schaer** (BM '02, MM '02, *violin*), **Caitlin Sullivan** (MM '05, *cello*), **Alexis Sykes** (BM '01, MM '03, *violin*), **Dawn Wohn** (BM '95,

MM '97, *violin*), **Shih-Hung Young** (BM '95, MM '97, *violin*), and **Stephen Zielinski** (MM '05, *clarinet*). Current students **Rebecca Albers**, **Rose Armbrust**, **Cyrus Beroukhim**, **Mike Caterisano**, **Jessica Chandler**, **Sarah Crocker**, **Gareth Flowers**, **Gillian Gallagher**, **Benjamin Greene**, **Ji-Hyun Kim**, **Zach Knight**, **Grace Kwon**, **Tim LaCrosse**, **Kristin Lee**, **Joseph Puglia**, **Rachel Simon**, **Mark Wallace**, **Marques Young**, and **Gareth Zehngut** are also slated to perform.
Ljova Zhurbin (BM '01, *viola*) is violist and arranger on the best-selling Sony Classical recording *Silk Road Journeys: Beyond the Horizon*. (The Silk Road Ensemble also features **Colin Jacobsen** [BM '99, *violin*].) Zhurbin composed two original musical excerpts for the NHK-Television documentary series *The Silk Road* and arranged several selections of folk music from India, Iran, Azerbaijan, and the Uighur region of China. He is an arranger on the new Kronos Quartet release *You've Stolen My Heart—Songs From R.D. Burman's Bollywood* on the Nonesuch label. He was also one of the six fellows in the Sundance Institute's Film Composer Lab this summer.
Kati Agocs (CRT '00, MM '02, DMA '05, *composition*) received a Fulbright grant to study music composition in Hungary.

1990s

Lera Auerbach (BM '96, *piano*; MM '99, *composition*) was awarded the 2005 Hindemith Prize. The award was presented at Germany's Schleswig-Holstein Musik Festival in August at Reinbek Castle.
Johannes Tonio Kreusch (MM '96, *guitar*) was featured on the cover of *Classical Guitar* magazine's August issue.
David Wallace's (ACT '95, DMA '99, *viola*) Doc Wallace Trio performed at the Levitt Pavilion in Westport, Conn., in August.
Taka Kigawa (MM '94, *piano*) gave a faculty recital at the Greenwich House Music School in New York in September.

Franco Pomponi ('93, *voice*) made his Paris debut as Pentheus in Hans Werner Henze's opera *The Bassarids* at the Théâtre du Châtelet.
1980s
Lisa Ponton Massey (MM '89, *viola*) will perform Mozart's Sinfonie Concertante in E-flat Major for Violin, Viola, and Orchestra with violinist Regino Madrid and "The President's Own" U.S. Marine Chamber Orchestra in February 2006 at the Rachel M. Schlessinger Concert Hall and Arts Center in Alexandria, Va.
Sang Mi Chung (BM '87, MM '87, *piano*) has released a new CD of music by Paderewski on Centaur Records.
In July, the Scandia String Quartet—Mayuki Fukuhara, Elizabeth Miller, **Frank Foerster** (MM '87, DMA '92, *viola*), and **Lawrence Zoernig** (MM '84, *cello*)—gave a free public concert at Fort Tryon Park in New York.
Rorianne Schrade's (BM '85, MM '85, *piano*) second recording for the Centaur label was released this summer. The CD includes transcriptions of works by Johann Strauss II. She also participated in a concert to celebrate Hungarian virtuoso Gyorgy Cziffra at Yamaha Artist Services in New York. Faculty member **David Dubal** (DIP '61, *piano*) hosted and Vanya Gerasimov, Mei-Ting Sun, **Koji Attwood** (MM '99, DMA '05, *piano*), and Matthew Cameron also performed.
Lisa Emenheiser (BM '80, MM '81, *piano*) recently performed Beethoven's "Emperor" Concerto with the Fairfax (Va.) Symphony Orchestra.
1970s
Cristine (Lim) Coyiuto (MM '77, *piano*) will be the soloist in Shostakovich's Second Piano Concerto with the Metro Manila Community Orchestra on November 19 at the Fine Arts Theater of

the International School Manila. She will perform the same work on January 26, 2006, at the Main Theater of the Cultural Center of the Philippines.
William Carr ('76, *piano*), who is a professor at Immaculata University in Pennsylvania, has been named a Steinway Artist.
Karen Faust Baer (BM '71, MM '72, *piano*) and Pre-College faculty member **Eleanor Nelson Mandell** (DIP '50, *piano*) presented their multimedia presentation of Stravinsky's *Petrouchka* and Rimsky-Korsakov's *Scheherezade* at the Joslyn Museum in Omaha, Neb., in August as part of a touring art exhibition from the Russian State Museum.

1960s

Diana Mittler (BS '62, MS '63, *piano*) celebrated her 26th season as pianist and director of the Con Brio Ensemble. The group, which includes faculty member **André Emelianoff** (BS '65, *cello*), **Anton Miller** (MM '89, *violin*), Alexander Meshibovsky, Paul Roczek, and Grace Cho, performed throughout New York City and in Connecticut. Mittler conducted the Lehman College and Community Chorus and Orchestra in a concert in May.

1950s

Alan Mandel (BS '57, MS '58, *piano*) was commissioned by the Library of Congress to write a piano composition, which he is to premiere on November 5. He was also commissioned to write a piano work by the Phillips Collection museum in Washington. That piece is to be premiered on March 5, 2006.
Henry Grimes ('54, *double bass*) gave master classes in New York in August and Darmstadt, Germany, in September, and continues to perform with his trio and as a soloist. □

Alsop Named MacArthur Fellow

MARIN ALSOP (B.M. '77, M.M. '78, violin) has been named a 2005 MacArthur Fellow. She was one of 25 recipients of the honor, often called the "genius award," each of whom received a phone call from the foundation last month informing them that they will be given \$500,000 in "no strings attached" support over the next five years. Among the other recipients (11 women and 14 men) are a pharmacist reducing preventable drug and drug delivery errors in the healthcare industry; a violinmaker producing new and world-class instruments; and a fisherman fusing the roles of applied scientist and lobsterman to respond to increasing threats to the fishery ecosystem.
"The call can be life-changing, coming as it does out of the blue and offering highly creative women and men the gift of time and the unfettered opportunity to explore, create, and contribute," said Jonathan F. Fanton, president of the MacArthur Foundation. MacArthur Fellows are selected for their creativity, originality, and potential. By providing resources with no stipulations or reporting requirements, the MacArthur Foundation offers the chance for fellows to accelerate their current activities or take their work in new directions.
The 48-year-old Alsop made headlines recently when the Balti-

more Symphony appointed her as music director, beginning in the 2007 season, making her the first woman to hold that post with a major American orchestra. In 2001



Marin Alsop

Alsop, a native New Yorker, assumed her current position as principal conductor of the Bournemouth Symphony Orchestra in England. She also has served as music director for the Eugene (Ore.) Symphony Orchestra and the Long Island Philharmonic (1989-95). In 1991, she was appointed music director of the Cabrillo Music Festival, and in 1993, music director of the Colorado Symphony.
To read a recent *Juilliard Journal* article about Marin Alsop go to www.juilliard.edu/update/journal/j_articles436.html. For a complete list of the 2005 fellows, visit the MacArthur Foundation's Web site at www.macfound.org/programs/fel/fel_overview.htm. □

2005-06 C.V. STARR DOCTORAL FORUMS

Juilliard students, faculty, and staff are invited to attend the 2004-05 Doctoral Forums. The schedule for the forums, which take place in Morse Hall from 5 to 6 p.m., is as follows:
Tuesday, Oct. 25: Bart van Oort, "What one doesn't understand, does not touch the heart" (Schubert, c. 1784): Eighteenth Century Phrasing and Articulation, Heavy and Light Execution."
Tuesday, Nov. 15: Eva Badura-Skoda, "The History of the Piano From Scarlatti to Chopin: A Documentation of Sounds."

Tuesday, Nov. 29: David Korevaar, "New Music' in Early 20th-Century Paris: The Legacy of Ricardo Viñes."
Tuesday, Jan. 31: Nancy Toff, "Georges Barrère and the Juilliard Woodwind Tradition."
Tuesday, March 28: Joseph W. Polisi, "American Muse: The Life, Music, and Times of William Schuman."
Tuesday, Feb. 28: Lionel Party, "Let's Take Bach's *Ciaccona* Out of the Graveyard and Put it Back on the Dance Floor."
Tuesday, April 11: Henri-Louis de la Grange, "Mahler in America."





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CALENDAR
OF EVENTS

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

Saturday, October 1

* GIBBONS *BLACK RUSSIAN*
Directed by Marion McClinton
Drama Theater, 2 & 8 PM
Limited free tickets required; available Sept. 15 at 5 PM in the Juilliard Box Office.

* ♦ FELD *SIR ISAAC’S APPLES*
Set to Steve Reich’s *Drumming*.
Juilliard Dance Ensemble
Juilliard Percussion Ensemble
Peter Jay Sharp Theater, 8 PM
Tickets \$20; available Aug. 31 at the Juilliard Box Office.
Half-price tickets for students and seniors available; TDF accepted.

Sunday, October 2

* ♦ FELD *SIR ISAAC’S APPLES*
Peter Jay Sharp Theater, 3 PM; see Oct. 1.

* GIBBONS *BLACK RUSSIAN*
Drama Theater, 7 PM; see Oct. 1.

Monday, October 3

JASMINE CHOI, FLUTE
Paul Hall, 8 PM

* GIBBONS *BLACK RUSSIAN*
Drama Theater, 8 PM; see Oct. 1.

Wednesday, October 5

JUILLIARD JAZZ ENSEMBLES
The Piano, with special guest Hank Jones
Paul Hall, 8 PM
Standby admission only.

Thursday, October 6

SONATENABEND
Paul Hall, 6 PM

* JUILLIARD SYMPHONY
James DePreist, Conductor
COLGRASS *Letter From Mozart*
MOZART Concerto for Flute and Harp in C Major, K. 299
PETERS *Butterfly Wings and Tropical Storms* (U.S. premiere)
DEBUSSY *La mer*
Peter Jay Sharp Theater, 8 PM
Standby admission only.

Friday, October 7

BAROQUE ENSEMBLE
Morse Hall, 8 PM

Monday, October 10

JUILLIARD JAZZ ORCHESTRA
Such Sweet Thunder: The Music of Duke Ellington
Peter Jay Sharp Theater, 8 PM
Standby admission only.

Tuesday, October 11

* JUILLIARD 100th-ANNIVERSARY CONCERT
Juilliard Orchestra
Dennis Russell Davies, Conductor
WEBERN Six Pieces for Orchestra, Op. 6
♦ RAUTAVAARA *Manhattan Trilogy*
SCHUBERT Symphony No. 9 in C Major, D944 (“The Great”)
Carnegie Hall, 8 PM
Tickets \$25, \$10; available Sept. 6 at the Carnegie Hall Box Office or CarnegieCharge (212) 247-7800.
Half-price tickets available for students and seniors.
See article on Page 1.

Thursday, October 13

LIEDERABEND
Paul Hall, 6 PM

Friday, October 14

CONCERTO COMPETITION FINALS
PISTON Viola Concerto
Paul Hall, 4:30 PM

Saturday, October 15

PRE-COLLEGE FACULTY RECITAL
Ann Ellsworth, French Horn
Paul Hall, 6 PM

JUILLIARD PIANISTS AT STEINWAY HALL
Performances by Carlos Avila, Di Wu, Michael Bukhman, Liza Stepanova, Darrett Zusko, Jacek Mysinski, Elizabeth Joy Roe and Greg Anderson.
109 W. 57th Street, 6 PM
Extremely limited seating.

BARBARA BUNTROCK, VIOLA
Paul Hall, 8:30 PM

Tuesday, October 18

CONCERTO COMPETITION FINALS
STRAVINSKY Violin Concerto
Paul Hall, 4:30 PM

Wednesday, October 19

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

* ♦ “TEN TIMES TEN”: WORLD PREMIERE PLAYS
By Juilliard alumni David Auburn, Tanya Barfield, Stephen Belber, Brooke Berman, Julia Cho, Noah Haidle, Steve Harper, Deborah Laufer, David Lindsay-Abaire, and Ellen Melaver.
Directed by Will Pomerantz
Third-year drama production.
Studio 301, 8 PM
Tickets not available to the public. Extremely limited standby admission only. Line forms one hour prior to the performance. See article on Page 1.

Thursday, October 20

JUILLIARD SONGBOOK
Morse Hall, 6 PM

SONATENABEND
Paul Hall, 6 PM

* ♦ “TEN TIMES TEN”: WORLD PREMIERE PLAYS
Studio 301, 8 PM; see Oct. 19.

* JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty Recital Series
MOZART String Quartet in G Major, K. 387
♦ VIÑAO String Quartet No. 2, (“The Loss and the Silence”)
BEETHOVEN String Quartet in C-sharp Minor, Op. 131
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 6 at the Juilliard Box Office.
See article on Page 4.

Friday, October 21

CONCERTO COMPETITION FINALS
BRITTEN Piano Concerto
Paul Hall, 4:30 PM

CHRISTOPHER DEVAGE, BARITONE
Paul Hall, 8 PM

* ♦ “TEN TIMES TEN”: WORLD PREMIERE PLAYS
Studio 301, 8 PM; see Oct. 19.

Saturday, October 22

* ♦ “TEN TIMES TEN”: WORLD PREMIERE PLAYS
Studio 301, 2 & 8 PM; see Oct. 19.

Sunday, October 23

* ♦ “TEN TIMES TEN”: WORLD PREMIERE PLAYS
Studio 301, 2 & 7 PM; see Oct. 19.

Monday, October 24

CHARLES RENEAU, BASS TROMBONE
Paul Hall, 6 PM

* A TRIBUTE TO PETER MENNIN
Bärli Nugent, Artistic Director
Carol Wincenc, Flute; Robert McDuffie, Violin; Jerome Lowenthal, Piano

Juilliard Choral Union
Judith Clurman, Director
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 10 at the Juilliard Box Office.
See article on Page 3.

Wednesday, October 26

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

Thursday, October 27

CONCERTO COMPETITION FINALS
BRAHMS Piano Concerto in B-flat Major, Op. 83
Paul Hall, 4:30 PM

Friday, October 28

BENJAMIN SOSLAND, TENOR
Paul Hall, 6 PM



Photo by Paul Kolnik

Dennis Russell Davies leads the orchestra for Juilliard’s 100th-Anniversary Concert at Carnegie Hall on October 11.

JUILLIARD PIANISTS AT STEINWAY HALL
Performances by Heinrich Alpers, Gabriella Martinez, John-Quentin Kim, Chen-Xin Xu, Ran Dank, Julio Elizalde, Vasileios Varvaresos
109 W. 57th Street, 6 PM
Extremely limited seating.

CHAMBER MUSIC SOCIETY TRIBUTE TO THE JUILLIARD SCHOOL
Members of the Chamber Music Society of Lincoln Center:
Ani Kavafian, Ida Kavafian, Nadja Salerno-Sonnenberg, Violins; Paul Neubauer, Viola; Fred Sherry, Cello; Anne-Marie McDermott, Piano
All-Shostakovich program
Alice Tully Hall, 8 PM
Tickets \$49, \$39.50, \$28; available at the Alice Tully Hall Box Office or (212) 875-5788.

Saturday, October 29

POH JOO TAN, CELLO
Paul Hall, 8:30 PM

Monday, October 31

COMPOSITION CONCERT
Paul Hall, 8 PM

Thursday, November 3

VIOLA STUDIO RECITAL
Morse Hall, 8 PM

Friday, November 4

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 21 at the Juilliard Box Office.

HAYLEY NEHER, VIOLA
Paul Hall, 8 PM

Saturday, November 5

PRE-COLLEGE FACULTY RECITAL
Oxana Yablonskaya, Piano
Paul Hall, 6 PM

Monday, November 7

* JUILLIARD SYMPHONY
Guillermo Figueroa, Conductor
BEETHOVEN Symphony No. 1 in C Major
PISTON Viola Concerto
RACHMANINOFF *Symphonic Dances*
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 24 at the Juilliard Box Office.

JUILLIARD JAZZ ENSEMBLES
Jazz Emergent, Part 1
Paul Hall, 8 PM
Free tickets required; available Oct. 24 at the Juilliard Box Office.

Tuesday, November 8

MORSE HALL FACULTY RECITAL
Charles Neidich, Clarinet
Morse Hall, 6 PM

Wednesday, November 9

HSIANG JOHN TU, PIANO
Paul Hall, 6 PM

Thursday, November 10

SONATENABEND
Paul Hall, 6 PM

JENNIE JUNG, COLLABORATIVE PIANO
Paul Hall, 8 PM

Friday, November 11

JUILLIARD JAZZ QUINTET
Victor L. Goines, Saxophone and Clarinet; Wycliffe Gordon, Trombone; Ben Wolfe, Bass; Carl Allen, Drums
Daniel Saidenberg Faculty Recital Series
Paul Hall, 8 PM
Free tickets required; available Oct. 28 at the Juilliard Box Office.
Limited ticket availability.

Saturday, November 12

PALA GARCIA, VIOLIN
Morse Hall, 8:30 PM

AKANE MATSUMURA, PIANO
Paul hall, 8:30 PM

Monday, November 14

THE JAZZ INFLUENCE:
A PANEL DISCUSSION
Morse Hall, 5 PM

* JUILLIARD ORCHESTRA
James Conlon, Conductor
STRAVINSKY *Scherzo fantastique*, Op. 3
BRITTEN Piano Concerto
STRAVINSKY Violin Concerto in D Major
BRITTEN *Four Sea Interludes*
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 31 at the Juilliard Box Office.
Limited ticket availability.

Tuesday, November 15

ABQ SEMINAR RECITAL
Paul Hall, 8 PM

Wednesday, November 16

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

* BRITTEN *A MIDSUMMER NIGHT’S DREAM*
David Atherton, Conductor
Eve Shapiro, Director
Singers from the Juilliard Opera Center
Juilliard Theater Orchestra
Peter Jay Sharp Theater, 8 PM
Tickets \$20; available Oct. 12 at the Juilliard Box Office.
Half-price tickets available for students and seniors; TDF accepted.

Thursday, November 17

JOEL KROSINICK/GILBERT KALISH RECITAL
BEETHOVEN Music for cello and piano
Paul Hall, 8 PM
Free tickets required; available Nov. 3 at the Juilliard Box Office.
Limited ticket availability.

* SHAKESPEARE *A MIDSUMMER NIGHT’S DREAM*
Directed by Joe Dowling
Drama Theater, 8 PM
Limited free tickets required; available beginning Nov. 3 at 5 PM at the Juilliard Box Office.

Friday, November 18

SOJIN KIM, VIOLIN
Paul Hall, 6 PM

* SHAKESPEARE *A MIDSUMMER NIGHT’S DREAM*
Drama Theater, 8 PM; see Nov. 17.

* BRITTEN *A MIDSUMMER NIGHT’S DREAM*
Peter Jay Sharp Theater, 8 PM; see Nov. 16.

GLEND A GOODMAN, VIOLA
Paul Hall, 8 PM

Saturday, November 19

* SHAKESPEARE *A MIDSUMMER NIGHT’S DREAM*
Drama Theater, 2 & 8 PM; see Nov. 17.

JAY GUPTA, VIOLA
Paul Hall, 8:30 PM

Sunday, November 20

* BRITTEN *A MIDSUMMER NIGHT’S DREAM*
Peter Jay Sharp Theater, 2 PM; see Nov. 16.

* SHAKESPEARE *A MIDSUMMER NIGHT’S DREAM*
Drama Theater, 7 PM; see Nov. 17.

Monday, November 21

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 7 at the Juilliard Box Office.

CHRISTINA WHEELER, VIOLIN
Paul Hall, 8 PM

* SHAKESPEARE *A MIDSUMMER NIGHT’S DREAM*
Drama Theater, 8 PM; se Nov. 17.

Tuesday, November 22

* NEW JUILLIARD ENSEMBLE
Joel Sachs, Director and Conductor
BALEY Symphony No. 2 “Red Earth”
FERNANDEZ *Peregrine*
DEL AGUILA *Conga Line in Hell*
ADAM SCHOENBERG *Chiaroscuro* (premiere)
SOLA *In Corporeal*
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 7 at the Juilliard Box Office.

JUSTIN BAHRAMI, FLUTE
Paul Hall, 8 PM

Wednesday, November 23

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

Monday, November 28

COMPOSITION CONCERT
Paul Hall, 8 PM

Tuesday, November 29

* SARAH WOLFSON, SOPRANO
Lydia Brown, Piano
Alice Tully Vocal Arts Debut Recital
TURINA *Poema en forma de canciones*
MUSSORGSKY *The Nursery*
WOLF Selections from *Italianisches Liederbuch*
BERIO Folk Songs
BOLCOM Selections from *Cabaret Songs*
Alice Tully Hall, 8 PM
Tickets \$20, \$15; available Oct. 25 at the Alice Tully Hall Box Office or CenterCharge, (212) 721-6500.
Half-price tickets available for students and seniors; TDF accepted.

STEPHEN BEUS, PIANO
Paul Hall, 8 PM

Wednesday, November 30

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

MEI-TING SUN, PIANO
Morse Hall, 4 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

* BRASS BASH
Daniel Saidenberg Faculty Recital Series
PIERSON *Music for a Solemn Occasion*
BRUCKNER Motets
R. STRAUSS *Fanfare Stadt Wien*
HENZE *Ragtimes* and *Habaneras*
Symphony
RUO *The Three Tenses*
Peter Jay Sharp Theater, 8 PM
Free tickets required; available Nov. 16 at the Juilliard Box Office.

AMIR ELDAN, CELLO
Paul Hall, 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.