

The Juilliard Journal

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September 2005

For Eliot Feld, It's All a Matter of Gravity 1st Centennial Commission Features 60 Dancers on a Giant Ramp

By JANE RUBINSKY

A dancer's relationship to gravity is a complicated matter. The great Vaslav Nijinsky seemed to defy it: Asked once to explain how he achieved his astonishing leaps, Nijinsky said he simply went up in the air and paused there for a bit before coming down. Martha Graham and Doris Humphrey were among those who celebrated the pull of gravity—Graham for the connection of the dancer to the earth, Humphrey for the arc of “fall and recovery” created by the dancer moving off-balance.

Evading conventional gravitational expectations while traversing new choreographic territory continues to fascinate—a quick search on the Internet reveals more than one dance company performing airborne, with the assistance of ropes and harnesses. But what if, without even leaving the floor, it could become a force in the choreographer's exploration of suspended movement? That premise is behind Eliot Feld's ballet *Sir Isaac's Apples*, which will receive its premiere this month by the Juilliard Dance Ensemble and launch a yearlong series of special commissions for Juilliard's centennial. Set to music by Juilliard alumnus Steve Reich ('61, *composition*)—the composer's seminal 1971 work *Drumming*, to be performed live by the Juilliard Percussion Ensemble—*Sir Isaac's Apples* will involve more than 60 Juilliard dance students from the senior, junior, and sophomore classes, performing on a giant ramp that fills the Juilliard Theater stage, sloping down from a height of 16 feet in back to the

front, and stretching across the stage's entire width.

Both Reich and ramps have fascinated Feld since the mid-'80s, when his ballets *Aurora I* and *II*, set to Reich's *Music for 18 Musicians*, premiered at the



Photo by Bruce Weber

Eliot Feld, whose new work, *Sir Isaac's Apples*, launches a year-long series of centennial commissions.

Joyce Theater. Those earlier works had dancers alternately working against and giving into gravity, running and leaping diagonally up and down the

ramps and sometimes unfolding their prone bodies into patterns that slid down the ramp's surface. The 63-year-old Feld (who received an honorary doctorate from Juilliard in 1991) had long hankered to create a ramp ballet of epic scale, but the needs of such a work are “prodigious,” he points out. “The ramp is close to 3,000 square feet of hypotenuse, and so the only place rehearsals could take place is on the stage,” he said in a recent interview at his Ballet Tech headquarters. Of course, few venues can offer the luxury of commandeering an opera-house stage for close to three months (from construction of the monumental ramp, through evolution and rehearsals of the work, to performances), along with a resident company of 60 highly capable dancers. But when Feld approached the Dance Division's director, Lawrence Rhodes (who had performed with Feld's company for several years in the '70s), the opportunity to meet these unique challenges in the process of creating a stunning work to honor Juilliard's centennial made perfect sense.

Feld has never been one to take the easy road. As a boy growing up in Brooklyn in the late '50s, he was on “at least a partial scholarship” at the School of American Ballet (“only because there were no boys,” he insists) and was cast as the little prince in Balanchine's new production of *The Nutcracker*. But after two years at S.A.B., says Feld, “I thought—as Peggy Lee has intoned—‘Is that all there is?’” At New York's High School of Performing Arts, he “kept flip-flopping” between

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100 Years of History on 4 Walls

HOW do you convey Juilliard's rich, 100-year history on four walls? Jane Gottlieb, vice president for library and information resources at Juilliard, Jeni Dahmus, the School's archivist, and Barbara Cohen-Straytner, the Judy R. and Alfred A. Rosenberg curator of exhibitions at the New York Public Library for the

Performing Arts, faced just such a challenge in putting together a multimedia exhibit, “The Juilliard School, 1905-2005: Celebrating 100 Years,” in honor of the School's centennial.

The exhibit, which opens on September 16 at the Public Library's Lincoln Center branch, draws upon the many unique treasures in the collections of the two neighboring institutions. It also demonstrates the close relationship between Juilliard and the New York Public Library.

Formally established in 1990 with a grant that brought Juilliard its first full-time archivist, the School's Archives houses many invaluable materials: the administrative papers of all presidents, from founder Frank Damrosch to current president Joseph W. Polisi; biographical files on former students, faculty, and administrators; production files; scrapbooks; and thousands of photos. A representative sampling of these items was selected for the show by Ms. Gottlieb and Ms. Dahmus, who regularly handle hundreds of inquiries from Juilliard offices and from scholars and researchers around the globe. (Recent biographies of alumni Henry Cowell, Miles Davis, Richard Rodgers, and Kay Swift, as well as the American

Continued on Page 18



Photo by Samuel H. Gottscho

A picture of Risë Stevens as Dryad in the New York premiere of Richard Strauss's *Ariadne auf Naxos*, presented by Juilliard in December 1934, is among the dozens of photos, videos, and other works on display in an exhibit at the New York Public Library.

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© Nan Melville

The 2005-06 season sparkles with 47 dance, drama, and music premieres, special events, and other memorable performances.

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The Juilliard
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LETTERS TO THE EDITOR

ECUMENICAL MUSIC

I was very moved by William Harvey's Voice Box in the May issue, "Should Only Christians Play for Christians?," which included part of his letter to the church that ultimately cancelled his performance. I consider it excellent, not only for this sad occasion, but as a model for interfaith work.

I graduated from Juilliard in dance in 1960, and have been teaching courses in sacred dance at the Graduate Theological Union in Berkeley since 1989. I also direct a small dance company, Omega West Dance Company, and one of our projects has been "Beyond Words: An Interfaith Ritual for Peace." It incorporates movements and chant forms from the traditions of Judaism, Christianity, Islam, Buddhism, and Hinduism, woven together in the languages of dance and music. We call the dance "Beyond Words" in order to "open those places not in people's minds but the intangible regions of their hearts and imaginations ... That

beauty can be perceived is a cause for wonder—experiencing it, people let go of divisiveness, opening unexpected dimensions of the heart."

I applaud William Harvey's deep caring and optimism.

CARLA DeSOLA (DIP. '60, *dance*)
Berkeley, Calif.

WHAT a wonderful letter Mr. Harvey wrote! Among my own experiences, some were positive, while others were similar to his. In 1944, my rabbi asked me to provide some music for an ecumenical Thanksgiving service. I enlisted several of my Juilliard classmates to perform in a choir, for which I arranged a Thanksgiving Protestant hymn along with other songs. I conducted the program, which was well received. After graduating from both Juilliard and Columbia (and completing my Jewish music studies at the Jewish Theological Seminary), I went out into the real world. One of my jobs was music director in a temple, conducting a professional choir. Never once was I

questioned as to the religion of the respective choir members. As the years progressed and I served in other congregations, I was directed to have only Jews in the group—but in hiring members, I never once asked them about their religious persuasion. Though I was frequently challenged about the religious makeup of the choir, in every case the cantor and I managed to change the subject. Most of the service was sung in Hebrew, and I always translated the text during rehearsal. Many times I could see tears in the eyes of my choir members when the cantor happened to sing beautifully, or our performance was exceptional. They were moved regardless what religion they followed.

I retired from all of this more than 15 years ago, but over the years I've gone from being a believer to a doubter. I've come to the realization that more wars have been fought and countless innocent lives lost in the name of religion. Religious fanatics are determined to maim and slaughter, just to force you to think that their way is right and is the only way. Our president only makes the situation worse with his actions. It is our responsibility as artists and as citizens of the world to continue our efforts to restore civility to the present situation caused by these zealots.

Mr. Harvey, I congratulate and thank you for your good work. Please do not become discouraged. I hope that, in your lifetime, you might see some sanity and progress in this cruel world.

MILTON FINK (B.S. '48, *double bass*)
Lenox, Mass.

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

VOICE

by Joanna Frankel

BOX

The Gift of Patience

I came to New York wide-eyed, as most do. My growth into myself did not know that it had a future then, as I stood transfixed—by noise, lights, and hot subways. Even though I had been taught since childhood that my goals are direct and humbling reflections of my everyday banalities, I still inaudibly thought that I could seize a revelation, decide on a path, and execute excellence in a very small collection of hours. I think it took me four years to realize otherwise. The problem that emerged was that I had no idea of my own definition of excellence. The idea sounded nice on the outside, but proved illusive in reality, like the rainbow of reflected light from a crystal that a little girl grasps at but never can hold in her hand.

Whenever I saw my name on the roster for an orchestra concert, I went to every rehearsal and sat, listened, watched. Now I know that I felt too passive, uncomfortably passive, as if I had no control

over any of the activities that were swirling around me, let alone my somewhat disgruntled fingers. I looked around and tried to absorb what everyone else was doing, thinking, feeling, but it seemed a lost cause. I could not tell what I was supposed to feel. And today, I might seem like I can hold my own in a violin section. I might seem like I am reasonably familiar with many symphonic challenges, like I would be able to pass back, through a tangle of violinists, new bowings or fingerings. But after four years at Juilliard I still cannot do everything perfectly in an orchestra rehearsal.

I remember 9 a.m. classes, my eyelids heavy, my legs propped on somebody who really couldn't stay awake and spent the lecture on the floor of Paul Hall. The microphone was dull and I struggled to make out the dense information that was being thrown at me from a stage lined with shiny organ pipes. I always knew that notes, any notes, meant less of a headache later, so I wrote everything down and moved on with my day. And I remember tedious hours in the listening lab, my back starting to pulse and my neck starting to strain. All of this, but I could not tell you that I got A's on every test, nor could I recite for you without mistake the opening melodies of *Wozzeck*.

It was something smaller. I felt it creep over me, slowing me down, easing my nerves. I started to see things, little things, like an endurance of people, when they came back, day after day, to school, to practice rooms, just because they wanted to feel

better, be better. I saw relationships build because of respect rather than envy. I cannot remember composers' birth and death dates, the form of *Ave Verum Corpus*, or all of the variations of organum. But I have something else. I now allow myself time to learn. I remember that confidence is not always loud. I am no longer surprised when I feel tired, frustrated, disillusioned. In four years at Juilliard, I have been given a gift. I have been given patience. If you asked me, I could find for you all of the answers to any scholastic question. I could study a score and play very well in an orchestra. I could grow to understand and learn from those in a piano trio. I have now the ability to enjoy a fast pace and a slow one, an exciting time and a painful one, a compliment and a criticism. And although, tangibly, I might look the same as I did when I got here, I have graduated with a new strength. I have discovered a way to take the time to determine what I think is excellence. □

Joanna Frankel, who earned a B.M. in violin from Juilliard this past May, is pursuing her master's degree at the School.

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.

Everyone’s Centennial

By **JOSEPH W. POLISI**

“**W**HAT does the Juilliard centennial have to do with me?”

Some students may be asking themselves that question. I’d like to try to answer it for them.

It’s doubtful that the students who walked through the doors of the brand-new Institute of Musical Art on October 11, 1905, were thinking about becoming a part of history. On that autumn day 100 years ago—the open-



Photo by Christian Steiner
President Joseph W. Polisi

ing day of classes at Juilliard’s predecessor institution—they, like yourselves, were budding young artists with one basic goal in mind: perfecting their art. They were probably concerned with the things that most young conservatory students think about: their next lesson, their grades, performing well in the next concert or recital, and, more fundamentally, what their futures held in store.

But a century later, with hindsight as our vantage point, we know that those students—and every student who has since walked these halls, sat in these classrooms, spent hour upon

hour in our practice rooms and rehearsal studios, and performed on our illustrious stages—have been part of a continuum of history. Every musician, actor, or dancer who has chosen to nurture his or her talents here has helped shaped the history of the performing arts in the United States and around the world.

In my 21 years serving as president of this remarkable institution I have witnessed each successive class of young performers—guided by the artistry of Juilliard’s peerless faculty—go out into the world to share their passion for the arts with their audiences. In so doing, they have become links in an unbreakable chain of talented and dedicated students and alumni who stretch from 1905 to the present and beyond.

So what does all of this have to do with you? The short answer: Everything. Because you are the newest links in this chain, and as such, you are bound to those who came before you and those who will come after you. The 2005-06 centennial season is a time not only to celebrate Juilliard’s past, but the present and the future.

I invite you to celebrate the School’s centennial with us proudly, and partake in all that Juilliard has to offer during this milestone year. One hundred years from now, when those who follow us look back, they will no doubt experience the same sense of awe that we have for the many artists who have paved the way for us to be here today. It is a great privilege for us all to share this moment in time, and to be able to say: Happy 100th birthday, Juilliard! □

Joseph W. Polisi is the sixth president of The Juilliard School.

A NOTE FROM THE EDITOR

ASTUTE readers will notice some changes in *The Juilliard Journal* this year, and might wonder where some of their favorite regular features have gone. The School’s 2005-06 centennial season called for some special observance within our already crowded pages, and without abandoning all our usual monthly columns, we realized that “tweaking” a few of them afforded the opportunity to celebrate this momentous year.

The Juilliard Archives—from which we unearth the monthly historical tidbits that have filled the “Time Capsule” for the past 10 years—also houses a collection of the varied internal periodicals that Juilliard has produced from 1914 onward. We thought that reprinting a sampling from them—drawn from a different publication each month, ranging from *The Baton* of the 1920s and early ’30s to *The Juilliard Review* of the ’50s and early ’60s to the newspaper we now know as *The Journal*—would provide a unique snapshot of the School’s culture and atmosphere at various points in its history. So this season we offer Past Times, the first of which can be found on Page 13. The regular Time Capsule will return next fall.

Our popular Juilliard Portraits series, offering personal glimpses into the lives of staff and faculty members,

takes a centennial turn this year as we highlight those who have been at Juilliard since “way back when” and ask them to comment on the changes they’ve seen here over the years, and how their own perspectives have shifted as a result. Kicking off this season’s series are portraits of Liberal Arts faculty member Jo Sarzotti and Recording Department director Robert Taibbi—they can be found on Page 28.

Alumni Spotlights (in its traditional format) is on hiatus this year. In its place is Alumni Reflections, a column in which alumni from various decades share memories of formative experiences from their Juilliard days, and reflect upon what aspects of their Juilliard education have shaped their lives and careers. (The first one, on Page 34, features violinist Ani Kavafian.) The alumni who will be featured throughout the year are among those who responded to a questionnaire sent last spring; we thank them for their replies.

Finally, in honor of the centennial, we have commissioned a series of articles examining the significance of Juilliard’s contributions to various aspects of the arts over the years. Look for the special “J” logo that highlights these and other articles with a centennial focus, as we mark the beginning of The Juilliard School’s second century. □

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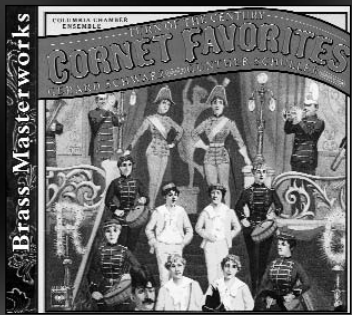
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Tours, Commissions, and Special Events Add Zest to 2005-06 Season

JUILLIARD is celebrating its centennial year by doing what it does best: producing more than 700 performances of music, dance, and drama, featuring numerous commissions as well as important works of the canon. Among them are a work by choreographer Eliot Feld that will feature some 60 Juilliard dancers on a giant ramp, a play by playwright Craig Lucas (with music by composer Michael Torke) premiered by fourth-year drama students, and an opera by alumnus Lowell Liebermann based on the 1933 novel *Miss Lonelyhearts* by Nathanael West.

The season opens with the annual concert of the Gina Bachauer International Piano Competition winners on September 14 in Paul Hall. Edward Robie and Xiang Zou are this year's victors, and the performance will be broadcast on WQXR radio with host (and faculty member) Robert Sherman (see Page 8). Also this month, the Juilliard Jazz Orchestra gives three concerts (September 22-24) of Kansas City-style jazz at Jazz at Lincoln Center's Allen Room (see Page 10). The New Juilliard Ensemble makes its first appearance on September 24 in the Juilliard Theater, conducted by Joel Sachs (see Page 9). The dance activities get off to an exciting start this month with *Sir Isaac's Apples*, a commissioned work by Eliot Feld (see cover story).

Special Centennial Events

To mark Juilliard's centennial year, the New York Public Library for the Performing Arts hosts a special multimedia exhibit called "The Juilliard School, 1905-2005: Celebrating 100 Years," which opens on September 16 (see Page 1). These materials from Juilliard's Archives and the collections of the New York Public Library for the Performing Arts will be on view until January 14, 2006. The School will host a symposium, "American Society and the Arts," on September 22 in the Juilliard Theater. Participants will include historian David McCullough, Supreme Court Justice Antonin Scalia, composer and lyricist Stephen Sondheim, and alumna and soprano Renée Fleming (see Page 6). PBS's *Live From Lincoln Center* will broadcast a gala concert on April 3 that features performances by Emanuel Ax, Ms. Fleming, Itzhak Perlman, the Juilliard String Quartet, and others.

For the first time, ensembles from all three of the School's divisions will be touring across the country. The Juilliard Orchestra will perform in Washington, D.C. (December 13); Chicago (March 5); Dallas (March 7); Irvine, Calif. (March 9); Los Angeles (March 11); and San Diego (March 12). The Jazz Orchestra will tour to Appleton, Wisc. (March 2), Escondido, Calif. (March 5), and Aiken, S.C. (March 10-11). Fourth-year actors will perform in Los Angeles (March 2-4, 7-8) and Chicago (March

15-17, 20-22). The Juilliard Dance Ensemble will tour to Chicago (March 17-19) and Los Angeles (March 23-26).

Orchestra and Symphony

On October 11, the 100th anniversary of classes held at the School, the Juilliard



Composer Lowell Liebermann's opera *Miss Lonelyhearts* will be given its world premiere by the Juilliard Opera Center in April.



Choreographers Jessica Lang (second from left), Adam Hougland, and Alan Hines have been commissioned to create new works for the Dance Division.

Orchestra will give a concert at Carnegie Hall featuring a commissioned work, titled *Manhattan Trilogy*, by alumnus Einojuhani Rautavaara, conducted by alumnus Dennis Russell Davies.

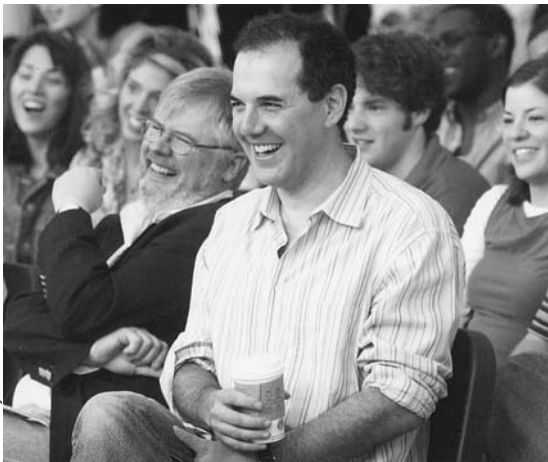
Alumnus James Conlon leads the Juilliard Orchestra, Juilliard Choral Union, and Brooklyn Youth Chorus in a performance of Mahler's Third Symphony at Carnegie Hall on December 11. The orchestra will play additional concerts with Maestro Conlon (November 14, Alice Tully Hall), alumnus Leonard Slatkin (January 23, Avery Fisher Hall), faculty member James DePreist (March 1, Avery Fisher Hall), and alumnus Gerard Schwarz (April 10, Alice Tully Hall). The orchestra's commencement concert, on May 25 in Alice Tully Hall, will be conducted by Maestro DePreist and will include works by Mozart, Lutoslawski, and alumnus and staff member Steven Bryant.

The Juilliard Symphony begins its season with a concert led by Mr. DePreist (October 6, Juilliard Theater). The symphony will also perform with alumnus Guillermo Figueroa (November 7, Alice Tully Hall), Otto-Werner Mueller (December 5, Alice Tully

Hall), Mr. Conlon (February 15, Avery Fisher Hall), Riccardo Frizza (February 27, Alice Tully Hall), and Hugh Wolff (April 5, Avery Fisher Hall).

Drama

The fourth-year actors will give the premiere of a new play, tentatively titled *The Listener*, in the Drama Theater (January 12-16). The work is written by Craig Lucas, with music by Michael Torke, and will be directed by Bartlett Sher. Another highlight is Shakespeare's *A Midsummer Night's Dream*, directed by Joe Dowling, which is presented at the same time as the Juilliard Opera Center's production of Benjamin Britten's opera of the same name. The performances of the play are November 17-21 in the Drama Theater. The fourth-year students will open the drama sea-



David Auburn (pictured here with faculty member Christopher Durang) is one of 10 alumni playwrights to be featured in an evening of short plays in October.



James Conlon will lead the Juilliard Orchestra at Carnegie Hall and the Kennedy Center in December.

son with Thomas Gibbons's *Black Russian* (September 29-October 3; see Page 11) and will present Christopher Marlowe's *Edward II* (February 18-23) as their final production.

The third-year actors will perform "10 x 10," an evening of 10 short plays by 10 alumni writers of the Lila Acheson Wallace American Playwrights Program, on October 19-23 in Studio 301. The playwrights are David Auburn, Tanya Barfield, Stephen Belber, Brooke Berman, Julia Cho, Noah Haidle, Steve Harper, Deborah Laufer, David Lindsay-Abaire, and Ellen Melaver.

Dance

Juilliard's senior, junior, and sophomore dancers (about 60 students) will be involved in the premiere performances of Eliot Feld's *Sir Isaac's Apples* at the Juilliard Theater this month, accompanied by a live performance of alumnus Steve Reich's *Drumming* by the Juilliard Percussion Ensemble. The annual Composers and Choreographers concert has moved to the Juilliard

Theater for three performances, two of which have been expanded. The first showing on December 14 is part of the hourlong Wednesdays at One series, while the remaining two (December 16 and 17) also include the fall semester's best work from student choreographers. In February, the Juilliard Dance Ensemble will perform New Dances/New Music, a program of three world-premiere commissions by choreographers Adam Hougland (in a collaboration with Peter Martins) and Jessica Lang, both alums, as well as Alan Hines, with new music, respectively, by faculty member Christopher Rouse, Pete M. Wyer, and Jerome Begin (February 22-26, Juilliard Theater). The Senior Dance Production will be presented in the Clark Theater on April 27-30; Choreographic Honors is May 19-20 in the Juilliard Theater; and the Senior Dance Showcase is May 22 in the Juilliard Theater.

Opera, Vocal Arts, and the Choral Union

The Juilliard Opera Center will present Benjamin Britten's *A Midsummer Night's Dream* on November 16, 18, and 20 in the Juilliard Theater, concurrently with the Drama Division's production of Shakespeare's play. Faculty member Eve Shapiro will direct and David Atherton will conduct. The J.O.C.'s second production of the year will be

the premiere of *Miss Lonelyhearts*, with music by Lowell Liebermann and libretto by J.D. McClatchy. The performances, on April 26, 28, and 30 in the Juilliard Theater, are directed by Ken Cazan and conducted by alumnus Andreas Delfs.

On November 29, soprano and alumna Sarah Wolfson and pianist (and doctoral candi-

date) Lydia Brown will give the Alice Tully Vocal Arts Debut Recital, featuring works by Turina, Wolf, Berio, and Bolcom. Faculty member Stephen Blier, who is also artistic director of the New York Festival of Song, collaborates with student singers in a special evening of songs by Juilliard alumni on January 17 in the Juilliard Theater.

The Juilliard Choral Union, directed by alumna and faculty member Judith Clurman, will present "Cinema Serenades" on April 6 in Alice Tully Hall. This concert features new works by composers known for their film scores: alumnus Marvin Hamlisch, alumna Laura Karpman, Marc Shaiman, Howard Shore, and alumnus John Williams, along with Orff's *Carmina Burana*.

Jazz

The Juilliard Jazz Orchestra gives the premiere of *Juilliard 100*, a commission written by Benny Golson, on February 9 in Alice Tully Hall. The Jazz Orchestra presents the music of Duke Ellington

Continued on Page 30


Panel Discussion To Examine Arts’ Role in Society

By AARON WUNSCH

IN addition to generating celebratory concerts and performances of all shapes and sizes, the Juilliard centennial will offer an opportunity to re-address the questions about which believers in art often wonder, but, in the end, find frustratingly elusive: How does what we do affect society at large? Is what we do growing or diminishing in importance? How can we help art retain its importance, its value?

On September 22, Juilliard President Joseph W. Polisi will convene a forum of guest speakers to consider the role of the arts in American society—past, present, and future. Rest assured, these will not be your usual suspects. Renowned historian David McCullough, the famed composer and lyricist Stephen Sondheim, and star soprano Renée Fleming will join the panel along with Supreme Court Justice Antonin Scalia.

President Polisi has taken the centennial as an opportunity to think big. “We rarely have an opportunity to invite guests who are specialists in other disciplines to speak at the School,” he explains. “I think it will be stimulating and energizing for all members of the community.” On the role of the arts in society, panels often tend to be well-meaning yet closed-minded. “I’m extremely hopeful that the forum will generate some provocative thoughts that



American Society and the Arts
Juilliard Theater
Thursday, Sept. 22, 1:30 p.m.

See the Calendar on Page 36 for
ticket information.

are not raised in the performing arts world on a regular basis,” President Polisi says.

Scheduled to take place in the Juilliard Theater at 1:30 p.m., the discussion (which the president will moderate) will be divided into three separate parts. The first will consist of a 30-minute speech by Mr.

McCullough on the arts in American history. Many in the audience are likely to be familiar with his landmark biographies of U.S. presidents Truman and John Adams. “McCullough is one of the greatest historians of our time,” says Dr. Polisi, “and we’re privileged that he would address this highly neglected topic.”

The second part of the program will be a speech by Justice Scalia on the relationship of the First Amendment to American art and artists. “A knowledge of the First Amendment is such an important compo-

“In the ’60s it was ‘We will create art and they will come.’ Today this notion seems to be faltering.”

nent of the knowledge base of any American artist,” Dr. Polisi notes. But why Scalia, of all people? “I chose him because of his intellect, and for his interest in the arts—he’s a great opera lover,” explains Dr. Polisi. “I also believe that his conservative stance on certain legal issues will provide a different view of the First Amendment than we usually have in New York.” Although Justice Scalia’s positions on issues such as abortion and flag burning have been controversial, he is widely respected on both the right and the left for his commanding intelligence.

The third part of the program will consist of a 30-minute conversation between Renée Fleming and Stephen Sondheim, moderated by Dr. Polisi, addressing the interaction between art and commerce. Since both Sondheim and Fleming have made it into the popular psyche as well as garnering respect as great artists, they may offer an interesting perspective on how the commercial arena may be used to reach a wider public—whether through crossover music, clever marketing, or other means.

“Renée Fleming and Stephen Sondheim have

touched millions through their art,” Dr. Polisi explains. Much debated, naturally, is the point at which crossover music ceases to be art and becomes purely popular. “The crossover phenomenon is one of many approaches to this issue,” the president believes. He points to cellist Matt Haimowitz, a Juilliard Pre-College graduate now known for playing in nontraditional venues such as bars and nightclubs, as someone who has approached his art in innovative yet genuine ways.

What will the forum accomplish? President Polisi hopes the event will “illuminate further the role of arts in our society and stimulate further discussion and action.” He doesn’t believe in pussyfooting around the issue. “I don’t think most people know about the arts in any depth,” he states. The recent RAND Corporation survey on the arts seems to substantiate his viewpoint by concluding that “the value of the arts is no longer a given for the American public.”

“In the ’60s it was: ‘we will create art and they will come,’” Dr. Polisi says. “Lincoln Center was built at a time of social awareness—people believed that through social activism public ventures such as Lincoln Center could positively impact all strata of society.”

Today this notion seems to be faltering. “The world has changed,” he says. “Today my leitmotif is that as artists, we have to be more engaged in the community and show the extraordinary value of the arts to our society.”

In the lower corner of the Milstein Plaza outside Juilliard stands a plaque with a quote from John D. Rockefeller III that dates from the founding of Lincoln Center: “The Arts are not for the privileged few but for the many. Their place is not on the periphery of daily life but at its center. They should function not merely as another form of entertainment but rather should contribute significantly to our well being and happiness.”

This vision now stands as a far-off ideal; perhaps it always was. □

Aaron Wunsch is a D.M.A. candidate in piano.

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Third Starling-DeLay Symposium Expands Violin Vision

By BRIAN LEWIS

WHAT happened to the original manuscript of the Mendelssohn E-Minor Violin Concerto during the bombing of Berlin by the Allied Forces during World War II? What daily practice routine does Itzhak Perlman recommend? Is it best to study Lalo's *Symphonie Espagnole* before Bruch's G-Minor Concerto? And just who was Gavriloff?

These questions and numerous others were posed and discussed at the beginning of the summer as 148 violin teachers, performers, and young artists gathered at Juilliard for the third biennial Starling-DeLay Symposium on Violin Studies, held May 31 through June 4. The first event of the centennial celebration of the founding of Juilliard (launched with the School's 100th commencement last May), the symposium brought together participants from 36 states and Puerto Rico, as well as Australia, Belgium, Belize, Canada, Chile, England, Ireland, Italy, Korea, Mexico, the Philippines, Poland, Scotland, South Africa, and Switzerland.

The Starling-DeLay Symposium was established by the late violin pedagogue Dorothy DeLay, with the vision of providing teachers and performers with an opportunity to share and discuss ideas about how to work with promising young violinists. Since its inception in 2001, the symposium has grown in both size and scope. Course offerings have evolved to include not

only the original concept of observing master teachers working with young artists in master-class settings, but also to include more in-depth exploration of pedagogical ideas that relate specifically to the technique of the violin and the development of the young artist. New to the symposium this year were classes such as "Concerto Order: Setting the Stage for Successful Learning," "Bach and the Art of Interpretation," "Scales and the Technical Development of the Left Hand," and "Mendelssohn Concerto in E Minor—Interpretive and Technical Ideas." Many of these sessions were "hands-on," with all class participants trying the ideas and technical details being discussed on their instruments in a group setting.

Symposium participants were divided into two groups of approximately 75 people each, to allow for more personal interaction in the classes. During the Mendelssohn classes, they entered Room 309 while historic recordings of the concerto were playing. After a guessing game of who was performing, stylistic choices were the topic of the day, looking at fingering suggestions from Dorothy DeLay and Ivan

Galamian. A copy of the concerto formerly belonging to Louis Persinger provided great insight into fingerings of Ysaÿe and Thibaud, which were clearly marked in the part. An examination of the original manuscript

approach proved highly successful, as it allowed participants to make a physical connection directly to the instrument in addition to verbal discussion.

"Pedagogy sessions are a helpful way to re-examine some of the basics of violin technique," said Teri Einfeldt, chair of the string department at the Hartt School in West Hartford, Conn. "Specific topics give the sessions more focus, and the opportunity to try the ideas on our instruments is very important. It reinforces the verbal ideas of the presenter."

Exposure to topics related to the physicality of playing the violin has been another ongoing goal of the symposium. This year brought Juilliard faculty member Laurie Schiff for a session, where she worked with violinists on Alexander Technique geared for performing musicians. And in a similar mode of exploring the ever-changing landscape of performance options for the violin, fiddler Mark O'Connor presented a session titled "Exploring Alternate Styles." Participants were treated to a demonstration that included various American fiddle styles, as well as his original compositions. In his understated, quiet style, O'Connor (with the help of cellist Natalie Haas) transformed those sitting before him in Paul Hall. Classically-trained ears relaxed and became accustomed to a new musical language, as he ably demonstrated the influences that have helped bring the awareness of the art of fiddle playing to an all-time high.

Continued on Page 16



Itzhak Perlman and a student look over a score at a Starling-DeLay Symposium master class.

showed the differences between the composer's original concept and the influence of violinist Ferdinand David. With violins in hand, the class tried the various fingering possibilities and then discussed the aesthetic choices that had been made by these artists. With so many possibilities for bowings and fingerings, it was essential that the class experience some of these options on their own violins to feel and hear the differences. This



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Pianists From Opposite Sides of the World Share Prize

By TIFFANY KUO

THE hackneyed answer to the rhetorical question of how one gets to Carnegie Hall is insufficient today. Practice how? Practice what? Practice with whom?

The backgrounds of this year's Bachauer Competition winners, Teddy Robie (aka Edward Robie III) and Xiang Zou, suggest a new pedigree of pianists who are exploring alternate possibilities to the questions and shedding new light on what it means to be a performer in the 21st century. Despite the difference in distance traveled to Juilliard—Xiang from Hunan, China, and Teddy from North Carolina—they share parallel pedagogy: Both received intensive musical training in boarding high schools for the arts in their respective native countries before entering Juilliard and earning Bachelor of Music degrees, studying with Jerome Lowenthal.

Xiang's life as a pianist began, like that of many talented Chinese musicians, at the Shanghai Elementary School, affiliated with the city's famous Conservatory of Music, when he was 9 years old. The only child of a self-taught musician and a homemaker, he grew up in Hunan, a province known for its glorious natural beauties, surrounded by other relatives who also picked up instrument-playing as a hobby. Genetically predisposed to music-making, Xiang began playing the piano at the tender age of 4, and found himself at a "turning point" when he auditioned and was accepted into the Shanghai Conservatory.

Unlike Juilliard's Pre-College Division, the Shanghai School is a boarding school for children of all ages through high school. Xiang's mother moved to Shanghai for his transitional first year, assisting him with laundry, cooking, and other chores that most students do not have to deal with until college.

Leaving home once again—this time, halfway around the world, for Juilliard—Xiang was less prepared for the second stage of metamorphosis than most Western students. Life abroad was intimidating. "I didn't feel that I belonged here at the beginning," recalls Xiang. Despite miraculous efforts to pass the writing test, he claims that he did not comprehend the phrase "How are you?" as a conversational greeting. Equally difficult to become accustomed to was the cuisine. "I spent my first 19 years in China, so I had never eaten a fresh salad before in my entire life. Everything is cooked there."

In spite of the initial surprises,

Xiang soon found himself assimilating within the most diverse city in the country, among other international students. After living in the Juilliard residence hall for three consecutive years, he decided to move uptown to International House—a dormitory established to provide recently arrived foreign students with housing and the opportunity to exchange ideas and values. Xiang speaks fondly of the recitals given at "salon night," which he describes as "a forum for fellow

neighbors." However, his early interests in music were most influenced by his older brother John, a violinist, who attended the Eastman School of Music (and later, the San Francisco Conservatory), and now freelances in the Bay Area. Teddy attributes propitious piano nurturing in his early teens to teacher John Ruggero, a Juilliard alumnus.

It seems inevitable that Teddy would end up at Walnut Hill School, located in Natick, Mass., a suburb of Boston, and one of the three major boarding high schools for the arts in this country, which supplies a handful of incoming artists to Juilliard every year. Mingling with musicians, actors, dancers, visual artists, and writers outside of Boston, Teddy fortified his musicianship skills, taking weekly lessons at the New England Conservatory with Randall

Curfews no longer existed—and I was free anytime, at anywhere, to do anything." A regular customer for several years for the "recession special"—two frankfurts and a papaya drink for less than a dollar—Teddy finds that, unfortunately, he can no longer finance his addiction after the price hikes.

It would be dishonest to paint Teddy's Manhattan life as that of a sedentary pianist who eats a lot of hot dogs. He is an avid recreational basketball player and fan. Growing up in North Carolina with a Duke alumnus for a father, he recalls watching the N.C.A.A. playoffs in grade school. Even though Teddy never played basketball seriously, he speaks proudly of attending the Duke basketball camp at age 9. "I was the knock-out champion of the camp for one day; possibly even two!" These days, you can find him playing with other Juilliard students at Riverside Park in the 70s, and sometimes on the courts near the School on Amsterdam Avenue, where Wynton Marsalis also shoots. "He's very good, very competitive," says Teddy.

This summer Teddy played tennis with viola faculty member Michael Tree, and concentrated on a variety of chamber music repertoire at the Taos Chamber Music Festival. He will be finishing his second degree (a master's) from Juilliard in the spring, with the prospect of obtaining a doctorate in the indefinite future. Also on the horizon will be Teddy's new abode: a three-bedroom apartment that will be packed with another Juilliard pianist of the same year and two Juilliard violinists, but no cooks.

Tune in to 96.3 WQXR-FM on September 14 at 9 p.m. to hear Xiang and Teddy performing the annual Bachauer winners' concert, in a live broadcast from Paul Hall on the McGraw-Hill Companies' Young Artists Showcase, hosted by Robert Sherman. □

Tiffany Kuo (M.M. '01, piano) was a publicist in Juilliard's Communications Office before going off to N.Y.U., where she is now pursuing a doctorate in musicology.



Xiang Zou (above) and Teddy Robie (right) are the winners of the 2005 Gina Bachauer International Piano Competition.

musicians to perform and interested residents to listen. Surprisingly, they were the most enthusiastic audience I have ever played for—not a single cough or snuffle was heard. And what was even more exciting was that they were all young folks."

Xiang's natural ability to communicate with the audience propelled his transformation from student to concert life. Over the period of a week in Calgary, Canada, he proved to be the "complete artist," winning the position of "first laureate" in the 2003 Honens International Piano Competition, which differentiates itself from other international piano competitions in its repertoire requirements, performance expectations, and engagements. Xiang has benefited enormously from the nascent institution's progressive four-year artistic and development program, resulting in several multicity tours in Canada and Germany, other concert engagements in Asia, a recording contract, and a Weill Recital Hall debut scheduled for March 2006. Those interested in following his burgeoning career can check out his Web site at www.xiangzou.com.

By all accounts, Teddy Robie is one of the most relaxed students at Juilliard. Always slightly disheveled, with a bashful smile, he is an all-American pianist, if such a thing exists. Born and raised in Raleigh, N.C., a middle child sandwiched between a brother and a sister, Teddy also grew up with a homemaker mom and a musical dad. "He was a rock-and-roll drummer in the late '70s and '80s, in a band called the X-teens," Teddy explains with a laugh. A garage band with the utmost decibel and energy, "they were so unbelievably loud that they had to soundproof the garage with old mattresses to appease the



Hodgkinson.

Teddy admits his biggest challenge, like Xiang's, was moving to New York City. But what surprised Teddy was not a fresh salad but Gray's Papaya. "I was not used to going to places at 3 a.m.

Gina Bachauer International Piano Competition Winners Concert
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Return to MoMA’s Summergarden Launches Busy Season for N.J.E.

By JOEL SACHS

ALTHOUGH the full New Juilliard Ensemble gets into motion with its concert on September 24 in the Juilliard Theater, this summer was busy for some members and graduates who were in New York. On July 17, Summergarden returned to the Museum of Modern Art’s sculpture garden after the hiatus for the museum’s reconstruction. I had the pleasure of directing the festival from 1993 until MoMA closed in 2001, and felt the tension of wondering if it would be revived when the new building opened. Happily, MoMA decided that music should play a continuing role in its offerings. The 2005 install-



Above: The late composer Valentin Bibik’s Fifth Quartet was premiered at MoMA’s Summergarden concerts this summer. **Right:** Brian Ferneyhough, some of whose chamber music was performed at the 2005 Lincoln Center Festival by members and graduates of the New Juilliard Ensemble.

ment was a test run to see how music fits into the new configuration of the building. Summergarden underwent major changes. Whereas the earlier version consisted entirely of new concert music, this year Juilliard new-music players and Jazz at Lincoln Center appeared on six alternate weekends. The overall schedule also changed. In the past, each program was performed on Friday and Saturday evenings as a service to the public and protection against losing a program to bad weather. (We had one double rain-out in 1996.) Whereas the old building had no indoor space to which concerts could be moved, the impressive new lobby is ideal for indoor performances, with a natural stage formed by stairs at the giant window into the sculpture garden. Since the concerts are therefore protected, there was only one performance of each program, on Sunday evenings.

At first I feared that audiences would not come on Sunday nights. In previous years, Friday concerts all began just as the museum closed, and hordes of art lovers filled the sculpture garden to experience what for some was their first concert of modern music. Their enthusiasm made the concerts a real victory. Now, however, MoMA draws such crowds that it feared seeing thousands of people trying to crowd into the garden. While I was amused by the thought of new-music concerts being mobbed, the risk is unacceptable. Furthermore, even if one could control the crowds, it was not possible to close off the garden for the several hours needed to set up the performance. Now the setup is done between closing time and concert time. And, happily, the garden was packed. An added advantage of Sunday night is a much quieter ambience, with less street noise.

To unify the jazz and “classical” new-music performances and create a thematic

tie between Summergarden and the new MoMA building, we decided to program only music new to New York—“New MoMA, New Music,” we called it. Facing an immense repertory of works that have never been done here, I decided to present very recent music, subject to budgetary and logistical factors that limit the number of performers. The opening program offered music for piano and strings: a piano trio by Azerbaijani composer Franghiz Ali-Zadeh, a piano quintet by Tajik-Israeli Benjamin Yusupov, and piano quartets by Gerald Barry (Ireland), Paul Schoenfield (U.S.), and Roberto Sierra (Puerto Rico/U.S.). The second program utilized flute, clarinet, bassoon, violin, viola, cello, piano, and marimba in various combinations for works by Snorri Sigfus Birgisson (Iceland), Chen Yi (China/U.S.), Paul Desenne (Venezuela), Zoltan Jeney (Hungary), Ushio Torikai (Japan/U.S.), Vu Nhat Tan (Vietnam), and Dmitri Yanov-Yanovsky (Uzbekistan). For the final program, the Attacca Quartet (comprised of four Juilliard undergraduates) performed works by Valentin Bibik (Ukraine/Israel), Akira



Nishimura (Japan), Joel Spiegelman (U.S.), Eric Tanguy (France), and Suren Zakarian (Armenia). This program included the world premiere of Bibik’s Fifth Quartet, which he never heard; he died in 2003 at the age of 63. Joel Spiegelman’s Fantasy No. 1, the one older composition in the festival, is more than 40 years old but had never been done in this city.

Members and graduates of the New Juilliard Ensemble also returned to the extraordinarily varied Lincoln Center Festival. As in three recent summers, the ensemble presented chamber music by the composer of the festival’s featured opera. Past composers were Salvatore Sciarrino (in two festivals), Guo Wenjing, and Bright Sheng. This year the composer was Brian Ferneyhough. Known for its extreme intricacy, Ferneyhough’s music makes unprecedented performance demands. In addition to requiring the highest virtuosity, he presents rhythmic challenges that have to be seen in the score to be believed. Yet the result, far from artificial, is exciting, constantly varied, and colorful. In order to create a diverse program taking into account budgetary limitations, I selected two solo pieces (the flute solo *Carceri d’invenzione IIb* and the piano solo

Continued on Page 29

DISCOVERIES

by Brian Wise

The Beat Goes On

Steve Reich’s *Drumming*, performed by So Percussion. (Cantaloupe Records CA21026)

STEVE REICH’S *Drumming* is a Mount Everest for percussion ensemble, requiring the perfect synchronization of nine percussionists, vocals, and piccolo in 80 minutes of continuous, interlocking rhythms. Groups regularly tackle it in order to prove their technical prowess and powers of concentration; one wrong beat can easily spell disaster. But more than just a high-wire act, its rich musical complexity has influenced jazz and rock musicians, turntablists, and choreographers. The latest example is Eliot Feld’s *Sir Isaac’s Apples*, a work commissioned by Juilliard for its centennial celebrations which is set to *Drumming* and receives its world premiere on Sept. 28 by the Juilliard Dance Ensemble and Juilliard Percussion Ensemble (see related story on Page 1).

Reich wrote *Drumming* in 1970-71, shortly after studying West African drumming in Ghana and a full decade after attending Juilliard (1958-1961), where he studied composition with William Bergsma and Vincent Persichetti. While Reich’s own ensemble made a definitive recording of the piece in 1974 for Deutsche Grammophon, a recent recording by the young ensemble So Percussion shows that a new generation of performers is giving the work new life.

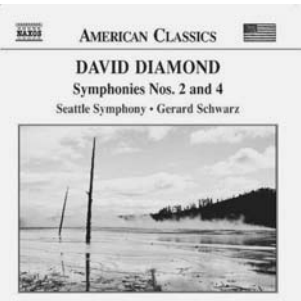
Especially noteworthy about this interpretation is the recording process itself. Instead of augmenting the ensemble with additional musicians as most groups do, the four members of So Percussion perform all nine parts through the wonders of overdubbing. They also kick up the tempo slightly and eliminate some of the repeats, completing it in just over 70 minutes (the first recording ran to 85 minutes). Part of the work’s pleasures is picking out different threads—a marimba pattern here, a piccolo riff there (yes, the score calls for piccolo and even whistling)—and hearing them evolve.

While *Drumming* was born of the SoHo loft culture of the early ’70s, today it is thoroughly part of the musical mainstream. Still, with a young ensemble like So Percussion and an adventurous downtown label like Cantaloupe behind it, the piece is hardly showing its age.

Two American Symphonic Gems

David Diamond: *Symphonies Nos. 2 and 4*. Seattle Symphony, Gerard Schwarz, conductor. (Naxos 8.559154)

FEW American composers wrote as many symphonies and with such inventiveness as David Diamond, who died on June 13 at 89 (see obituary on Page 20). Indeed, it’s a bit of a mystery why his orchestral works are not as widely performed as those of, say, Copland or Barber. Gerard Schwarz, a Juilliard alum-



nus who is now the music director of the Seattle Symphony and Diamond’s chief advocate, shows why Diamond’s symphonies have plenty to enjoy: big melodies, interesting orchestration, and tight construction, all woven together with contrapuntal mastery.

Schwarz recorded a cycle of Diamond’s works for Delos in the early ’90s, a time when the composer was still teaching composition at Juilliard (he joined the faculty in 1973 and taught there until 1997) and was still actively writing new pieces (his Symphony No. 11—his last—had its premiere at the New York Philharmonic in 1992). The Naxos label has now reissued those recordings at budget prices, and among the finest installments is this volume containing the Second and Fourth Symphonies.

The Second Symphony was composed in 1943 and like Copland’s Third, it is a rugged, big-boned wartime piece. It begins with a wistful and stately *Adagio funèbre* and concludes with a finale that blends classical rigor with folksy Americana. The Symphony No. 4 of 1945 is a more lyrical and sunny work, while still packing in a lot of material into three brief movements including a gorgeous brass chorale. Like most of Diamond’s music, it fell out of fashion amid the general rush to embrace serialism and atonality in the 1950s and ’60s. As composers have moved away from the daunting complexities of the mid-20th century toward a more audience-friendly musical language, we find that Diamond’s music seems fresher than ever.



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

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

On Columbus Circle, Kansas City Boogie-Woogie

By LOREN SCHOENBERG

ONE of the most intriguing aspects of jazz is that there are still many musicians active today who have direct links to the music’s early history. (Remember, like The Juilliard School, the idiom has just turned 100 years old, so the footprints leading back to its creation are still relatively fresh.) One of those artists is Bobby Watson, the bandleader, saxophonist, composer, and educator born in Kansas City (one of the premier hotbeds of jazz activity) in 1953, a mere three decades and change after Charlie Parker. Parker himself was raised in and around K.C., and it’s not hard to imagine that many of the sights and sounds that inspired him were still tangible to the young Watson.

One of the oldest clichés in the telling of jazz history is that it was born in New Orleans, then went up the river to Chicago and made a stopover in Kansas City before eventually finding its way to its ultimate destination, New York City. As hoary as that tale has become, it holds more than a grain of truth—for it was in those cities that the music evolved at its greatest pace, thanks to a series of burgeoning music scenes created by the demand of a largely African-American population for a vernacular and celebratory music that gave voice to the tremendous challenges of finding their place in the American tapestry of the time.

Robert Altman’s 1996 eponymous film about the more seedy elements of Kansas City and jazz comes as close to the truth as *Amadeus* did to Mozart’s Vienna. Those of us in the jazz and classical worlds are usually made to feel as though we should be happy to get any sort of exposure in the major media. But if you want to get a real taste of the swinging essence that made Kansas City, Missouri (not the nearby city with the same name just across the border in Kansas), a place that changed music around the world, you can’t do any better than attending one of three concerts that Watson will be doing with the Juilliard Jazz Orchestra this month. The program will be built around the shuffling rhythm known as “boogie-woogie.” This usually consists of a bass line made up of swinging eighth-notes that

da-da-dum” music. For as urban as downtown Kansas City was in the roiling days of the 1930s, with nightclubs and the attendant vice all around, it was (and remains) surrounded by a distinctly rural atmosphere. And it was in this intermingling of the urban and the rural that the smooth yet



Saxophonist and bandleader Bobby Watson performing at the JVC Newport Jazz Festival in August 2004.

somehow raw sound of Count Basie, Lester Young, Charlie Parker, Jay McShann, and Big Joe Turner came to be.

The basic musical text of Kansas City jazz is the blues. As Albert Murray has noted in his essential book on Kansas City jazz, *Stompin’ the Blues*, people did not perform or listen to the blues to get depressed or to despair about their problems. By the very act of putting them into a musical form and then sharing them, the blues were purged. And it was Kansas City’s particular innovation to swing them in a way that had not been done before. This came about almost accidentally, when Count Basie put his first band together in 1934. One of the two premier bands up until that point had been the favorite of the political establishment (led by Mayor “Boss” Tom Pendergast, who spent his last years in jail), Bennie Moten’s band. Its leader was an ex-ragtime pianist who emphasized precision from his men. The other favorite migrated from nearby Oklahoma City and was led by bassist Walter Page.

They were known as the Blue Devils, and were renowned for their hypnotic swing and ability to conjure up arrangements spontaneously that could go on for hours. Basie’s band merged the men from these two orchestras, and his drummer Jo Jones always averred that Moten’s ragtime-like emphasis on 1 and 3, and Page’s more bluesy 2 and 4, came together to form a perfect 4/4 beat, which the Basie band rode to international fame within a year’s time after their N.Y.C. debut in December 1936.

Of course, Charlie Parker was not content to stay with the music he inherited as a young man from the Basie band, and he went on to pioneer a new era of jazz. The first big band to really champion this music (known under yet another reductive nickname, “bebop”) was led by vocalist Billy Eckstine. Besides Parker, it also featured Dizzy Gillespie, vocalist Sarah Vaughan, and a sheer dynamo on the drums, Art Blakey, who went on to be one of jazz’s major talent scouts during his 40-year career as a bandleader himself. Blakey was obsessed with passing the history of the music to his sideman, and encouraging them to do the same for subsequent generations. A short list of his protégés would include Clifford Brown, Freddie Hubbard, Wayne Shorter, Wynton Marsalis, and Bobby Watson.

In recent years, Watson has been the director of jazz studies at the University of Missouri/Kansas City Conservatory of Music, and is most proud of his recording project called *Live and Learn*. As he told Chris Burnett in 2003 for an article on the jazz Web site *All About Jazz*: “I’m not interested in this notion of just making another jazz record to show how hot you are or how innovative you are. Virtuosity wasn’t my main intent here. The main intent was to deliver the melodies as a singer would and to use those vehicles as a springboard into my style. It’s music for people to listen to and reflect on and hopefully make them reminisce and remember things in their lives. I’m hoping it’ll strike that chord because a lot of music that’s out there today sounds like people have things to prove. And I figure at this point in my career I don’t have anything to prove, really. I’m happy within myself and I just want a nice vehicle for expressing myself and connecting with people in that tradition of the great records I’ve listened to all my life like Art Blakey’s *Free For All*, which I put on in the morning to get going or Miles Davis’ *Kind of Blue*, which I put on at night to chill out. In the old country, Africa, music has a function in society. And I’ve been very interested in that aspect of music instead of just making another jazz record to show how hot you are or how innovative you are.”

Now everyone within Juilliard’s sphere will have an opportunity to hear this American master interact with the Juilliard Jazz Orchestra in what promises to be a signal event in this year’s concert schedule. □

Loren Schoenberg, who teaches jazz history, has been on the faculty since 2001.

Juilliard Jazz Orchestra
K.C. Boogie-Woogie with Bobby Watson
Allen Room, Jazz at Lincoln Center
Thursday-Saturday, Sept. 22-24, 7:30 p.m.

Tickets available in the J@LC Box Office at the Time Warner Center or through CenterCharge at (212) 721-6500.

moves up and down, most times in arpeggios that outline the chords of the blues. But the term itself is as incomplete in describing the magic of Kansas City jazz as it would be if we took the main motif of Beethoven’s Fifth Symphony and called it “da-

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Washington Mutual

Gibbons Play Spins a Tale of History, Home, and Identity

By MICHAEL MARKHAM

IT'S 1996, and Mikhail Lincoln Lenin Smith—arriving at Kennedy Airport from Russia—has a bit of explaining to do. “Mikhail was my grandfather’s name. Lincoln is your Abraham Lincoln, 16th president of the United States.” (“Yes, I have heard of him,” interrupts the American customs officer.) “Of course. Lenin—well, that’s obvious, yes? And Smith—my father’s name. So Mikhail Lincoln Lenin Smith, requesting admission to America!”

An interesting name, indeed—and so is the title of the play that launches the Drama Division’s offerings of Juilliard’s centennial season: *Black Russian*, by Thomas Gibbons, which will be performed by the fourth-year actors (Group 35) at the end of this month in the newly renovated Drama Theater. The production will be directed by Marion McClinton, who has directed *Drowning Crow*, *Ma Rainey’s Black Bottom*, and *King Hedley II* on Broadway. *Black Russian* was first produced by InterAct Theater Company in 1996, where Gibbons is the playwright-in-residence, and later produced Off-Off-Broadway by Blue Heron Theater Company. InterAct has produced six of Gibbons’s plays during his tenure there. His plays have also been produced around the country at theaters such as Center Stage, Arizona Theater Co., Northlight, Florida Stage, New Repertory Theater, and others.

Gibbons first came up with the idea for *Black Russian* from reading a newspaper article about the descendants of African-Americans who emigrated to the Soviet Union during the

able book called *Soul to Soul*, by Yelena Khanga, was published. Yelena is herself a black Russian, the granddaughter of a man named Oliver Golden, an agronomist who went to Russia in the ’20s to develop a new strain of cotton (a historical irony that I couldn’t resist using)."

The play follows the parallel stories of Eugene Smith, an American agriculturalist who moves to the Soviet Union in 1936 to join what had been portrayed as the social utopia there, and

his own history. Why is he different? What does it mean to be black? Eventually he travels to the America his father left behind. In New York, he joins old friends Yelena and Alex Markov, Russian émigrés who are living the life of successful artists. They travel with Misha to Bogalusa, La., and the cotton fields in which his father grew up.

The play skips back and forth in time—sometimes with alternating lines—dovetailing the two stories

home better.

With time rising and falling, rather than following a literal narrative stream, we are allowed to examine the sociopolitical temperatures of the Soviet Union and the United States from the inside and outside, and consider these “homeward” questions for each character individually. What is it about the society they were born into that makes them want to leave? Do they find what they are looking for? And ultimately, is the society they enter really any different? Are father and son really so far apart that they cannot bridge the gulf? “From the juxtaposition of this father’s and son’s stories, despite their feeling that they are so different from each other, we see how their lives really are a bit similar,” says Group 35 actor Daniel Shelley. “Despite the differences of time and location, these two men, bonded by blood, do have a universal connection.”

The play is also about race, and the effects our history has on our perception of race. This is not a new topic for Gibbons. He has written several plays that deal with race on many levels, from social to governmental, from economic to familial. And it is not something many people might expect from a white man living in Devon, Pa. “The fact that I’m a white man who chooses to write about this subject has led some people to question my right to do so,” Gibbons says. But he explains, “Race is the central dilemma in American history, which we still have not succeeded in untangling. A nation founded in liberty practiced slavery; a constitution that declared the equality of all men also declared that slaves counted as three-fifths of a human being. This is a murderous paradox, and we’re living with its ramifications to this day.” Gibbons was also compelled to explore this paradox, along with the objections to his writing about race, in a play called *Bee-Luther-Hatchee*, first produced by InterAct in 1999.

Wherever you are on your own journey, and whatever place you call home, it will be well worth your while to stop in on *Black Russian* this fall, and see what questions it raises for you. □

Michael Markham is a fourth-year drama student.



Director Marion McClinton (right) in rehearsal with the fourth-year actors, including (left to right) Will Pailen, Erin Krakow, and Rachel Nicks, whom he directs in Thomas Gibbons’s *Black Russian*.

his son Misha, who—disillusioned with his father’s choices and the country crumbling around him—travels back to New York and the Deep South to discover his roots. Gene left to start a new way of life, in a place where he could work and be judged by his work, not the color of his skin—to “breathe in the pure oxygen of a new age,” as he says in the play. Through persistence and hard work, he succeeds in making cotton grow in the shortened Soviet summer season. And while planting in Yangiyl, Uzbekistan, he meets a young teacher, Galina Vertov. Soon they are married and have a son, Mikhail Lincoln Lenin Smith, who is called Misha.

Having grown up in the Soviet Union, Misha is something of a novelty. He is a lone black man in the sea of white Russian faces. In a society based on equality and the collective, he sticks out like a sore thumb. A historian by training, he is dying to know

across the stage. This enables the audience to see it as one story, experiencing the parallels between father and son—history repeating itself with subtle and not so subtle tangents. While Gene and Misha travel the same road and face similar obstacles, they climb through them in their own way. In early rehearsals for Juilliard’s production, McClinton expressed his desire to explore how the parallel stories work out in Gibbons’s writing. Do they simply juxtapose similar events, or are they entwined more directly, underneath the surface of their presentation? Do the stories actually need each other in order to be told fully?

Gibbons says the play is about “the necessity of acknowledging our past, and the equally strong necessity of transcending it.” It also seems to be about home—our search for a home; about finding or making a home, no matter what the distance we must travel in the process; about making our

Black Russian
by Thomas Gibbons
Drama Theater
Thursday, Sept. 29-
Monday, Oct. 3

See the Calendar on Page 36 for times and ticket information.

’20s and ’30s. He says he found the topic “fascinating,” but it wasn’t until several years later that he was able to explore it within a play. “While I was working on the play,” he said in a recent interview by e-mail, “a remark-

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Juilliard Journal Celebrates a Milestone Anniversary

By JEANNETTE FANG

THIS is what we know: Sometime during the 1984-85 academic year three students, meeting in front of Paul Hall, created a slim pamphlet they named *The Student Forum*. Having journeyed to a larger number of readers than anticipated, the paper caused the three to be called into the President’s Office one afternoon. Leslie Nelson, fingers damp, sat with her dancer’s calves quivering as she tried to remember if they had been offensive in their little publication. Her heart clumped into her chest as the president appeared and graciously ushered them into his office.

Easing into his chair, the president smiled. He smiled? People didn’t smile when they were going to expel you. She was thoroughly confused—and thoroughly surprised when, seconds later, she learned that President Joseph Polisi was delighted with this student initiative. He had been planning to start a school newspaper, and needed students to help create something that contained news about events, people at Juilliard and Lincoln Center, and cultural life in New York City, as well as information of use to students. So eager was the president for their participation that, rather than launch the paper with a name supplied by the administration, the first issue was published simply as *The Newspaper*. (See *Past Times* on opposite page.) A schoolwide contest (sweetened with a \$100 prize as bait) netted 177 votes and yielded *The Juilliard Journal*, which was in use by

What began as an ad-hoc assemblage of School news has evolved over 20 years into a polished, award-winning publication.

the fifth issue of the paper. (As entries had contained such gems as “The Drailliuj Gazette,” one might be thankful for the current name.)

That first issue in September 1985 was a mere four pages; the paper fluctuated between 8 and 12 pages in length until the mid-’90s, when it inched up to 16 to 20 and then continued to expand into the comparatively behemoth 28 to 36 pages of today. Originally put together by the Office of Student Affairs, *The Journal* contained columns such as Culture Watch (reviews of books and recordings), the monthly Sampler listing upcoming events (which expanded and was renamed the Calendar of Events in 1996), and Health Beat. New columns were added (and then lost) along the way, such as January 1987’s Flick Picks, cartoons, a humor section, and yearly literary supplements. A connection with the student body played a large role, with the publication of polls, the Student Forum’s Forum Notes, the Viewpoint column (precursor to today’s Voice Box), and Letters to the Editor. (Then as

now, students might have complained that *The Journal* was too insulated, even as the editors struggled to increase student participation.) President Polisi tried to reach students with “On the Health and Education of the Musician,” and world events appeared with such articles as a heartfelt discourse on *Kristallnacht*. But the spotlight remained, as it does today, on Juilliard events. There was frequent coverage of Juilliard’s hockey and tennis teams, which—despite an artist’s caricature of malaise and athletic apathy—remained strong until the mid-1990s. (Their paltry start notwithstanding, the Juilliard Penguins were given the Maestro Match Cup in their 1988 battle against the Manhattan School of Music.)

Beginnings are always rocky, and a certain amateurish vibe tinged the first volumes, with boxed announcements scattered throughout the paper as if it were a bulletin board. Writers were hard to round up, and several times articles were reprints. The general voice was that of a fun paper that didn’t take itself too seriously. There was good-natured self-mockery and some experimentation, like the occasional crossword puzzle, a Poetry Corner, Students of the Month, and even a serialized story. No one editor was at the helm until Charissa Sgouros took the role in January 1988, and the staff seemed to fluctuate monthly. When *The Journal* was taken over by the Office of Academic Affairs in 1990, the paper became more businesslike under a new editor, Jean Dumlao, who was succeeded a year later by Tania Kendrick. The focus was naturally more on dorm life (thanks to the new Meredith Willson Residence Hall), with enthusiastic, hand-drawn ads for dances and such strange articles as “Latest Juicy Gossip From Suite 2103.”

As *The Journal’s* size and circulation increased, it became apparent that help was needed to produce a more polished publication. And so, in August 1994, freelance writer and editor Jane Rubinsky was hired to be the paper’s first full-time editor (with an additional staff member to handle layouts, advertising, and the Alumni News column). A dance major with more than 15 years of experience writing and editing for arts magazines, newsletters, and other periodicals around the city, Rubinsky was exactly what the School was looking for: someone with a background in the arts who was able to pick up on and integrate various levels of the Juilliard community.

But it wasn’t easy. She came in with enthusiastic ideas that were hard to implement in a place without English majors or journalism students who understood publishing deadlines and could be counted on for print-worthy articles. She says she used to describe her job as “holding hands, pulling teeth, and kicking butts—depending on how far along in the month we were. For a while, I always felt like I was working on two newspapers: the one in my head, and the one that would actually come out.” But *The Journal* now had its own base in an official Office of Publications. With expanding technology and better equipment, articles were submitted digitally, photos were eventually scanned in-house, and printing turn-

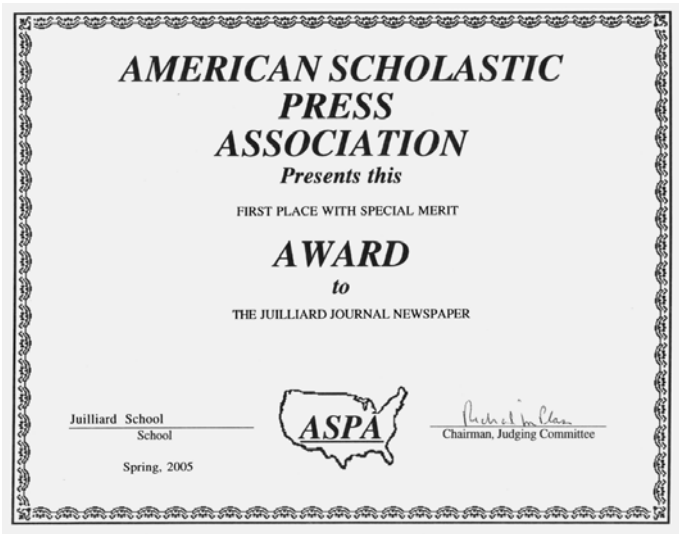
around time was shortened, enabling the paper to be even more representative of news as it developed.

As Juilliard’s only newspaper, *The Journal* serves multiple audiences—appealing to students, alumni, faculty, staff, donors, and the arts-minded public alike. “From the look of it, no one could tell *The Juilliard Journal* was put out by

Spotlight and annual Center Stage pull-out section in 2001, since a large percentage of the readers are alumni and Juilliard does not publish a separate alumni magazine (something he hopes will change one day). The Career Beat and Shrink Rap columns were created to address issues of increasing relevance to conservatory students.

Rosenblum also oversaw the redesign of *The Journal* in 2002. “The paper needed a more consistently professional look,” he said. The Publications Department’s assistant editor, Lisa Yelon, who manages the paper’s layout and production, spearheaded the project that resulted in a fresh, clean look for the newspaper.

Twenty years is a long time in the history of Juilliard publica-



In last year’s annual newspaper contest sponsored by the American Scholastic Press Association, the judges awarded *The Juilliard Journal* first place with special merit, citing *The Journal* as “an outstanding overall example of a scholastic publication in format, content, and presentation.”

two people in a school basement,” Rubinsky laughed. She soon saw participation blossom; faculty increasingly made time to write articles as “they realized how visible publication made them.” Fan mail from alumni brought with it a great “sense of community, the result of pulling things together from every corner of the earth.” A series of graphic designers over seven years brought a variety of more elaborate and artistic looks to the paper.

IN 2001, *The Journal* went online with the arrival of the new director of publications, Ira Rosenblum. A Juilliard graduate in piano, Rosenblum had worked for many years at *The New York Times* and its Internet division, New York Times Digital. His first project was to revamp the School’s nascent Web site. After that task was completed, he turned his attention to *The Journal*. “My main goal,” he said, “was to expand on editorial content and get more of a student voice.” While student-written essays had appeared occasionally, a more structured Voice Box for student opinion was installed. Juggling the needs of a diverse audience while maintaining a consistent voice continues to be a challenge as the paper expands, he said.

Rosenblum initiated the Alumni

tions (many of which have come and gone over the School’s history), but a short time in terms of newspaper lineage in general. It might be too brief a period to judge a publication that is constantly expanding (though it has twice won first place with special merit in the American Scholastic Press Association’s annual newspaper contest). If the people in charge now are any indication of those who came before them, then *The Journal* has always had high-spirited enthusiasm at its helm, a sheer necessity to report on Juilliard’s intense and rather unusual lifestyle. It might be interesting to try and predict what direction the paper will take, based on the past 20 years. Perhaps someday we’ll get the glossy paper and four-color printing that Rosenblum dreams of, and even more students will want to write for the paper, another of his hopes. But to make it this far, when most of the previous periodicals at Juilliard disintegrated into the dustbin of good but abandoned intentions, is something we should applaud—with the same sort of hearty enthusiasm we would at the concert of a close friend. □

Jeannette Fang, a third-year piano student, is a regular contributor of articles to *The Juilliard Journal*.

CALLING ALL STUDENT WRITERS AND CARTOONISTS!

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

PAST

Reprints From
Juilliard Publications

TIMES

To kick off our centennial-year Past Times series of historic reprints, we look not to the School's oldest publication but to its most recent, the one you are holding in your hands: *The Juilliard Journal*. This month marks the 20th anniversary of the newspaper (which was actually called *The Newspaper* when it first appeared; the name *Juilliard Journal* wasn't unveiled until

February 1986, after a contest was held to name the paper). The first issue—with its somewhat lackluster headline—was four pages long. *The Journal* has come a long way since then (as the article on the opposite page describes); today the paper runs anywhere from 24 to 36 pages, has a print circulation of nearly 20,000, and an online version that is read around the world.

THE NEWSPAPER

Vol. I. No. i

The Juilliard School

September 1985

Welcome! Welcome!

Greetings From The President

Welcome to Juilliard. And to returning students: Welcome Back.

The 1985-86 academic year will be Juilliard's eightieth. That's a venerable age, and it signifies a tradition of excellence of which we hope you will be an important part. The Trustees of Juilliard and the members of the administration and faculty revere that tradition. But we also want to build on it to make the Juilliard experience more artistically productive, intellectually stimulating, and socially enriching than it has ever been.

To help achieve these ends, several new people have joined the faculty and administration this year. We also have a new Office of Student Affairs. We even have a newspaper. And, not least, we will today hold our second annual fall barbecue for the entire Juilliard community.



President Joseph W. Polisi

That community should not be just an incidental and transitory association; we would like it to be a lasting bond. For the Juilliard experience should mark all those it touches with a unique passion for excellence, a joy in art, and a delight in life. We are pleased you have chosen to join that community and to share that experience.



Festivities of 1st Annual Orientation Barbeque

2nd Annual Barbeque Caps Orientation Day

Wednesday, September 4 marks the annual Orientation Day for first-year, transfer, and graduate students at The Juilliard School. The purpose of the orientation is to acquaint new students with the Juilliard premises, faculty, staff, and services available to them at the school.

At 10 and 11 A.M., special tours of Lincoln Center will be offered. The tours, at a substantially discounted \$2, will give students a close-up look at the Lincoln Center complex and familiarize them with an area that will be an integral part of their lives for the next few years.

At 2 P.M., President Polisi and other representatives of the administration and faculty will address students in the Paul Recital Hall on the programs, policies, and ambitions of The Juilliard School.

Following the presentation, guided tours of the Juilliard building will be provided by student assistants. An activities fair will also begin at this time in the student lounge on the second floor to acquaint students with the various student organizations and activities available to them at Juilliard. Separate meetings will also be held during this time for students of the Dance, Drama, and Music divisions to dispense information and allow discussion of the respective majors.

The final, and certainly the most important, event of Orientation Day will be the 2nd Annual Barbeque, to be held on the 65th Street bridge beginning at 5:30 P.M. The barbeque will provide an ideal chance for all members of the Juilliard community to get to know one another before the rigors of Juilliard life begin.

The Day's Events

10 A.M. & 11 A.M.	Special tour of Lincoln Center for new students, Student Lounge, Second Floor, \$2.
2:00 P.M.	President's Address, Paul Recital Hall.
3:30 P.M. - 5:00 P.M.	Student-guided tours of Juilliard, Student Lounge.
	Student Activities Fair, Student Lounge, Second Floor.
5:30 P.M.	2nd Annual Barbeque, 65th Street Bridge.

Student Affairs Office Created

Students' Needs to Have Top Priority

This past summer, The Juilliard School established an Office of Student Affairs. Dedicated to improving the quality of student life, this office will facilitate extracurricular social and cultural activities, provide counseling and advisement services, and act as a liaison between students and the administration.

The first labors of this office have been to produce the school newspaper and to embellish Orientation Day with additional student activities. It has also taken over responsibility for the housing referral service. Now updated, this service provides information on apartments and rooms for rent or share, sublets ranging from two months to two years, and rooms in exchange for work. The listings contain information on rents, utilities, and practicing privileges.

The student affairs office will also organize a Parents' Day later in the year. And there are plans to offer personal counseling and to hold workshops on a variety of student concerns, such as: stress, anxiety, loneliness, and interpersonal relations, as well as how to manage a career. A resource center will be developed providing information on the performing arts and related professions as well as on cultural events in NYC.

The Director of Student Affairs is Tammy Kirschner, a native New Yorker and pianist, who is completing a doctorate in Counseling Psychology at the University of Maryland. Her assistant, Elaine Raabe, received a B.A. in History and Political Science from Mount Holyoke College in Massachusetts, and came to Juilliard after a stint in marketing and public relations at a large New York City firm.

The Office of Student Affairs will also include student interns, who will be employed under work-study or other arrangements.

continued on page 3

New York City: A Student's View

By Leslie Nelson

If you have crossed the marble threshold of the Juilliard School quaking with apprehension, exhausted from wrestling with hostile subway riders, and hungry from not knowing where to eat breakfast, you are not alone. As a third-year veteran looking back at the trials of my first year, my heartfelt advice is *stay calm*.

Undoubtedly you've heard monstrous tales of the "Big, Bad City," and although I won't exactly deny all of those tales, I can assure you that the coming year will provide you with enough exciting opportunities to outweigh the negative aspects of the city.

The simplest way to alleviate anxiety is to ask questions—many of them. The stereotypical view that New Yorkers are notoriously cold and unhelpful is simply not true; in fact, many who claim to be "New Yorkers" were once "Out of Towners" like you, and they remember (and sympathize with) the plight of the newcomer.

If you are at a loss about housing, subway, or health information, there are a number of city services and private offices you can contact, including those right here at Juilliard. The Office of Student Affairs is being designed specifically for the students' needs—let them know *your* needs.

Ask upper classmen for the inside scoop on practice room sign-ups or where to buy leotards, reeds, or a used collection of Shaw plays. Read bulletin boards, subway maps,

local newspapers, and publications which specialize in your art form (and those that do not). Our library carries a wide range of such publications. I recommend thumbing through *NYC-Access* a thorough, creative guidebook to food, entertainment and historical information. (Distributed to new students during orientation).

Get to know the city—this helps to overcome the awe and insecurity you might be feeling. Pick one small section of the city. Travel there by subway, then explore on foot the museums, shops, parks, theaters, coffee shops, monuments, or whatever else you find in the neighborhood. Be choosy. Don't overwhelm your mind or blister your feet. Take your time—New York is a big

place and you're going to be here for awhile.

The more comfortable you are in your environment, the easier it is to manage the "trivialities" of living, and to realize your ultimate commitment to music, drama or dance.

... And if you're still hungry for breakfast, run across the street to the Lincoln Square Coffee Shop and grab a "Lincoln Center" muffin—you'll be happy that New York does things on a grand scale.

Leslie Nelson is a dance student who thrives in New York and assists the Director of Student Affairs.

CAREER

by Derek Mithaug

BEAT

Looking For a Manager?
Not So Fast...

IT seems that the better gigs around town—those in major concert halls or soloing with a prominent symphony orchestra—can only be secured through the aid of an artist manager. In the eyes of a young person, the artist manager is synonymous with “career,” which is defined as “professional engagements.” Thus, the prevailing wisdom is that, in order to make a career with professional engagements, one needs a manager. Although the topic is cloaked in an aura of mystique, the truth is actually quite simple: You are ready to hire a manager once you have a business that needs management. But wait ... don’t you need a manager to secure work?

While this dilemma does seem like a Catch-22, the following analogy will hopefully make sense of the issue. Imagine that you are the new owner of a fashionable, Upper West Side bistro whose theme is reminiscent of a 19th-century Viennese coffee house. Since this is your first month in business, you have very little expendable cash. Your business loan, building lease, insurance, closing fees, licenses, and utilities have left you nearly cashless. In fact, you are so tight on cash that you are unable to afford a professional waiter, cook, and host. Instead, you ask your mother and sister to help out.

For the first six months, your little Viennese coffee shop runs at a slight deficit. However, your accountant tells you that this is quite normal for small businesses. You make up the difference through additional catering gigs. Without these engagements, your bistro would surely fail.

Shortly after your six-month anniversary, a close friend suggests that you rent booth space at one of the neighborhood street fairs to sell your blueberry croissants and advertise your business. You take him up on the suggestion. The week after the fair, you

notice a dramatic improvement in customer traffic. During your first year, several people approach you about a job working at your coffee shop. You receive inquiries from cooks, waiters, hosts, and even an occasional manager. Though you would like to hire some of these people, the reality is that your bistro is still operating at a slight deficit. If you were to hire just one person, it’s likely your business would go into serious debt—possibly even bankruptcy. But serendipity smiles upon your little enterprise when a neighborhood food critic publishes a favor-

Too often, young artists begin shopping around for a manager before they have a business to manage. In their eyes, the artist manager is a kind of employer.

able review. Within a few days, your quiet establishment is suddenly booming with business. The phone is ringing and customers are waiting (sometimes as long as two hours) for a table. You begin to realize that maybe it isn’t such a good idea to juggle roles of host, waiter, and cook. You notice that some of your regulars are getting angry at the decline in service. Some are even leaving the restaurant after waiting 30 minutes for their food. You make a decision. Since you enjoy baking the pastries and roasting the coffee beans, and since this is what your customers are seeking, you decide to hire both a waiter and a manager to help with your business. Projecting your operating expenses, you believe that there will be enough revenue to support two full-time employees so long as this new boom in customer traffic continues. You also hope that, with these new employees, your business will continue to grow as word-of-mouth and customer satisfaction improves.

This scenario is somewhat analogous to the way performers should think about managers. Too often, young artists begin shopping around for a

manager before they have a business to manage. In their eyes, the artist manager is a kind of employer. This view is understandable. Young artists see their older and more seasoned colleagues, rehearsing and performing every day. If they look closely, they also observe a manager negotiating contracts, arranging tour dates, preparing rehearsal schedules, arranging flights and hotel accommodations, etc.

While young artists complain that they can’t secure invitations to perform with prestigious organizations without the aid of a manager, it’s unlikely that a manager would consider working for an artist without those regular invitations. After all, a manager works on a commission, which is derived from your business revenue. If you have no business, the manager will have no income.

So how does a young artist circumvent this Catch-22? Simply think like a small-business owner. As the owner of an exclusive solo-performance boutique, your first objective is to figure out how to build a following of valued customers. These are the regular customers who will keep your business afloat with perennial invitations and referrals. This network includes community center directors, presenters of small concert series, special event directors, educational programming administrators, community orchestra conductors, parks and recreation officers (think summer parks concerts), local arts advocacy and council groups, music teacher networks, music society groups, amateur musician networks, and many more. These people and the organizations they represent are the building blocks of a small business. They are also your windows to bigger opportunities.

I hope this article has shed some light on what aspiring young artists should focus on after graduation. If you want to learn more about building a small business as a performing artist, please schedule an appointment in the Office of Career

Development. We are always available to listen to your thoughts and ideas. □



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

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One Violinist’s Mission of Cultural Diplomacy

By WILLIAM HARVEY

AFTER 9/11, I played for members of the Fighting 69th Regiment after they returned from working at Ground Zero. The experience inspired me to found an organization called Music for the People, whose aim is to send young classical musicians on missions of cultural diplomacy. For the organization’s first project, Dr. Everold Hosein of the World Health Organization helped me design a solo violin concert tour of Moldova, where I collaborated with Unicef, and Tunisia, where I teamed up with a local music association. The Juilliard Summer Grant Committee kindly awarded me a grant to help fund this venture, which lasted from June 14 through July 11. While space constraints in *The Journal* allow me to share only a couple of anecdotes from the tour, a more detailed description of my adventures may be found online at www.musicforthepeople.org/current.html.

The Beautiful Things In Life
June 29, 2005, Causeni County, Moldova

The stories—that’s what I remember about the concert I gave at Camp Ghiocel, a girls’ camp run by the U.S. Peace Corps. I asked the girls to make up stories to accompany a partita by the Lithuanian composer Vytautas Barkauskas. As a counselor whispered translations, their stories amazed me: evil bears, doomed lovers, birds that fly too close to the sun. I expected depressing stories for the Ysaÿe “Obsession” Sonata, and sure enough, I heard about fathers beating and killing mothers, a small boy trying to escape from a labyrinth, terrified horses and valiant warriors dying. One story I’ll never forget: *I heard the beautiful things in life. Life is filled with so many beautiful things, and sometimes it’s so beautiful you can’t bear it. You don’t realize how beautiful it is until it is too late, and you want to die.* At this point, the girl burst into tears. After a long silence, I bowed to her, saying, “*Multumesc.*” Thank you.

In the car, I enthused to Nicoleta Bodrug, Unicef’s communication consultant in Moldova: “Wasn’t that great? Weren’t their imaginations astounding?” She looked back at me, saying sadly: “Those weren’t their imaginations. That’s their reality.” I struggled to accept her point: I was used to dark stories at children’s concerts back home, and when concerned adults ask me about them, I’d say that kids have darker imaginations than adults want to believe. But here, I realized Nicoleta was right. The girls had listened to my playing and heard war, hopelessness, fathers beating children and killing mothers. Violence rages in Transnistria, not far from

Causeni. Unicef would not be so active in Moldova if the children here had model parents. This was their reality.

How lucky I am. I can come up with as sad a story as I like, and it will always come from my imagination, never my experience. I do not know the experiences of the girl who broke down while telling her story about the Ysaÿe, but I can imagine.



Above: William Harvey playing for campers at Camp Ghiocel in Moldova. With him is a counselor who served as a translator. **Right:** At a recital in Gamart, Tunisia, Harvey performed with oud player Foued Rafrafi. The concert, which took place on the day of the London subway and bus bombings in July, was dedicated to all the victims of terrorism.

They are experiences that make it very difficult to see the beautiful things in life. Yet after today, I believe she will.

To the Victims of Terrorism
July 7, 2005, Gamart, Tunisia.

“Did you hear about the terrorist attacks in London?” Lotfi M’raihi, my host in Tunisia, asked. I froze, mentally returning to 9/11, as he told me the details of what had happened in London. I was still numb as Dr. M’raihi, who heads the organization that provided two of my concerts and arranged for me to teach in local workshops, and his wife Noura drove me to L’Espace Sadika, tonight’s concert venue. Sensing my sadness, Dr. M’raihi let me call my brother Theodore in the United States. By this point, I had reached a decision that I knew would be controversial and provocative. I told Theodore my plan.

After I hung up, Dr. M’raihi said carefully: “I would advise you not to play the British national anthem.” When he translated my decision to his wife, her reaction was more emphatic. “*Non!* It would be seen as an insult!” she exclaimed. “They will think you are against them. You are a musician,

not a politician.” Glumly, I realized they were right. Noura suggested an alternative, a single sentence I could offer the audience in French and Arabic.

I raced into L’Espace Sadika, scrambling to get my violin out since we were late. I strode onto the stage, announced the Bach in French, and began. When I finished, I took a deep breath. “*Ce concert est dédié a toutes les victimes de terrorisme dans le monde. Odi bethl el Hafl lithabiya el Erbeb fi collelalem,*” I announced. “This concert is dedicated to all the victims of terrorism.”

Technically the performance was not my best, but I’ve never played with more commitment. The Bach D-Minor Sarabande became an elegiac dance in honor of today’s victims. I played the *Dies Irae*, threaded throughout the Ysaÿe, as a requiem for all who died in New York, London, Iraq, and Afghanistan. In the Arabic music, my pianissimos blended with the intimate oud playing of my Tunisian friend Foued. How could this be happening the same day as the horror in London? Was friendship between Islam and the West that difficult?



After the Paganini, I received a standing ovation, and at the reception, many people thanked me. One man said, “What happened today in London is normal. This happens all the time, and always will happen.” I thanked him, though I disagreed. He can choose to live in a world where hope is dead, but I refuse to make that choice. I cannot listen to or play Bach, nor can I receive the smiles, thanks, and applause of an Arab audience, without believing in a light that will pierce the clouds of suspicion and hatred, no matter how dark they seem today. □

William Harvey is a master’s degree student in violin. Music for the People’s Web site is www.musicforthepeople.org.

FULBRIGHT GRANTS 2006-07

There’s still time to apply for a 2006-07 Fulbright Grant for professional training in the creative and performing arts. The Fulbright U.S. Student Program equips future American leaders with the skills they need to thrive in an increasingly global environment by providing funding for one academic year of self-designed study or research abroad.

Fulbright Grants provide round-trip international travel, maintenances for the tenure of the award, and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor’s degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research.

The U.S. Student Program awards approximately 1,100 grants annually, and currently operates in more than 140 countries. The Fulbright program is sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs.

Students currently enrolled at Juilliard are advised to contact Carole Adrian in the Office of Academic Affairs (Room 221) for brochures and important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for completed applications, which is **September 23, 2005**. Applicants will be interviewed by the School’s Fulbright Committee, after which their materials will be delivered to the Institute of International Education (I.I.E.) for its October 21 deadline.

SHRINK

From the Counseling Service

RAP

Therapy From A to Z

The Juilliard Counseling Service extends a welcome to all new and returning students. We have received a few questions about how counseling works and hope that our answers will help you understand how to make the most of counseling at Juilliard.

Dear Shrink Rap:

Someone told me that there are therapists here at School—but I don’t know how to access your service, or how much it will cost me. Could you give me some information?

—Looking for Answers

Dear Looking for Answers:

Juilliard indeed has a Counseling Service, and we are here to provide services to all students enrolled in the School’s College Division programs. (We do not serve Evening Division or Pre-College students.) Our offices are on the 22nd floor of the Rose Building, where the residence hall is located. We are right next door to the Health Services clinic, but our offices and phone numbers are separate.

Juilliard’s therapists help young people with quality-of-life issues, including those related to their work as performing artists and students.

The best way to make an appointment or speak with a therapist on the phone is to call our main number: (212) 769-3918. You will get an answering machine on which you can leave a confidential message, and a therapist will call you back, usually within 24 hours. If you cannot wait for a return call because you have an immediate need or crisis, you may knock on the door of the Counseling Office, which is next to the door for physical therapy. Or you can ask a practitioner or staff person in Health Services to help you make immediate contact with a Counseling Service therapist.

We do have walk-in hours, during which you can drop in to see a therapist without an appointment. We will also be offering support groups this year, and if you feel that a support group for any particular issue might be helpful, let us know. Please check the signs posted in the School and the residence hall for our schedule, including walk-in hours.

Counseling is provided to Juilliard students *free of charge*. We do limit the number of appointments you may have to once a week, but not how many weeks you may stay in therapy. Some advanced-degree students have utilized our services for the duration of their undergraduate and post-graduate years.

You may also want to visit the 22nd floor to review the many brochures we have, on a wide range of topics: relationships, depression, sexuality, eating disorders, alcohol use, and medications. And we hope that you will give counseling a try.

Dear Shrink Rap:

Can you tell me a little about the

therapists in the Counseling Service? Also, how do I know which one to choose, since I haven’t met any of them?

—A Curious Student

Dear Curious:

The Counseling Service has six psychotherapists (three women and three men), two of whom are psychologists, three clinical social workers, and one psychiatric nurse practitioner. We also have a consulting psychiatrist who is a medical doctor. He has appointments with students for the purpose of assessing medication needs and prescribing and monitoring medication. He sees students in his own office, which is just a few blocks from the School (an easy walk). Medication is not a requirement to be in counseling, of course; the choice to use medication is completely voluntary on the part of the student.

This year our intern program has grown, and we will have a social work student from Hunter College and one from New York University. Five of our

therapists have been with the Counseling Service for more than eight years each. All of our therapists understand and are experienced in helping young people with life issues, including those that are related to their work as performing artists and students, but also those which impact a young person’s quality of life, outlook, ability to function, happiness, ability to concentrate, relationships, physical health, and general well-being.

You do not need to ask for a specific therapist. The director or another counselor will talk with you briefly on the phone to learn a little more about you, and you are welcome to express any preferences you might have (say, if you have a particular desire to meet with a man or a woman). You will then be assigned to one of the therapists. We understand that the therapist/patient relationship has to work for both parties. We encourage students to stay with one therapist for three or four sessions—and then, if it does not feel that this is the right counselor, students may make a request, either to the therapist or the director of the Counseling Service, to see a different therapist. You are always welcome to speak with the director of counseling by calling (212) 769-3918 if you have any questions or concerns about your experience at the Counseling Service.

There will be a special “suggestion and question” box in the Counseling Service hall on the 22nd floor this year, where students can submit anonymous comments about the service, as well as questions for publication in this monthly column. We invite all students to help us improve our services by voicing their opinions and questions. □

Ground Zero: Past, Present, and Future

It’s been four years since the terrorist attacks of 9/11 brought down the twin towers. Since then, the question of how and what to rebuild at Ground Zero has sparked many heated debates. But on this anniversary of

that dreadful day, the debate must pause as we remember the victims, and look with hope to the future. *The Juilliard Journal* is grateful to Project Rebirth (www.projectrebirth.org) for allowing us to reprint these photos.



A satellite tracked by NASA’s Goddard Space Flight Center captured this image of Lower Manhattan on September 12, 2001. The smoke from the smoldering ruins of the World Trade Center can be seen pouring into the atmosphere. (Photo courtesy NASA)

Efforts to recover human remains at Ground Zero concluded in May 2002, and in the months that followed, the gargantuan task of cleaning up the remaining debris and preparing the site for rebuilding began. With the cleanup of Ground Zero completed, the framework for a new PATH station is constructed, as seen in this picture. (Photo from film still/Project Rebirth)



In June 2005, architect David Childs, of Skidmore, Owings & Merrill, and David Libeskind, the site’s master planner, unveiled revised design plans for a Freedom Tower to be built at Ground Zero. This image superimposes a rendering of the 1,776-foot structure onto an aerial view of Lower Manhattan. (Image courtesy SOM)

Starling-DeLay Symposium

Continued From Page 7

But to call Mark O’Connor just a fiddler is to sell short his abilities on the instrument itself; plenty of pyrotechnics and lyrical playing impressed the audience. This was the first time that non-classical music has been featured at the symposium. “I was impressed,” said Julie Maura, a violin teacher at Wheaton College in Illinois. “I thought it was weird at first, and then I really got into it. I learned a lot from his demonstrations, particularly watching his bow hand. His compositions are amazing and remind me of Paganini.”

Other outstanding faculty for the week included Juilliard’s Starling Chair holder Itzhak Perlman, Catherine Cho, Dean Stephen Clapp, Glenn Dicterow, Gregory Fulkerson, and Almita and Roland Vamos.

Sixteen-year-old Charles Yang, a young artist from Texas, enjoyed the intense schedule of the symposium. “The experience at Juilliard was amazing,” he said. “It was one of the most intense studies I have ever experienced, and it provided a good opportunity for me to meet musicians both young and old from around the globe. This program gave me the opportunity to interact with some of the greatest

teachers in the world—all within a week. It got me thinking about my music career seriously.”

As the symposium continues to grow and evolve, the original ideas of inspiring and re-energizing teachers will remain strong. Plans are already underway for the next Starling-DeLay Symposium on Violin Studies, which will take place May 29 to June 2, 2007.

Einfeldt—who has attended all three symposia since the first in 2001—finds the timing of the event critical. “As the semester and concert season ends, we musicians-teachers are running on empty,” she says. “But after attending the Starling-DeLay Symposium, I feel rejuvenated, motivated, and convinced that I am making an enormous difference in a young person’s life. The symposium has created a community that invites professional growth, social interactions, and musically exciting performances. I for one hope it continues indefinitely.” □

Brian Lewis (M.M. '93, violin) is professor of violin at the University of Texas at Austin and artistic director of the Starling-DeLay Symposium on Violin Studies.

Revisit Program Reveals the Heart and Soul of Juilliard

By GEOFFREY SCOTT

“I wanted to go to a place where the students shared my passion for the arts,” said Nigel Campbell, a current dance student sharing his perspective on a student panel that was part of Juilliard’s first-ever Revisit program. A total of 44 newly admitted students and their parents came to Juilliard last April, a few months after their successful auditions, to participate in a day of events arranged by the Admissions Office that would help them get to know the School a little better through an unhurried, firsthand experience of its atmosphere. Dean Stephen Clapp was on hand to speak to a combined audience of about 30 parents and family members, who had come to get the inside scoop on the 100-year-old conservatory. What they were delighted to discover from the student panel was the sense of community and camaraderie among students who share a love for their art.

This new event, informally referred to here as the Revisit program, was the brainchild of President Joseph W. Polisi, who got the idea from visiting a similar program at one the country’s most prestigious Ivy League institutions. While the concept was clear, coordinating something of this magnitude at such a specialized place as Juilliard was not going to be easy.

The name Revisit is not entirely accurate because, while musicians audition on campus, many of the students applying for Juilliard’s Dance and Drama Divisions audition regionally—a little more than 700 in 2005—and had never actually stepped foot on the Juilliard campus. But the intention was to offer all newly admitted students, some of whom had not quite decided on their post-secondary education destination, a chance to experience the Juilliard community for themselves. Students who had gone through the rigorous audition process (which for some divisions involved several callbacks) now had the opportunity to see what students in their respective divisions actually go through in a day, while their parents and family members got a chance to meet and talk with faculty and administrators. Our hope was to convey all the things that make this conservatory the best in the country.

Coordinating an event of this type required many meetings and consultations with faculty and administrators. So much had to be decided: how and

when to notify students, when the program would take place, how we would squeeze everything into the allotted time (and what would happen when there was a gap in the day), and who would cater the event. (I began to feel a bit like a wedding planner!) Because each division is so specialized, and large groups can create a disruption in instruction, it became clear that having students move through the day together would be difficult. We enlisted the help of Kathy Hood, administrative director of the Drama Division, and Sarah Adriance, associate director for dance admissions, to assist us in our vision. Also, the guidance of Tricia Ross, director of executive projects, and Melissa Matesic, manager of special events, in shaping the event’s finer details

“In addition to being dedicated to excellence in the broadest sense of the word, Juilliard has a real heart and soul.”

was crucial. We decided to offer students a choice of attending on one of two dates (April 18 or 22) in order to accommodate as many as possible, and then proceeded to enlist the participation of the senior administration, faculty, and current students—all of whom responded with great enthusiasm. Trumpet faculty member and brass department chair Ray Mase said, “I think this a great idea and I’m anxious to be involved.” Mase made time to chat with horn student Molly Norcross and her mom before the American Brass Quintet Seminar, which they visited.

I relied heavily on Kathy and Sarah for their knowledge of the Drama and Dance schedules, and what students would and wouldn’t be able to observe. Creating a schedule for music students revolving around appropriate class times was something of a challenge, but once again, faculty and staff proved invaluable.

The day began with a welcome breakfast, at which President Polisi greeted our visitors. Then students and their families were divided and sent on their day of activities, which included class and rehearsal observation, panel discussions with staff members from various offices, and a special session where everyone was able to ask questions of current students from all three divisions. The day concluded with dinner in the president’s board room, after which the visitors attended their choice of student performances and recitals.

Some of the newly admitted students actually walked away from the event having chosen their roommates for the upcoming year, and parents left with a better sense of Juilliard as an institution. The

For Those Far Away, Online Chat Room Bridges Distance

FOLLOWING the lead of several liberal arts schools, Juilliard’s Admissions Office took a technological leap last fall and got on board with DigiChat, a software program that allows the School to communicate with prospective students in a new way.

The chat software is set up much like some of the chat rooms on the Internet, but with DigiChat, we are able to apply security filters that prevent students from using unsavory language or trading personal information (i.e., gossiping).

“Talk to Juilliard” read the flier that went to newly admitted students as part of their admission packets last April. We wanted to give those who couldn’t make it for the Revisit program a chance to have their questions about the School answered—and who better to do that than current students?

Seven current Juilliard students volunteered, and we set a time frame of 7-8:30 p.m. to allow students on the West Coast enough time to get home and log on. The event was slow going at first, but as folks started logging in, the questions began flying. Students admitted to the Dance, Drama, and Music Divisions signed in to chat, and it was great to watch current Juilliard students get so excited about speaking with the new students and creating friendships even before they arrived on campus.

Since the initial chat, other offices have decided to use the program as well. Sarah Adriance, who coordinated the Summer Dance Intensive, used it to enable her summer dance students to get acquainted before arriving for their three-week program. Clara Jackson, assistant director of student affairs, and Christopher Clarke, director of residence life, used it to allow new students to get more in-depth information regarding life on campus. This fall, the Admissions Office plans to offer another series of chats to help applicants with their online applications, as well as answer questions regarding application and audition requirements.

—Geoffrey Scott

most glowing compliment came from one of the visiting parents, who said, “As parents, we came away with a much better understanding of Juilliard and that, in addition to being dedicated to excellence in the broadest sense of the word, it has a real heart and soul.” □


Geoffrey Scott is assistant director for recruitment in the Admissions Office.

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100 Years of History on 4 Walls

Continued From Page 1

Masters film and book *Juilliard*, and filmmaker and alumna Salome Arkatov's documentary on Rosina Lhévinne, are among the many projects that have drawn extensively on the Archives's vast resources.)

The exhibit will highlight a selection of films and videos of Juilliard's dance performances since the early 1950s (along with related printed documents), drawn from the N.Y.P.L.'s Jerome Robbins Dance Division and the Juilliard Archives. These materials exist thanks to the foresight of Martha Hill, founding director of Juilliard's Dance Division, who realized that they would be of interest to a wider public. As Madeleine Nichols, curator of the Jerome Robbins collection, put it, "For dance, Juilliard's filming and videotaping of its student productions since the 1950s, together with the photographs, program notes, and related items, is systematic and essential. Copies of these and other materials are studied daily by students, faculty, and others here at the New York Public Library for the Performing Arts, supplementing Juilliard's internal resources. The combination succeeds in preserving the past as preparation for the future."

Some items featured in the current exhibition are from the Juilliard-related collections housed in the Public Library's Music Division. Among them are the personal papers of former Juilliard president William Schuman, as well as papers of Juilliard alumnus and jazz record producer Teo Macero, who joined the staff of Columbia Records in 1956. Macero's session sheets, clippings, and other documentation relating to his work with Miles Davis, Duke Ellington, Stan Getz, Lionel Hampton, and other jazz greats will be displayed.

The establishment of Juilliard's Drama Division in 1968 and the School's move to Lincoln Center in 1969 will be well documented, too, through a profusion of programs and photographs featuring drama alumni and faculty such as Christopher

Frank Damrosch and Augustus D. Juilliard—are some never-before-seen, very early correspondence between Damrosch and James Loeb, his primary funder, drawn from Juilliard's Archives.

While this exhibition is not the first collaboration between Juilliard and the New York Public Library—in 1941, the library exhibited some of its mate-

recognition?"

JG: Here's where it always gets tricky, because we obviously don't want to offend anyone by omission. Some decisions about who to include are based on external factors, such as lack of available photos—or inability to obtain permission from photographers. The issue of available photos

Graham, Martha Hill, Doris Humphrey, José Limón, Anna Sokolow, Paul Taylor, and Antony Tudor, in dance; and Christine Baranski, Andre Braugher, Michael Kahn, Kevin Kline,



Photo by Nan Melville



Photo by Oleaga

A selection of the archival photos to be featured in the New York Public Library exhibit appears on these pages.

Above: Wynton Marsalis and Renée Fleming performing with Victor Goines and the Juilliard Jazz Orchestra at the Classified Jazz benefit on March 31, 2004.

Above right: Martha Graham's *Diversion of Angels*, March 1968.

Right: Orchestra class with Albert Stoessel, photographed December 3, 1927.

Below: Founding members of the Juilliard String Quartet: (clockwise from bottom left) Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd, c. 1952.

rials related to Juilliard operas produced between 1931 and 1941, designed by renowned Viennese architect Frederick Kiesler—it is the largest and most comprehensive. Many hours went into its planning and mounting. Last month, Jane Gottlieb took some time out from the preparations to speak with *The Juilliard Journal* about the exhibit.

Juilliard Journal: There are thousands of fascinating documents, photos, etc., in the Juilliard Archives. How did you pare down and select what would go into this exhibit?

Jane Gottlieb: It was very difficult to select materials from our own thousands of wonderful performance photos and the materials in the New York Public Library's collections. We could easily have filled a much larger space. We tried to tell the story of Juilliard's first century in a coherent manner, while displaying photographs and other documents that featured notable productions, faculty, or alumni.

JJ: Speaking of notable faculty and alumni, who are some of the more prominent people to appear in the exhibit? How important was "name



Photo by Empire Flashlight Co.

has been compounded in recent years, since now most photos are taken in digital form, and we don't necessarily have prints.

But, to answer your question, we've included materials documenting the tenures of all the presidents of Juilliard—Frank Damrosch, Ernest Hutcheson, John Erskine, William Schuman, Peter Mennin, and Joseph W. Polisi, the various personnel of the Juilliard String Quartet over the years, and many other important faculty and alumni. The list is too long to name them all, but among them are Leopold Auer, Van Cliburn, Miles Davis, Norman Dello Joio, Joseph Fuchs, Rosina Lhévinne, Vincent Persichetti, Richard Rodgers, and Risë Stevens, in music; Martha



Photo by G. D. Hackett

Laura Linney, Patti LuPone, Marian Seldes, John Stix, Harold Stone, Robin Williams, and Moni Yakim, in drama. Of course this list does not take into account the many alumni who will be featured in orchestral photos, including one of the Juilliard Orchestra in 1927, one of the earliest orchestra photos we have, or in performances



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Thursday—noon to 8 p.m.**

Free; no tickets required.

Durang, LisaGay Hamilton, Michael Kahn, Kelly McGillis, and many others.

Along with now-familiar images—such as portraits of I.M.A. founder

displayed through photographs or videos.

JJ: Did the size and shape of the exhibit space influence your decisions

and if so, how?

JG: Yes, of course. The Performing Arts Library's Astor Gallery is not that large, and we were required to submit materials as they would appear in their frames. The gallery has 1,715 square feet of wall space and 163 linear feet of wall space. There will be approximately 40 framed panels of materials, 6 to 9 cases, and 3 media kiosks: one for audio, one for video, and one for continuous showing of the 2002 American Masters film *Juilliard*.

JJ: Did working on this exhibit give you a chance to do anything different than you'd been able to do in past exhibits?

JG: Yes; the other exhibits I have done have been here at Juilliard, which has its own limitations on exhibit space. The Juilliard Library has large exhibit cases on one wall in the reading room, as well as flat cases next to all of the entrances. The School also has two mobile flat exhibit cases, which we transport to the library for more exten-

vinne, and Teo Macero collections, all of which will be in the exhibit.

The Schuman materials include some correspondence between Schuman and Joseph Fuchs relating to the New York premiere of Schuman's Violin Concerto here at Juilliard. In the Teo Macero collection they located some rich correspondence between Macero (who produced Miles Davis's recordings) and journalist Ralph Gleason (correspondence that is frequently cited) in which Gleason accuses Macero of "killing jazz." And, the N.Y.P.L.'s Rosina Lhévinne papers include some wonderful and warm correspondence between Mme. Lhévinne and the then 14-year-old James Levine, who began his piano studies with her at Aspen in 1957, prior to entering Juilliard in 1961.

JJ: What were some of the obstacles you encountered?

JG: Time was certainly the biggest obstacle, as we did most of the work this summer and the exhibit opens on September 16. If we had a few more months, there are many more items I would have pursued. For example, we were disappointed that the N.Y.P.L. did not have more materials relating to the 1935 premiere of Gershwin's *Porgy and Bess*, which included Anne Wiggins Brown and Ruby Elzy, both of whom attended Juilliard. They have a program, which is bound in a book, and therefore difficult to display. We would have also pursued additional materials on Juilliard alumni Tito Puente and Nina Simone.

JJ: What are some of your favorite pieces in this exhibit and what makes them special?

JG: There are so many favorites, it's hard to choose. The dance photos are particularly special, and I know that Jeni had a particularly hard time choosing among them, since she has a keen interest in dance and is very close to these materials. Personally, I love seeing our Maria Callas photos next to the ones from the premiere with Zoe Caldwell and Audra McDonald in Terrence MacNally's play *Master Class*. Incidentally, Ms. Caldwell and all of her successors have come to us to view our photos in preparation for their performances. The photos of the 1934 production of *Ariadne auf Naxos* with Risë Stevens (from N.Y.P.L.'s collection) are also quite wonderful, particularly knowing that this was only the second U.S. production—and the N.Y. premiere.

JJ: As the "keeper of Juilliard's history," so to speak, what do you hope people seeing this exhibit will take with them when they leave?

JG: I hope that they will find a renewed appreciation of Juilliard's rich history, and a sense of connection between our past and our present. We obviously carry on a rich tradition as we create legacies for future generations. □



Above: Maria Callas giving a master class at Juilliard, March 9, 1972.
Left: Jeni Dahmus (left), Juilliard's archivist, and Jane Gottlieb, vice president for library and information resources, working with exhibit materials in the Archives, August 2005.
Below: The cast of Juilliard's 1971 production of Richard Brinsley Sheridan's *School for Scandal*, featuring the first graduating class of the Drama Division (Group I). Among those pictured are David Ogden Stiers (seated on couch, left); Kevin Kline (standing, center), and Patti LuPone (seated on chair, lower center).



OBITUARIES

David L. Diamond, Composer and Juilliard Faculty Member, Dies at 89

DAVID DIAMOND, a prolific composer known for his lyrical sensibilities and feisty temperament, died of congestive heart failure on June 13 in his native Rochester, N.Y. He was 89.

Over the course of a career spanning seven decades, Diamond composed 11 symphonies, 10 string quartets, and myriad vocal and instrumental works. His music was marked by



David Diamond was a composition faculty member from 1973 to 1997.

an emotional directness and eloquent lyricism that made it easily accessible to audiences. He shunned serialism and the shift away from tonality that marked much American music in the mid- to late 20th century. “I hated all that avant-garde stuff,” he once told an interviewer. “It was all wrong.”

The son of Austrian and Polish immigrants, David Leo Diamond was born in

Rochester on July 9, 1915. He attended the Eastman School of Music there and later studied composition with Roger Sessions in New York and Nadia Boulanger in Paris. It was there that he mingled with the likes of Stravinsky, Picasso, Milhaud, and Ravel, who was both an admirer of, and influence on, Diamond’s music. Returning to the United States in 1939, he worked as a night clerk at a soda counter in New York City, and did a two-year stint as a violinist in the “Hit Parade” radio orchestra. His career as a composer burgeoned in the 1940s when he received several significant commissions and was championed by conductors such as Stokowski, Koussevitzky, and Mitropoulos. His First Symphony had a successful premiere with the New York Philharmonic in 1941, and in 1944 his Second Symphony was premiered in Boston.

But shifting trends in American music in the 1950s and ’60s caused Diamond to be branded old-fashioned, and his compositions began to lose favor. His openly gay lifestyle and leftist political views—he was subpoenaed by the House Un-American Activities Committee during

the McCarthy era—also made him a target for attack. He moved to Italy in 1951, where he taught and worked in Rome and Florence, but returned to the United States in 1965. He served as chair of the composition department at the Manhattan School of Music from 1966 to 1967, and in 1973 joined Juilliard’s composition faculty, where

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Former Ballet Faculty Member Alfredo Corvino Dead at 89

BALLET dancer and choreographer Alfredo Corvino, who spent more than four decades on the faculty at Juilliard and whose teaching was an enduring influence on generations of dancers of all styles and in all fields, died on August 2 in Manhattan. He was 89.

Born on February 2, 1916, in

ballet *The Green Table*). Shortly afterward, Corvino joined the Ballet Russe de Monte Carlo and toured the U.S. as one of the company’s soloists.

After serving in the U.S. Army overseas—where he saw active duty before being transferred to the Special Service and working in musicals of the U.S.O.—Corvino settled in New York and joined

the Metropolitan Opera Ballet as a soloist, subsequently becoming the company’s ballet master. (He was to teach there for almost 20 years.) Other companies with which he appeared include the Radio City Music Hall Ballet, Dance Players, the Herbert Ross Company, the Gavrilov Company, the Classic Ballet Company of New Jersey, the Dance Circle Company, and Pina Bausch’s Tanztheater Wuppertal,

with which he later toured as the company’s ballet master. (Bausch had been one of Corvino’s early students at Juilliard in the late 1950s and early ’60s.)

Corvino was an exponent of the classical ballet style developed by the Italian Enrico Cecchetti, whose method he absorbed while studying with its chief British exponent in New York, Margaret Craske. Over time, Corvino also studied with Anatole Vilzak, Edward Caton, Boris Romanoff, Alexander Gavrilov, and Antony Tudor, the Met Ballet’s director, who asked Corvino to join the newly created

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Alfredo Corvino teaching a ballet class at Juilliard in 1979.

Montevideo, Uruguay (where his father was a violinist in the Philharmonic Orchestra), Corvino showed an early interest in music but soon shifted the focus of his studies to dance, training with Alberto Poujanne as a scholarship student at Uruguay’s National Academy of Ballet. He went on to become a principal dancer with the National Ballet Company at the Municipal Theater in Montevideo (as well as a choreographer and assistant ballet master) before he took leave to tour Latin America with Ballets Jooss (whose director, the German-born expressionist Kurt Jooss, choreographed the powerful antiwar

Homage to a Beloved Mentor

By KENDALL DURRELL BRIGGS

I first met David Diamond in 1988 when I arrived at Juilliard as a master’s degree student of composition. Little did I know that my life, both personally and professionally, would be changed forever.

I remember vividly the first day we met privately. I had brought in a choral piece I was working on. I played it, we talked about it, and then he said: “But Kendall, really, you can do so much better than this! Look at your Four Pieces for Orchestra ... these few measures, this is you! But this choral work—it lacks focus and direction. Why are you writing it?”

To that question I had no real answer.

“I want you to write a string quartet,” he announced. “You need to learn form and structure and how to develop your ideas. Restricting your ideas to four voices will force you to economize and organize them better.”

In the next year my work and writing began to change.

“Who is that?” he quipped one afternoon. “Who have you been lis-

tening to this week? Go ahead, tell me, who is that?” He was referring to a passage in my Second Quartet. I told him I wasn’t sure.

“Play it again. Listen! Who is that?” “Bartok,” I said quietly. “Yes! Which work?”

I told him. “Now, what makes it sound like that? Is it the rhythm, melodic line, harmony, what?” I told him what I thought. “Now, change the rhythm, write it down right now. Write another version of that passage in front of me. I want to see it.” So I did. “Now, play it again. Now, *that* is your voice. Listen! Do you hear it?”

I stopped, played it over, then whispered, “But I don’t like me.”

“Well,” he said, throwing his arms into the air, “I certainly can’t do anything about that!”

But he was wrong. He *did* do something about that. He helped me learn to find—and like—my own voice, which was unique; it was unlike his, unlike his other students. More importantly, I learned how to recognize it. The greatest gift was the sound of his voice in my ear. Every

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Remembering Corvino: A Teacher Who Taught the ‘Real Thing’

By STEPHEN PIER

ALFREDO CORVINO was the gentleman who taught me and countless others “the art of classical theatrical dancing.” That description of what most others simplistically refer to as “ballet” was borrowed from the Cecchetti manual, and very clearly describes Mr. Corvino’s approach to an art form that aligns itself with the aesthetic principles of classicism (harmony, proportion, civility); is meant to be performed in a theater to an audience; and is, aside from all else, dancing. He graciously embodied these precepts and communicated them with such consistency that it was impossible to study with him and not come away with information that would somehow influence your work and your understanding of dance. That is why so many dancers—from the worlds of classical, modern, theatrical, tanz theater, and the avant-garde—all studied with him.

I came to Alfredo as a young man, in order to prepare for my audition for

The Juilliard School. In fact, he was the main reason I chose the School above others. His reputation was impeccable as a teacher who taught “the real thing,” according to the dancers I most respected. There were many teachers around who were perhaps more *en vogue* from time to time. Most of them played guru to vulnerable dancers, feeding their insecurity by insisting on the need for private lessons (at huge prices) or discrediting all other teachers while claiming to be the sole possessor of the great mysteries of Terpsichore. Alfredo, on the other hand, presented the work with such clarity and logic that the truth of what he imparted was abundantly evident. It was a simplicity born of much thought, great knowledge, and extensive experience. It was not the simplistic utterance of dogma or superficiality. He had the integrity to let the work speak for itself, and to trust that sooner or later the laws of nature will tell us the truth.

Of course, not everyone really

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Isidore Cohen, Renowned Chamber Musician, Dies at 82

VIOLINIST Isidore Cohen, renowned as a member of both the Juilliard String Quartet and the Beaux Arts Trio, and an important teacher of generations of chamber musicians, died in the Bronx on June 23. He lived in Manhattan and was 82.

Born in Brooklyn on December 16, 1922, Cohen began studying violin at 6 and graduated from the High School Music and Art in Manhattan, though his intent was to become a doctor. But his pre-med studies at Brooklyn College were interrupted by a stint with the United States Army in Europe during World War II. When he returned to civilian life in the U.S., Cohen—who had played in the Army’s orchestra and jazz bands and had decided that he wanted to illuminate people’s lives through music—became a student of Ivan Galamian at Juilliard. Galamian had some misgivings about accepting the nearly 24-year-old Cohen as a student, but didn’t want to turn down a returning war veteran.

At Juilliard, Cohen drew the attention of Stravinsky with a performance of the composer’s *L’Histoire du Soldat*. As of the 1950s, he was serving as concertmaster of the orchestras at the Casals festivals in France and Puerto Rico, as well as of several New York ensembles. It was while playing for Casals that he met Alexander Schneider, who invited him to join his string quartet as second violinist in 1952. During Cohen’s tenure, the quartet recorded the first complete set of Haydn string quartets, a milestone noted in *Time* magazine.

Cohen was second violinist of the Juilliard String Quartet for nearly a decade, beginning in 1958 when he replaced the late Robert Koff. As a member of the J.S.Q., Cohen was also on the Juilliard faculty from 1958 to 1966. He was reluctant at first to join the Beaux Arts Trio, whose other two members (pianist Menahem Pressler and cellist Bernard Greenhouse) wanted to recruit him when that ensemble’s original violinist, Daniel Guilet, retired in 1968. But he did—and by the mid-’70s, the ensemble was touring and recording as the world’s best known and busiest piano trio. Dozens of classic recordings by the Beaux Arts Trio—including the complete piano trios of Haydn and Beethoven, as well as works by Tchaikovsky, Rachmaninoff, Ives, Dvorak, and Shostakovich—feature Cohen’s playing. After per-



Violinist Isidore Cohen was a Juilliard faculty member from 1958 to 1966.

forming with the group for 23 years, he retired from the Beaux Arts Trio in 1992 and was succeeded by the violinist and Juilliard alumna Ida Kavafian.

At various points in his career, Cohen taught at the Aspen Festival, the Curtis Institute of Music, Juilliard, Princeton, SUNY at Stony Brook, and the Manhattan School of Music. But his longest association was with the Marlboro Music School and Festival, where he taught for nearly 40 years (beginning in 1966). He toured frequently with Musicians From Marlboro, a group of performers drawn from the festival’s roster of both faculty and students.

Cohen was married for 55 years to Judith Goldberg, who died in 2002. He is survived by their children: daughter Erica Cohen, who lives in Mexico, and son Allen Cohen, of New York. □

The Legacy of a Great Musician

By **SAMUEL RHODES**

ON June 23 the chamber music world was saddened by the loss of one of its most respected and valued artists. Isidore Cohen had been a member of several of the most celebrated chamber music groups our country has produced, and his passionate and immaculate violin playing and the knowledge and integrity of his music-making provided a memorable example both to colleagues and to the many young musicians with whom he came in contact. I count myself as very lucky to have had the opportunity to play with him on many occasions, first as one of those young musicians and later on as a colleague.

I did not know Izzie, as we all called him, during his eight years with the Juilliard String Quartet (1958-65). I met him soon after he left, at the

Festival Casals in San Juan, Puerto Rico, where he was concertmaster of what must surely have been one of the finest freelance orchestras ever to have existed. As a young musician, I was tremendously flattered when he asked me to take part in a performance of the Mozart G-Minor Quintet which was to be the first half of the opening concert of the very first Mostly Mozart Festival in Philharmonic Hall of the brand-new Lincoln Center in August 1967. Later, I was a guest artist several times with the Beaux Arts Trio—most memorably when I traveled to Amsterdam to do recordings with them of the Schubert “Trout” Quintet and the Schumann Piano Quartet and Quintet.

I always considered it to be a special and very particular challenge to play with Izzie. His playing graphically showed the direct influence of the music-making of Pablo Casals and Alexander Schneider—scrupulous

attention to the exact indications of the composer; total exclusion of special or violinistic effects for their own sake. Izzie had a very personal way of expressing the nuances, the small ups and downs in building a musical phrase, that was uniquely his own and very difficult to match or complement. There was also an exacting standard of technical integrity to be lived up to.

Izzie was involved in the Marlboro Festival for more than 30 years as a senior member, one of those responsible for guiding the younger musicians who were part of the same ensemble. He took part numerous times in Musicians From Marlboro, the regular season’s touring program sponsored by the festival. Marlboro itself is like an extended family and Izzie’s wife, Judith (who passed away three years ago), his daughter Erica, and granddaughter Ana Luz, along with his son Allen and daughter-in-law, Ana Torrent, all have

been important parts of the flavor and spirit of the summers there.

The very last concert in which Izzie took part was a testament to the love and respect he inspired in young musicians. A group he had worked with during the previous summer—Aaron Boyd (B.M. ’00, *violin*), violist Maurycy Banaszek, and cellist Priscilla Lee—took the initiative to arrange performances of Haydn’s *Seven Last Words* on the Bargemusic series this past spring.

Izzie was an integral part of the audition committee for both the Marlboro Festival and the New York String Seminar. This winter, when auditions occur again, the huge gap that will appear at his place at the table will be extremely hard to bear. □

Samuel Rhodes, a member of the Juilliard String Quartet and chair of the viola department, has been a faculty member since 1969.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Karen Bell-Kanner (’54, *dance*)
- Harry Bernstein (BS ’54, *dance*)
- Stephen A. Caforio (DIP ’58, *choral conducting*)
- Marie M. Cowan (BS ’38, *voice*)
- Joseph Di Fiore (’29, *violin*)
- Marilyn Dolliver (BS ’61, *organ*)
- Gordon O. Goodridge (’34, *piano*)
- Vincent d. P. Heilker (DIP ’51, *clarinet*)
- Bernice Jacobson (DIP ’43, *piano*)
- Joyce W. Joplin (’48, *voice*)
- William H. Kruskal (’34, *flute*)
- Rosabel H. Lu (DIP ’43, *piano*)
- William A. Mellow (’61, *voice*)
- Jaime Mendoza (’48, *piano*)
- Billy Nalle (DIP ’43, *organ*)
- Virginia Oatfield (DIP ’28, *piano*)

- Richard W. Pattinson (MM ’04, *double bass*)
- Nick Perito (DIP ’49, *piano*)
- Angelene M. Rasmussen (DIP ’46, *voice*)
- Carol M. Stein (DIP ’44, *trumpet*)
- Robert E. Waller (BS ’48, MS ’49, *organ*)
- Virginia Q. Wendt (’33, *cello*)
- Benjamin F. Wilkes (BS ’50, MS ’52, *voice*)
- Lyndon M. Woodside (MS ’63, *piano*)

Faculty

- Isidore L. Cohen (BS ’49, *violin*)
- Alfredo Corvino
- David Diamond

Friends

- B. J. Bradbury
- David Colvin
- James H. Ellis
- Bernard Granville
- Gertrude Grunin
- George A. Hyman
- Richard Isaacs
- Peter Jennings
- Taeko Kamiya
- Virginia H. Kremantz
- Arthur Kupferman
- Ruth Laredo
- Wilbur A. Levin
- Mortimer Levitt
- Sonya Sartisky
- Arthur S. Zankel

At 100th Commencement Ceremony in May, 240 Degrees,

In some ways, commencement 2005, held on May 20 in Alice Tully Hall, was like most others: Degrees were awarded, honors and prizes doled out, a speech delivered, and, in the end, a class of 240 bright-eyed graduates went out into the world armed with diplomas and youthful optimism. But commencement 2005—Juilliard's 100th—was also unlike any other: The commemorative Juilliard Medal, designed by the artist Milton Glaser and commissioned by Juilliard, was unveiled and presented to 16 past honorary doctorate recipients. The School's president, Joseph W. Polisi, was surprised with an honorary doctorate (his fourth) from the institution he has led for two decades. And the long-awaited Juilliard centennial season officially got under way. Following is a transcript of President Polisi's commencement speech to the class of 2005. (You can hear his speech on Juilliard's Web site at www.juilliard.edu/audio/polisispeech/sound_player.html.)

As we reflect on the 100-year history of The Juilliard School, several words come to mind: excellence, dedication, joy, discipline, tradition, passion. These words remarkably apply just as well to you, our graduates in 2005, as they have to generations before you.

In turn, much has changed in our nation, our world, and in our concept of humanity during this century. Two world wars and numerous smaller military conflicts have brought our world

many of you graduating today were students at Juilliard for the first time. About a week into your first term at the School, you were faced with the tragedy of September 11.

The events of that day will be part of our collective psyches forever, but it was the days immediately after this event that made me eternally proud of your humanity and individual generosity. For it was in those confusing and frightening days that you stood on line to donate blood at the Red Cross head-

quart across Amsterdam Avenue; that you ran down to Ground Zero to participate in the rescue efforts; that you spent hours in makeshift centers near the disaster to present your art to soothe the jagged nerves of rescue workers and family members. These are gestures of humanity that cannot be legislated, that cannot be taught through a curriculum. This was the moment that many of you realized the healing power of the arts and your individual roles as providers of this serenity and beauty to a devastated and needy populace. This was a time of epiphany for many of us.

All of us have been told at one time or another that we must overcome challenges and move our lives forward. Certainly we must not dwell on the experiences of September 11, but we should also not forget the sense of community and caring that was generated by this tragedy. On the first anniversary of the incident, Juilliard students, faculty, and staff gathered on the Juilliard Theater stage with the volunteer members of the Juilliard Choral Union to perform a sing-in of the Mozart Requiem. The gathering was held at 1 p.m. and we had no idea who would be able to attend. What we saw was a packed house of New Yorkers coming together to experience the

beauty and genius of Mozart. It was not only one of the most moving performances I have ever witnessed, it also re-energized my belief that what we do at Juilliard in educating the next generation of performing artists is of deep and enduring value to our society—a society and its citizens who often dismiss or ignore our art as being irrelevant to their daily lives. My message to you today is that there is extraordinary value to your mission as artists and that you, our young graduates, must be the leaders who ensure that the power of the arts will be experienced by future generations of your fellow citizens.

America and the world present confusing and contradictory environments on May 20, 2005. Certainly the young artist of 100 years ago lived in a completely different world from the one you know. Today, we communicate with an efficiency unknown to an earlier time. The wealth of the worldwide



Left: The 16 Juilliard Medal recipients gathered before commencement with President Joseph W. Polisi and Board Chairman Bruce Kovner. **Left to right, back row:** President Polisi, Terrence McNally, Dana Reeve, Bruce Marks, Marian Seldes, James Levine, and Bruce Kovner; **middle row:** Alfredo Corvino, Joseph Bloch, Mary Rodgers Guettel, June Noble Larkin, Jimmy Heath, William Vacchiano; **front row:** Rosemary Willson, Elliott Carter, Leontyne Price, David Diamond, and Itzhak Perlman. (Mr. Diamond and Mr. Corvino died in June and August, respectively. Their obituaries are on Page 20.)

Top: Juilliard surprised President Polisi by presenting him with an honorary doctorate. **Bottom:** The Chiara String Quartet, Juilliard's departing graduate string quartet-in-residence, performed the final movement from Beethoven's String Quartet in C Major, Op. 59, No. 3 ("Razumovsky"), as an interlude during commencement.

to the edge of cataclysm on more than one occasion. The American economy has moved through cycles that have changed the way we live and what we hope to achieve. Our domestic history has reflected a quest for greater equality for all our citizens, yet we understand every day that inequality continues to exist in our society and, more troubling, in the minds of many of our fellow citizens.

In the 100 years of Juilliard's existence, the world has experienced perhaps the greatest growth in the power of technology in the history of humankind. Today we travel and communicate in ways that were unimaginable in 1905. We now must also question whether the quality of our discourse has improved as well.

But through these 100 years, the human condition has not changed significantly. We still love, hate, celebrate, mourn, envy, admire in much the same manner as during the millennia that have preceded our current time on earth. It is a realization that you as young artists should remember well as you change the world through your art.

I would be remiss if I did not include in my remarks today a brief recollection of more current history, just a few months short of four years ago. It was at that time in early September 2001 that

quarters across Amsterdam Avenue; that you ran down to Ground Zero to participate in the rescue efforts; that you spent hours in makeshift centers near the disaster to present your art to soothe the jagged nerves of rescue workers and family members.

These are gestures of humanity that cannot be legislated, that cannot be taught through a curriculum. This was the moment that many of you realized the healing power of the arts and your individual roles as providers of this serenity and beauty to a devastated and needy populace. This was a time of epiphany for many of us.

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economy is at a staggering level. The aspirations of today's citizens of the world have never been higher with a desire for better life styles, more effective medical care, improved education, and the constant desire for peace.

In America, we share these hopes, but approach them in perhaps an overly intensive way. Today's America is more about commercial success than it is about the attainment of excellence; it is more about public display aimed at the lowest common denominator than it is about the realization of intellectual or artistic rigor. Americans now supposedly get their news more often from Comedy Central than from the major networks or daily journals. And

his defense of selling a brand of tequila in his new Broadway musical.

And within this context, I am troubled as to how the arts are perceived in our country. Does America truly see any value in the arts, and if that answer is even partially negative, how will you as the next generation of artists achieve your personal goals in the time ahead?

A refreshing antidote to this sense of malaise occurred this February in Central Park. I speak, of course, of Jeanne-Claude's and Christo's creation of the Gates, described as "a long, billowy saffron ribbon meandering through Central Park ... a work of pure joy, a vast populist spectacle of good will and simple eloquence."

16 Medals, and 1 Surprise Honorary Doctorate Awarded

It truly was a remarkable artistic event for those of us who had an opportunity to experience the Gates because it brought people together to observe and enjoy a work of pure fancy—a very rare experience in the United States today. The cultural critic Michael Kimmelman commented in *The Times*, “We didn’t need the Gates to make us sensitive ... Art is never necessary. It is merely indispensable.”

And what does art mean to you as young artists about to embark on your careers? This question can be addressed in the most unexpected ways, in unexpected places. My re-examination of it occurred two weeks ago on the uptown D train while on the way to a game at Yankee Stadium with 30 Juilliard students and faculty members.

As we headed towards the Bronx in a crowded subway car filled with fellow fans in various manifestations of Yankee regalia, one Juilliard student, who was attending his first Yankee game, asked me in a loud voice, “Well, Dr. Polisi, what’s so special about the Yankees?” Strangely, I felt that all the passengers in the subway car, who now seemed silent, were waiting for my response. It was clearly my “Seinfeld moment.”

Below: Students in cap and gown stood in Alice Tully Hall. In the foreground is drama graduate Rebecca Brooksher. **Right:** Pianist Vicky Chow (center) received her Bachelor of Music degree from President Polisi as Laurie Carter (left), vice president for legal affairs and executive director of jazz studies, read the names of the graduates. **Far right:** Melissa Solomon (left) and Alexandra Sopp celebrated on the plaza after commencement.

There are no quick or easy solutions to the important issues you will address as young artists in the time ahead, but I am reminded of the adage that “it is better to light one candle than to curse the darkness.” Your determination to make a difference as artists will be fundamental to the future of the arts in America, but your task will not be easy.

One morning in December of last year a newspaper article appeared that essentially questioned, as I read it, why anyone would actually decide to enroll in a school to become a professional performing artist, especially if they understood how difficult it would be to find gainful employment after graduation. And I think the implicit message of the article was that there seemed to be no inherent *value* in participating in the long and demanding process that would result in a fully educated performing artist. After all, the argument

The term “elitist” is a particularly pejorative one in America today. When used, it generally exudes the concept of exclusion and separation. Few people wish to be known by such a term. Often I am asked if Juilliard is an elitist institution, since it is so selective at the time of admission, highly rigorous during the course of study, and successful in preparing its graduates for some of the most prominent and sought-after positions in the worlds of dance, drama, and music.

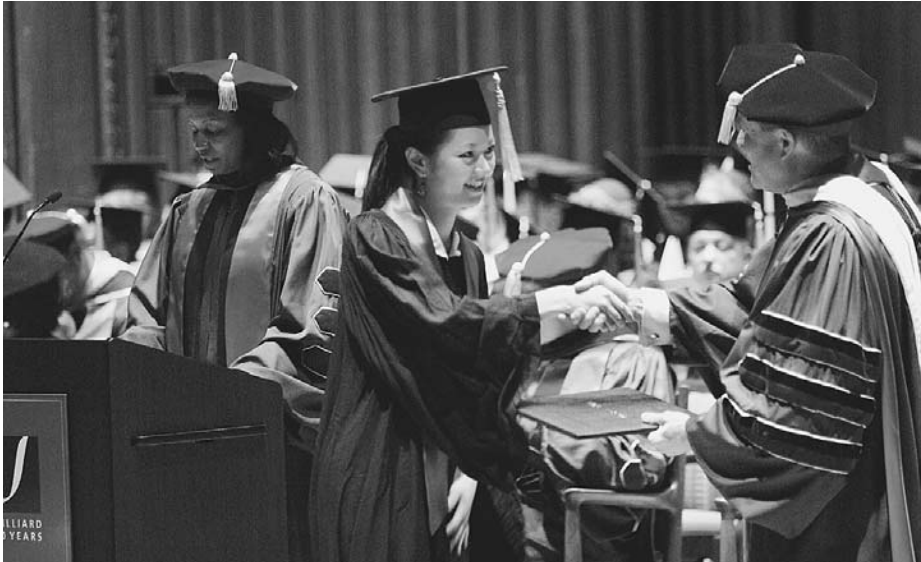
My response is to dwell on what we do achieve and what this great institution has been doing for its 100-year life. I say that Juilliard is about striving for excellence, for never being content to simply get the notes or words or steps right. We attempt to move from technical mastery to artistry and to communicate powerfully and passionately the message that must be presented to any

ist. Humor aside, it is disturbing for any committed artist to realize that the majority of American citizens view this popular television show as the ultimate arbiter of standards in the music profession. Well, at least Mick Jagger understands that Juilliard rocks!

Yes, our world is a complicated place, perhaps more so than in 1905. In order for the arts to flourish in our society today, we must be more clever than in an earlier time. More willing to perform in unconventional venues to engage the public; to think “out of the box,” so to speak. I have total faith that you, our graduates, are completely up to this task. Take what Juilliard has given you and use it to change the world for the better. Our expectations are high for you, but you’re used to that. Don’t ever compromise your standards in how you present your art. Use your communicative powers as artists to engage more and more of our fellow citizens in the artistic process.

Your challenge is great but the rewards are even greater. As President Kennedy said regarding the importance of the arts in our society and his quest for excellence in America: “I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft ... And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well.”

He also said, “We choose to [excell], not because [the tasks] are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills,



What I said was evasive and perhaps a little self-protective, considering the rapt attention of my fellow travelers and Yankee fans. “Well, what’s so special about Johann Sebastian Bach?” I answered. The Juilliard students laughed and the fans returned to staring at the floor.

However, the next morning I saw greater depth in my answer. In some unexplained ways, the Yankees and Bach have a spiritual kinship, not in a religious sense, but in a human way. We appreciate the unexpected, the creativity, the striving for excellence (even when the Yanks lose), the synergy and wonderful proportions of the work of both Bach and the Yankees. We can’t always explain why these experiences allow us to enjoy our humanity more fully, but we know that our lives would be diminished in some indescribable way without them.

goes, in our commercial, vocationally driven time, if you can’t be guaranteed to use your education to get a job, why do it in the first place? Finally, the writer presented professional artistic education itself as being bereft of intellectual rigor or experience. As you can imagine, my morning coffee tasted rather bitter after reading this misguided tract.

However, let us remember the words of Mark Twain, who said of the music of Wagner, “It’s not as bad as it sounds.”

The need for the artistic experience to be an important element of our society has only increased since Juilliard began its tradition of excellence in 1905. It will be your charge to help our fellow citizens understand the important role that the arts have in the fabric of our society. A role and presence that heals, stimulates, enlivens, makes us more discerning, and thrusts excellence into our lives.

audience, large or small. And such tasks can only be achieved through a profound intellectual understanding of the artistic material at hand.

Juilliard is about humanity; about the goal of vividly presenting the cornucopia of human emotions to a populace that desperately needs to understand better the human condition.

Juilliard is about caring; about using art to soothe our fellow citizens on this troubled planet by making the artistic messages we convey be experiences that allow us to deal with the challenges of each day. Every year I see more and more of our current students and graduates go out into the world with exactly that mission in their minds and bodies, whether performing for prisoners on Rikers Island or working with disadvantaged children at an arts camp in southern Florida.

Juilliard is about joy; a joy that is experienced equally by our performers and our audiences. A joy that combines your artistry, energy, and creativity with your desire to transform your audience for the better through your art.

I cannot think of a more meaningful intellectual experience in any academic discipline than the one our students address every day at Juilliard. If we speak of high standards in the arts, we are often branded with the aforementioned elitist label. After all, *American Idol* has so-called standards and no one would ever call them elit-



because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win.”

And please never forget the great respect and admiration we have for you all. Yes, times change, but with the energy, joy, discipline, and determination that you have brought to your studies and your art, I know that you will show our society the value that the arts bring to the human condition. And we as your mentors will marvel as you succeed in this crucial and lofty task. □

For Eliot Feld, It's All a Matter of Gravity

Continued From Page 1

majors in ballet and modern dance. “I think, in some way, that pull between the two has been the dialogue for the rest of my career.” A role as Baby John in the stage and film versions of *West Side Story* led him to consider briefly becoming an actor—“but acting felt like make-believe, while dancing always felt quite real to me.” Returning to New York from filming in L.A. and taking ballet classes with Richard Thomas, recalls Feld, “I used to cry in class, because I’d look in the mirror and the disparity between what I felt like, what I wanted to feel like, and what I looked like was so shocking.” Still, when American Ballet Theater held auditions, Thomas pressed Feld to go—which he did, reluctantly. He was passed over for “some very pretty boy with beautiful feet who couldn’t dance a step, and that really pissed me off. Damn whether or not I wanted it; I just didn’t want to be rejected for bad reasons!” Feld redoubled his efforts and passed muster six months later, joining A.B.T. in 1963. He rose through the ranks from corps to soloist and choreographed two works for the company before leaving in 1968 to establish his own company.

As early as the mid-’70s, Feld was listening to Steve Reich’s music ... and didn’t get it. “And I thought, ‘Eliot, you are such a reactionary, old-fashioned fascist!’” he laughs. “Because it didn’t do any of the things that music stemming from the classical tradition up until then had done, and I could *not* give up the kind of implied narrative that existed in all Western classical music ... though I didn’t know exactly what it was that I couldn’t give up at the time.” But he kept listening, and eventually found himself released from the expectation of a climax in the music—“that place where the strings come in, and it swells and hits the home chord, like *Liebestod* or something.” What he discovered instead was “a kind of ecstasy,” he says, “which stems partly from

who is strapped into the chair can move himself along the pipe and get to the lighting overhead.”

The ramp’s surface itself presented difficulties: a vinyl covering—which Feld had used in his *Aurora* ramp dances—didn’t stay put and was too slippery. Working directly on the wood itself, the dancers experimented with various shoes, to see which worked and which didn’t. (The sneaker of choice has a wraparound rubber sole, with an edge that can be used as a brake from any position, including prone—and 60 pairs had to be tracked down, over the Internet, from stores all over the country.) Other elements of the dancers’ costumes also needed to facili-

While the ramp itself—at 16 feet high, 44 feet wide, and 40 feet deep from front to back, a bit less than Feld’s envisioned 3,000 square feet—is too huge to be constructed anywhere but in the theater itself, Feld did begin experimenting last spring on a smaller ramp in his studio that replicated the 24-degree angle. Aside from the scale, the steeper slope of the ramp for *Sir Isaac’s Apples* will put more emphasis on exploring the possibilities of friction in a prone position, rather than speed. “Sliding down the ramp,” explains Michael, “you can actually move quite slowly and transform the shape as gravity takes it down the ramp, as opposed to having to

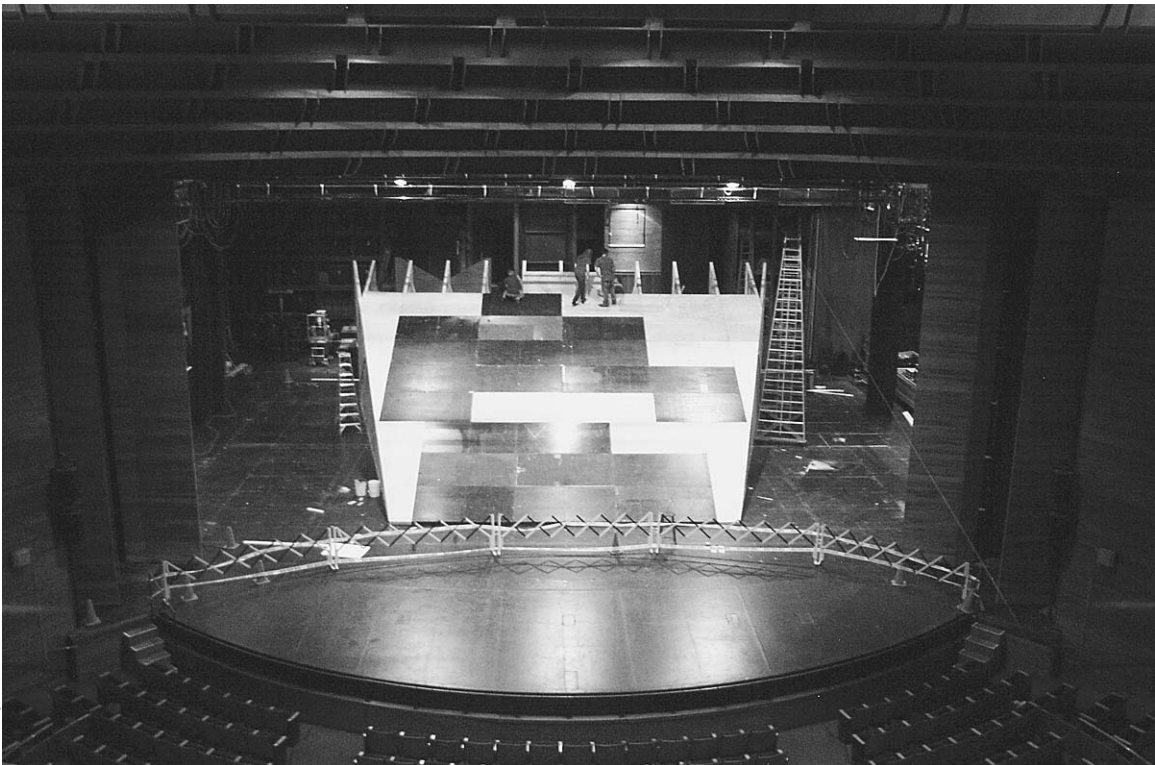


Photo by Lisa Yelon

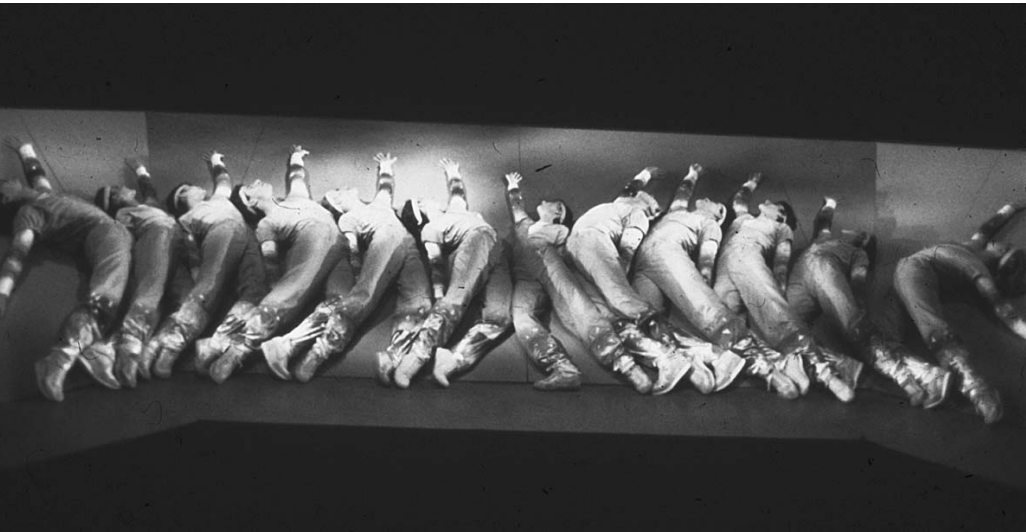


Photo by Susan Cook/Martha Swope Associates

Above: The ramp for Eliot Feld’s *Sir Isaac’s Apples* being built in the Juilliard Theater. It measures 16 feet high, 44 feet wide, and 40 feet deep.
Left: *Aurora I*, another ramp dance choreographed by Eliot Feld with music by Steve Reich. The ballet premiered at the Joyce Theater in 1985.

Steve’s obscuring the differentiation between the upbeat and the downbeat, so it’s ambiguous. And suddenly, the music kind of shimmers and lifts off the ground; it starts to float. The ramps are really an exploration of a changed relationship to gravity.”

Sir Isaac’s Apples presented a number of dilemmas for the Juilliard Production Department, says Keith Michael, who coordinates those efforts for the Dance Division. Chief among them was hanging the lights over a huge ramp with such a steep rake. “You can’t put a ladder on it; you can’t have a counter-rake to make a level surface, because it wouldn’t stay in place,” explains Michael. The solution was a kind of bosun’s chair hanging from a pipe, “so someone


the dancers and the musicians. Performances of Reich’s score can range from 55 to 80 minutes, because the number of repeats of individual measures varies depending on how the phasing and progression in the music unfold—but the choreography is “set.” Digital L.E.D. monitors (designed as part of the set) will enable the performers to synchronize themselves with each other at certain agreed-on points, allowing the musicians the necessary freedom while ensuring that they “catch up” to the dancers and the music and dance are a consistent length. The digital displays will also function as visual signposts for the tumbling, frequently upside-down dancers.

tate either braking or sliding. (Juilliard gratefully acknowledges Juicy Couture and Capezio for donating clothing for the production.)

Not the least of the challenges was coordinating

create the shape by jumping or running.”

“If you can imagine,” says Rhodes, describing the work in progress, “it’s like you’re going to see people falling through space, twisting and rolling—a kind of slow-motion thing, mesmerizing, sort of like abstract art in motion.” Though his ramp dances don’t exactly *look* classical, Feld insists that “their DNA is at the essence of classicism. They are about nothing more than motion and form; in that sense, they’re about as Petipa as anything I’ve ever done,” he says, referring to the 19th-century choreographer of such classics as *Sleeping Beauty* and *Swan Lake*. “For me, it is about the investigation of shape and



Eliot Feld: *Sir Isaac’s Apples*
Juilliard Theater
Wednesday, Sept. 28-
Sunday, Oct. 2

See the Calendar on Page 36 for
times and ticket information.

composition, pure and simple.” Bartok’s string quartets, he points out, now considered avatars of the evolution of the classical tradition, were first perceived as cacophonous, chaotic aberrations. “The evolution of classicism is what keeps it alive: What is the next necessary mutation?” □

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

CENTENNIAL NEWS AND EVENT LISTINGS CAN BE FOUND ON THE JUILLIARD WEB SITE: WWW.JUILLIARD.EDU/CENTENNIAL

New Faculty Members at Juilliard

MUSIC



Vincent Gardner, who will teach jazz trombone, is a native of Chicago and was raised in Hampton, Va., in a musical family. His father, Burgess Gardner, is a trumpeter and educator who has been active on the Chicago music scene since the 1950s. Mr. Gardner began playing the piano at 6, and tried out the violin, saxophone, and French horn before deciding on the trombone at 12. He became interested in jazz while in high school and attended Florida A&M University in Tallahassee and the University of North Florida in Jacksonville. A summer job performing with a jazz band at Disney World led to a gig with Mercer Ellington. After completing a tour with Lauryn Hill, Mr. Gardner joined Wynton Marsalis and the Lincoln Center Jazz Orchestra. He has performed, toured, and/or recorded with the Duke Ellington Orchestra, Bobby McFerrin, the Count Basie Orchestra, Frank Foster, the Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, Clark Terry, Nancy Wilson, McCoy Tyner, Illinois Jacquet, Jon Faddis, Tommy Flanagan, Matchbox 20, Jimmy Heath, and others. Mr. Gardner teaches at Florida State University, and has also taught at Michigan State University and the New School in New York. He has just released his first recording as a leader, *Elbow Room*, for Steeplechase Records.



Robin Guarino, who joins the Opera Studies faculty and will serve as co-advisor to the Juilliard Opera Theater, returns to the Metropolitan Opera this coming season to direct *Le nozze di Figaro* and *Così fan tutte*. Recent engagements include directing *The Consul* for Arizona Opera; Britten's *The Rape of Lucretia* for San Francisco Opera's Merola program; the American premiere of Sutermeister's opera *Die Schwartzespinne* for Gotham Chamber Opera; and Shumann's *Manfred* and Janacek's *From the House of the Dead* for the American Symphony Orchestra at Lincoln Center. Ms. Guarino made her debut at Glimmerglass Opera with a double bill of *Cavalleria Rusticana* and *I Pagliacci*. Specializing in working with living composers, she has directed premieres of works by Mark Adamo, Jake Heggie, David Del Tredici, Martin Hennessey, Ned Rorem, and Deborah Drattell, among others. She has also directed three independent films, one of which, *Crossing the Atlantic*, was shown on PBS's *Independent Focus*. Ms. Guarino has been recognized for her directing work by the New York Foundation for the Arts, the New York State Council on the Arts, the Jerome Fellowship, the Hamburg Filmhaus, and Art Matters, Inc. Upcoming engagements include directing Mozart's *Idomeneo* for Arizona Opera, and returning to Seattle in 2007 to direct Handel's *Giulio Cesare*.



Kim Laskowski, who joined the New York Philharmonic in September 2003 as associate principal bassoon, also played second bassoon in the New York City Ballet Orchestra. She has been principal bassoon of the Mostly Mozart Festival Orchestra since 1999. Born in Brooklyn, Ms. Laskowski attended the High School of Music and Art and Juilliard, where she studied with Harold Goltzer. At Juilliard, she won the Walter and Elsie Naumburg Award for Orchestral Excellence and completed her master's degree while playing in the National Orchestral Association. On a Fulbright grant, she attended the Conservatoire national supérieure de Paris, where she was a student of Maurice Allard. While at the Conservatoire, she toured Europe as a member of the Orchestre des Prix. Ms. Laskowski has appeared with the Orchestra of St. Luke's, the American Symphony Orchestra, and Eos Orchestra, and has also participated in the Tanglewood and Spoleto festivals. She can be heard

on numerous television, radio, and film scores and holds two platinum records for CDs recorded with the rock group 10,000 Maniacs. As a chamber player, she has performed and recorded several CDs with Music Amici in classical, jazz, and 20th-century works for mixed ensembles. Ms. Laskowski lives in Manhattan with her husband and two children.



Principal bassoonist of the Metropolitan Opera Orchestra since 1976, **Patricia Rogers** was born in Kentucky and holds a Bachelor of Music degree from the Cincinnati College-Conservatory of Music, where she studied with Otto Eifert. Ms. Rogers has been a soloist with the Met Orchestra on numerous occasions in the U.S. and Europe. As a chamber musician, she has appeared regularly with James Levine and the Met Chamber Ensemble in Weill Recital Hall and Zankel Hall, and performed on the inaugural concert of Zankel Hall in September 2003. Ms. Rogers has participated in the Marlboro Music Festival, where she collaborated with artists such as Rudolf Serkin, Felix Galimir, David Soyer, and Myron Bloom, and was coached by Marcel Moyse. She can be heard on many recordings of music from the Marlboro Festival. Since 2000, at the invitation of James Levine, she has coached the woodwinds of the Verbier Festival in Switzerland. She has also been on the faculties of the Manhattan School of Music and Mannes College of Music since 1993.



Ted Rosenthal, who will teach jazz piano for non-majors and the piano practicum for non-jazz students, entered the spotlight by winning first prize in the second Thelonious Monk International Jazz Piano Competition in 1988. His prolific recording career since then has included nine CDs as a leader. His solo album *The 3 B's* (2002) received four stars from *Down Beat* magazine. Mr. Rosenthal has toured and/or recorded with Gerry Mulligan, Art Farmer, Phil Woods, and Bob Brookmeyer, and has also performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band, the Vanguard Jazz Orchestra, and others. He is the pianist of choice for many top jazz vocalists, including Helen Merrill, Mark Murphy, and Ann Hampton Callaway. He has appeared on Marian McPartland's *Piano Jazz* on National Public Radio and performed with David Sanborn on NBC's *Night Music*. Mr. Rosenthal's classical/jazz crossover work has included appearances with the Boston Pops, Tucson Symphony, Rochester Philharmonic, Indianapolis Symphony, and others. A recipient of three N.E.A. grants, he regularly performs and records his own compositions. He was contributing editor for *Piano and Keyboard* magazine, and teaches at the Manhattan School of Music, Queens College, and the New School University.

Also joining the faculty this year are **Claire Bryant** (assistant to Bonnie Hampton, cello); **David Chan** (assistant to Hyo Kang, violin); and **Amir Eldan** (assistant to Joel Krosnick, cello).

LIBERAL ARTS

Writer, critic, and visual artist **Stephen Massimilla**, who joins the Liberal Arts faculty to teach humanities in the core curriculum, has also co-managed an art gallery and worked as an editor for *Art in America* magazine. He received a B.A. from Williams College and an M.F.A. in writing from Columbia University, where he is now completing a Ph.D. in English and comparative literature. Mr. Massimilla received the Sonia Raiziss-Giop Charitable Foundation Bordighera Poetry Prize for *Forty Floors From Yesterday*, a finalist selection in several national book contests. His sonnet sequence *Later on Aiaiai* earned him the 2001 Grolier Poetry Prize from the Ellen la Forge Memorial Poetry

Foundation. Other work was selected by Kenneth Koch for a Van Rennselaer Award. Mr. Massimilla has also received an Academy of American Poets Prize and the School of the Art Institute of Chicago Poetry Award. His poems have appeared in *The American Poetry Review*, *The Amherst Review*, *Descant*, *G.W. Review*, *High Plains Literary Review*, *Lullwater Review*, *The Madison Review*, *The Marlboro Review*, *New Delta Review*, *Phoebe*, *Puerto del Sol*, *Salt Hill*, *The Southern Poetry Review*, *Sonora Review*, *Tampa Review*, and some 70 other journals. Mr. Massimilla teaches or has taught literature or creative writing at Columbia University, Barnard College, Boston University, the 92nd Street Y, and the School of Visual Arts. He is also a practicing painter and has exhibited work in Chicago, Boston, Sea Cliff, and New York.

PRE-COLLEGE

The Pre-College Division welcomes new faculty members **Julien Benichou** (who will also conduct the Pre-College Chamber Orchestra starting in the spring semester), **Anthony Brackett** (chamber music for woodwind), **Heidi Castleman** (viola, who has also been teaching in the College Division since 1995), **Jennifer Combs** (chamber music), **Danielle Farina** (chamber music), and **Laura Flax** (clarinet). □

WORDS

without

SONGS

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

The Three Ladies

By Annika Sheaff

In this photograph you can see the happiness of summer. The fresh faces of three young beautiful ladies, glowing. Not women, no, women are old and they ain't silly. These are ladies; they are super silly. Best friends. The river behind them, the Delaware, has a strong current and it is hard to walk up. Swimming is difficult but possible. One lady kept slipping because her water shoes were borrowed and too big. The two on the left wear cute bikinis while the lady on the right wears a black one-piece borrowed from her mother. It was so tight that when she fell in the river the strong current came up her chest and pulled the straps right off, leaving her laughing and screaming with the pure pleasure of feeling embarrassed and exposed. All three of them screamed together as they swung from a rope and fell into the river. Surrounded by trees and paths not yet taken they laugh waiting for life to break them. They appear unstoppable and full of dreams. Chiseled bodies hope to have stretch marks someday. Not too soon. These ladies are patient, and for the time being, on birth control. They are patient and can wait to meet each other's children until the time feels more right. They enjoy laughing and even wrestling sometimes. One of them loves toads, the other two like flowers. They walk and are so inspired by the wind and the scent it carries that they cry, and it helps. Telling stories and staying warm together under old blankets that smell like moth balls. They are afraid to be apart. Cooking with peppers and steam, sipping wine and spilling the beans.

Annika Sheaff is a fourth-year dance student.

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

RECENT
EVENTS



ROLLING STONES TOUR
ANNOUNCEMENT
MAY 10, PAUL MILSTEIN
PLAZA

Left: The Rolling Stones made the announcement of their world tour from the balcony of The Juilliard School with a three-song concert and a brief Q&A session for the press. The Stones donated \$100,000 to the School, which will fund a full-tuition, four-year scholarship for one Bachelor of Music student.



Above: (Left to right) Ron Wood, Mick Jagger, Charlie Watts (partially hidden), and Keith Richards rock the crowd that stretched back to the Metropolitan Opera building.

Below left: Some students and staff members got to be close to the action at the Stones press event.

SHERRY HOUR
MAY 13, BOARD
ROOM

Right: (Left to right) Sarah Beaty, Alexandra Sopp, and Peter Rosenfeld enjoyed the president's sherry hour for graduating students in May.

Below: Students took advantage of the spring sunshine on the balcony outside the Board Room.



VOCAL ARTS HONORS RECITAL
MAY 5, ALICE TULLY HALL

Baritone Matthew Worth and pianist Carol Wong performed four songs by Hugo Wolf at the annual Vocal Arts Honors Recital, which featured a dozen singers and pianists in total.



GAMELAN PERFORMANCE
APRIL 29, ROOM 309

The Gamelan Cudamani gave a performance of traditional Balinese music with explanations of the instruments and styles of playing, singing, and dancing.



SCHOLARSHIP
DONORS' LUNCHEON
MAY 18, MORSE HALL

Above: Juilliard piano alumna Marion Merrill greeted Charles Petschek, benefactor of several scholarships for pianists and violinists at Juilliard. Mrs. Merrill established the Robert Merrill Scholarship in Voice this year, in memory of her husband, the renowned baritone.

Right: Cellist Soo Bae, recipient of the Jerome L. Greene Fellowship and the Mitzi Scholarship, performed works by Bach and Popper at the luncheon.





THE BARTERED BRIDE
APRIL 27, 29, MAY 1,
JUILLIARD THEATER

Above: Melissa Shippen (center) and the ensemble appeared in the Juilliard Opera Center's production of Smetana's *The Bartered Bride*, directed by Eve Shapiro and conducted by Mark Stringer.

Left: (Left to right) Javier Abreu as the Barker, Jeremy Little as Vasek, and Katherine Whyte as Esmeralda performed in *The Bartered Bride*.

SPRING PICNIC
MAY 6, MILSTEIN PLAZA

Right: Dance students Caroline Fermin (left) and Kevin Shannon show off their hula-hoop skills at the chillier-than-usual spring picnic. Max de Paula is seen in the background.

Below: (Left to right) Brandon Ridenour, Alicia G. Martinez, Christina Lee, and James Shields stay warm by jumping rope at the picnic.



AS YOU LIKE IT
MAY 10, 11, 14, AND
15, DRAMA THEATER

Right: Rachel Nicks (left) as Rosalind and Mary Rasmussen as Celia appeared in Shakespeare's *As You Like It*, directed by Ralph Zito, in the spring.

Left: The cast dances in celebration at the close of the comedy. In front (left to right) are actors James Zimmerman, Clancy O'Connor, Keith McDonald, and Jaron Farnham.



LIBRARY CELEBRATION
APRIL 26, OUTSIDE THE LIBRARY

The library held a party to celebrate the completion of retrospective conversion (converting catalog cards to computer form) in April. President Joseph W. Polisi (right) made a brief speech at the event as Jane Gottlieb, vice president for library and information resources, looked on.



AARON FLAGG GOODBYE PARTY
JUNE 22, PRESIDENT'S LOBBY

Aaron Flagg speaks to Betty Brummett, registrar, at his goodbye party in June. Flagg, who was director of educational outreach at Juilliard, is now the executive director of the Music Conservatory of Westchester.



FACULTY MEETING
MAY 11, PAUL HALL

President Joseph W. Polisi congratulates bassoonist Donald MacCourt on his retirement from the New York Woodwind Quintet at the annual year-end faculty meeting. MacCourt, who was a member of the ensemble for more than 30 years, will continue to serve on the faculty.

JUILLIARD

PORTRAITS

Jo Sarzotti

Liberal Arts Faculty

A native of Ojai, Calif., Sarzotti earned degrees in English at U.C. Berkeley (B.A.) and Carnegie Mellon University (M.A.), and a Ph.D. in English and comparative literature at Columbia University. She has taught writing workshops at U.C. Berkeley and composition at the U. of Pittsburgh, and taught E.S.L. for the American Language Program. She taught humanities and medieval literature at Manhattan College before coming to Juilliard in 1984.

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

For the Liberal Arts faculty, the most striking difference is the role we play in the students' education. My first year, the old system was still in place; known as the Academic Department, it was not as focused, interesting, or rigorous as what we have now. The courses were limited to literature and art history. Now our humanities program offers cross-disciplinary core courses, while our electives include classes in gender, film, poetry, etc. Also, Liberal Arts was not as integrated with other parts of the School as it is now, thanks to our participation in programs and offices which—also strikingly—did not exist then: Colloquium, Mentoring, Student Affairs, and Career Development. Of course, *The Juilliard Journal* did not exist either, and we are now collaborating with it through our new Expository Writing course.

I was hired initially to set up E.S.L. (English as a Second Language) classes; before then, students were helped on an ad hoc basis by a French teacher who tutored them in the cafeteria. Now, we have a multi-course program to address the needs of international students, as well as an International Advisement Office. In general, the School seemed—in the years before the current administration—to be like a frontier town; students were left to fend for themselves.

But I'd say the most dramatic difference, from my vantage point, lies in the way Juilliard prepares students to be artists in the world: that whole concept has broadened. The School not only pays more attention to the students' physical needs and comfort while they are here, it also reflects more concern for development of their intellectual abilities and practical skills.

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

Being able to rent a cheap apartment in the neighborhood. No attendance policy. The Admissions Office, as I remember it, consisted of one beleaguered woman, who did everything

from handling visas for international students to explaining to parents on the phone why their children hadn't been admitted. Oh—you could smoke anywhere in the building.

Has your teaching changed over the years? How? Have Juilliard students changed?

As a teacher, I've become more relaxed and confident; I probably enjoy teaching more. My own children are now the age of my students; they also are at highly competitive schools (my son at the University of Chicago, my daughter at Brown), so I know the other side and how stressful student life can get. This has probably increased my

understanding of students, although young people are always wonderfully mysterious.

I'd say that, in general, Juilliard students are much better prepared for our liberal arts courses than they were 20 years ago; many have had excellent high school instruction in our areas and have a genuine interest in learning beyond their majors. Also, the student body is much more diverse in all divisions, which adds a welcome dimension to our class discussions, as more points of view now go into the mix.

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

My recommendation is that one live in a place as far away and different from where one grew up as possible. The place itself may not be that important, but adapting to different ways is, because it creates distance between oneself and one's attitudes, assumptions, etc. Actually visiting places one has only read about, or seeing paintings, mountains, and buildings one has previously only seen in pictures, is truly magical.

What would people be surprised to know about you?

I think anyone who knows me at all knows I am a horse enthusiast and ride as much as I can, so it's odd, but not a surprise. I write poetry, have some poems published and am trying to finish a book. This might be surprising: I'm anosmic, which means I have no sense of smell.

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

Raising horses in Montana.



Jo Sarzotti at home with Squeak, one of her two cats.

Robert Taibbi

Director of Recording Department

A native of Sunset Park, Brooklyn, who now lives in New Jersey, Robert came to Juilliard more than 30 years ago as an assistant engineer straight from the RCA Studio School, where he studied TV production after earning an associate's degree in electronics technology from the RCA Institute.

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

The School itself has grown tremendously, and my department with it. When I first started in 1973, we would archive maybe 20 to 30 public concerts a year. Today, I'd say we're putting away more than 100 a year—maybe 150. Also, when I started, it was just two of us. Now I have four engineers, plus some office staff. When someone asks for something from the '80s or the '70s—and our archive goes back to the '50s—you go back and remember that concert. When you file it away, who knows what's going to happen to these things—and then suddenly, you're hearing it on the radio, or hearing someone using it on a CD. It makes what you're doing today beneficial.

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

I can't pinpoint one thing, there are so many memories. Years ago, I designed the sound for the play *Rose Tattoo*. Designing the sound for the show when it was nothing, and then seeing it produced on the stage—that's the type of memory that I hold on to.

How has your current position changed or evolved in the years you've been in it? What would students be surprised to learn about your job?

When I started here, it was just audio. And we didn't even have cassettes; it was reel-to-reel tape. Now we've come up to tapeless studios. The responsibility level has grown with the technology. My position has changed from just recording a couple of things to including research, staffing, and video, which we now have to incorporate into all that we do. I try to stay current about technology, going to conferences to check out what's new and what's on the horizon. I work with the vendors and the manufacturers to test equipment and incorporate it here. What students probably don't understand is how much work is involved. Most people don't have a clue; we could be in discussion about a show a year or two ahead of time.

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

I was an ice-cream man—one of my favorite things that I did. I used to work on an ice-cream truck when I

was in high school, and when I graduated and got my license, I started driving the truck. It played the same song you hear now—they haven't changed that one bit. I never ate ice cream while I was on the truck. You don't want to look at it.

Many Juilliard staff members are also artists. Do you have an artistic background?

I was a rock 'n' roll guitarist in bands all through the '60s. We still kick around and jam a little bit; every once in awhile, we get together. I also wanted to work in TV. When I first started at Juilliard it was a nine-month position. We'd close for the summer, and I used to go across the street to ABC and work summer replacement. So I did pursue that, but I stayed here. I enjoy it here; the flexibility in the work is much greater than in TV. There, you're an audio man and that's all you do. When you come here, you're doing everything.

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



Robert Taibbi driving a freight train in July 2005.

One of the best vacations was a trip to California with my wife, probably six or seven years ago. We went to San Francisco and then drove down to L.A. We got to see so much. Alcatraz was a highlight of that trip. Just going to that island and seeing that facility was amazing—and seeing the different things in California from one end to the other. I'd like to get to Hawaii next year for our 20th anniversary. And I'd like to go to Italy because my heritage is there. I'd like to see where my family came from.

What might people be surprised to know about you?

The ice-cream job, and the fact that I still jam once in awhile. Also, there is a soft side to me. A lot of people see the hard side, because we're so busy, and sometimes people can get the wrong impression. Other than that, I'm pretty much an open book.

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.

Launch of N.J.E. Season

Continued From Page 9
Lemma-Icon-Epigram); one piece utilizing electronic technology (the phenomenal *Time and Motion Study II* for cello and live electronics); and the chamber concerto *Terrain*, for violin and eight players. The soloists were flutist John McMurtery (D.M.A. '05), cellist Christopher Gross (a current master's student), pianist Stephen Gosling (D.M.A. '00), and violinist David Fulmer (a dual major in composition and violin). It was gratifying to see spectacular reviews and a packed Paul Hall, with an overflow group including standees watching on a video monitor in the lobby. A great moment for high modernism, as *The New York Times* put it.

The third event of the summer was completion of editing for the CD recorded by members of the N.J.E. and the Manson Ensemble of the Royal Academy of Music (London) at the time of their joint project last October. To be

theater's orchestra pit elevator, because the dance program will use live music. Once the blueprints for the ramp were finalized, it was clear that the New Juilliard Ensemble would fit in the available downstage space, with access to the wings for loading percussion in and out.

For the School's centennial, the New Juilliard Ensemble will draw exclusively upon the dozens of compositions writ-



Photo by Dietrich Dettmann
Works by Jack Beeson (above), John Psathas (left), and Suren Zakarian (below) will be performed at the New Juilliard Ensemble concert on September 24.

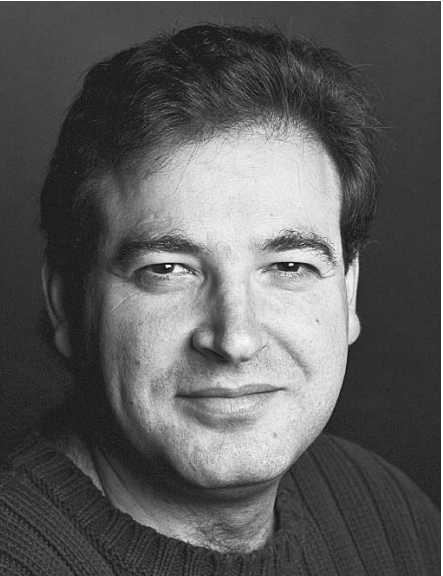


Photo by Matt Grace
issued by the Academy, the CD contains works by composition students and recent graduates of the two schools, along with Webern's Concerto, Op. 21, the jumping-off point for the composers. Juilliard composers in the project were Justin Messina, Nico Muhly, and Sean Shepherd.

On September 24, the N.J.E.'s 13th season kicks off in the Juilliard Theater. This traditional location for the September program was initially

**New Juilliard Ensemble
Juilliard Theater
Saturday, Sept. 24, 8 p.m.**

**Free tickets available Sept. 9 in
the Juilliard Box Office.**

threatened because the stage is covered by a gigantic ramp built for Eliot Feld's dance program the following week. Fortunately, it occurred to me that the ramp would not submerge the

ten for it since its birth in 1993. That repertory continues to grow: the 2005-06 season will feature six world premieres. We sincerely regret that only a fraction of the pieces composed for the N.J.E. can be programmed this year, and hope that the unrepresented composers will not be offended. The September 24 program comprises works by Jack Beeson (U.S.), Kenji Bunch (U.S.), Valentin Bibik (Ukraine/Israel), John Psathas (New Zealand), and Suren Zakarian (Armenia). □

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

Remembering Corvino

Continued From Page 20
wants to hear the truth. I remember once complaining about somebody else's class, and why I found it so inferior to his. He would have none of it. "Well, Stephen," he said, "*tendue* is still *tendue*." He was my main teacher and I considered myself a devout adherent—but he was telling me that it is not about personality; it's about dancing. He was generous and wise enough to

trust that, if I had really learned anything, I could work anywhere with anybody. This is, to me, what his greatness was all about: generosity, wisdom, and truth. He is sorely missed and greatly appreciated. □

Stephen Pier, who danced with the Royal Danish Ballet, Hamburg Ballet, and José Limón Company, has been on the dance faculty since 1995.

David Diamond, Composer

Continued From Page 20
he taught until 1997.

Diamond had a famously volatile personality. There is the celebrated Rodzinski incident of 1943: Diamond, whose Second Symphony was being rehearsed at Carnegie Hall by the young Leonard Bernstein and the New York Philharmonic, was being so difficult that the orchestra's music director Artur Rodzinski banned him from the hall. The composer stormed out, walked down the block to the Russian Tea Room, and started drinking. By the time Bernstein and Rodzinski came in, the 5-foot-7 Diamond was in such a fury that he punched the taller Rodzinski on the nose!

Diamond received numerous awards and honors during his lifetime, including several Guggenheim and Fulbright fellowships, the Prix de Rome (1942), a National Institute of Arts and Letters Grant (1944), the William Schuman Award (1985), the Gold Medal of the American Academy of Arts and Letters (1991), an Edward MacDowell Award (1991), and President William Clinton's National Medal of Arts (1995). His music enjoyed a resurgence in the 1980s and '90s, when a younger generation of conductors brought Diamond's works

to new audiences. One of them, Seattle Symphony music director Gerard Schwarz, a Juilliard alumnus who studied with Diamond, said of his teacher's music: "At times it was as elegant and expressive as music can be, and at times extremely driven." (*A review of Diamond's works on CD is on Page 9.*)

Just three weeks before he died, Diamond was honored with the Juilliard Medal at the 100th commencement ceremony of The Juilliard School, which had previously awarded him an honorary Doctor of Music degree in 1998. At that ceremony, President Joseph W. Polisi said in a citation: "From 1973 until 1997 you offered your Juilliard students guidance, constructive criticism and the wisdom of your experience. Your students are now following in your footsteps by receiving commissions and winning numerous awards."

Diamond's views about his art can best be summed up in his own words: "Our society needs consonance; it was always a must, because of the communicative power of that kind of music," he said in an interview with *The Seattle Times* just a month before he died. "If music doesn't communicate, it has no chance of survival. The need for beautiful music is stronger now than ever." □

Homage to a Beloved Mentor

Continued From Page 20
note I wrote—there was his voice.

As we grew to know each other better, he began to show me his own compositions that he was working on. I would play them on the piano and we would discuss them: his *Kaddish* for Cello and Orchestra, his 11th Symphony, his opera, *The Noblest Game*, and many others. When I was confident, I would give him suggestions. He would laugh, remembering he had said the same about my work years before. We became great friends. Our lessons were some of the greatest moments of my life. There we talked about life, philosophy, art, literature, science, travel and language. There was nothing we did not or could not talk about.

When David Diamond finally retired it was a sad day. I knew I would miss his gallant manner, the

way he would command attention as he walked through the halls, his valiant championship of the work and careers of me and his other students, his continual interest in what I was doing in all areas of my life.

Much has been said and written of his unique personality, but one thing remains constant for me: his great love—his love of life, of music, of art and language, his love and respect for those he admired, and mostly, his great love and devotion to his students, one of which I was so very fortunate to be. □

Composer Kendall Durelle Briggs is on The Juilliard School's College and Evening Division faculties. He holds M.M. and D.M.A. degrees from Juilliard, where he studied composition with David Diamond from 1988-94.

Alfredo Corvino, Ballet Master

Continued From Page 20
Dance Division at Juilliard in 1952. Corvino became part of a stellar faculty that included (in addition to Tudor) director Martha Hill, modern dance pioneers José Limón and Martha Graham, and ballet great Hector Zaraspe.

When Corvino retired from the Juilliard faculty in 1995 after 42 years, his daughter Andra took over his ballet classes. Corvino continued to teach master classes in New York after his retirement, and served as a panelist for the New York State Council on the Arts. He received the Martha Hill Award for Leadership in Dance in 2002 and was awarded an honorary doctorate from Juilliard in 2003, returning to the School this past May to be among the first recipients of the Juilliard Medal.

Though he made his name in New York City, Corvino taught students

worldwide at schools and companies in Germany, Venezuela, Holland, France, Taiwan, and Hong Kong. He also choreographed for the Amato Opera, Princeton Ballet, Maryland Ballet, SUNY-Purchase, Juilliard Opera Theater, Philadelphia Opera Theater, and the New Jersey Dance Theater Guild, which he directed for 10 years.

Corvino's wife, Marcella Rubin (whom he met when she was photographing the Ballet Russe, and who became an administrator for the Metropolitan Opera Ballet School) died in 2004. He is survived by the couple's two daughters, both of whom live in New York: ballet teachers Andra, a Juilliard faculty member, and Ernesta, who also directs and choreographs for the Dance Circle. He also has a sister, Margarita Corvino, who lives in Uruguay. □

Special Events Add Zest to Season

Continued From Page 5
on October 10 in the Juilliard Theater and original music by students on March 25 in the Juilliard Theater. The Juilliard Jazz Ensembles will perform on October 5, November 7, December 12, February 13, and April 11 in Paul Hall.

Chamber Music

Bärli Nugent, assistant dean and director of chamber music, is artistic director for a tribute to former Juilliard president and composer Peter Mennin on October 24 in Alice Tully Hall. The concert will feature the Juilliard Choral Union, alumna and faculty member Carol Wincenc, alumnus Robert McDuffie, and alumnus and faculty member Jerome Lowenthal. On December 9 and 10, Juilliard students and faculty members collaborate in two chamber music concerts at Carnegie’s Zankel Hall. ChamberFest 2006 performances will be in Paul Hall on January 17-18 and 20-21. Juilliard’s new graduate string quartet-in-residence, the Calder Quartet, will give the annual Lisa Arnhold Memorial Recital on February 21 in Alice Tully Hall.

Focus! Festival and New Juilliard Ensemble

The Focus! Festival 2006: New and Now will run from January 27 to February 3. Among the works scheduled are premieres by Roberto Sierra, faculty member Milton Babbitt, Mario Davidovsky, Franghiz Ali-Zadeh, alumnus Mason Bates, and a choral work by Paul Schoenfield that will feature the Juilliard Choral Union. All performances will be in the Juilliard Theater.
The New Juilliard Ensemble, led by faculty member Joel Sachs, gives the premiere of a work by alumnus Adam

Schoenberg on November 22 in Alice Tully Hall. The N.J.E. returns on April 24, in Alice Tully Hall, to offer premieres of works by alumnus Ryan Francis, Andrew Ford, and Jia Daqun.

Faculty Recitals

The 2005-06 Daniel Saidenberg Faculty Recitals begin with the Juilliard String Quartet performing the premiere of alumnus Ezequiel Viñao’s specially commissioned String Quartet No. 2, on October 20 in Alice Tully Hall. The series continues with jazz faculty members Victor L. Goines, Wycliffe Gordon, Ben Wolfe, and Carl Allen (November 11, Paul Hall); a “Brass Bash” of faculty and students (November 30, Juilliard Theater); the cello faculty (March 21, Paul Hall); and the return of the J.S.Q. (April 18, Alice Tully Hall). The American Brass Quintet bring the series to a close with a celebration of its 45th anniversary on May 4 in the Juilliard Theater, featuring the premiere of a new brass quintet by Joan Tower.

Other Events

Among the many other events to be held during this centennial year are a Juilliard Percussion Ensemble performance (February 13, Alice Tully Hall); a concert celebrating composer and faculty member Milton Babbitt’s 90th birthday (March 27, Paul Hall); the Jerome Greene concert of Baroque music, conducted by Trevor Pinnock (March 31, Alice Tully Hall); Beyond the Machine 4.0 (April 17-21, various locations); and the William Petschek Piano Debut Recital (April 20, Alice Tully Hall). For complete coverage and up-to-date information, see our online calendar of events at www.juilliard.edu/calendar. □

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FACULTY AND STUDENT NEWS

FACULTY

Bugonia, by faculty member **Ed Bilous** (MM ’80, DMA ’84, *composition*) and choreographer Alison Chase, was given its premiere in July at the Joyce Theater, featuring Pilobolus Dance. *Lucid Dreams*, another collaboration of Bilous and Chase, will be performed at Zankel Hall on November 11 and at the Annenberg Center in Philadelphia on November 13.
Judith Clurman (BM ’77, MM ’78, *voice*), director of the Juilliard Choral Union, led members of that ensemble, the **Chiara Quartet** (AD ’05, *resident quartet*), organists Martin Ennis and Keith S. Toth, and **Samuel Solomon** (BM ’01, MM ’03, *percussion*) in a performance commemorating the anniversary of the end of World War II in May at Central Synagogue in New York. The concert included the premiere of **Nico Muhly**’s (MM ’04, *composition*) *Expecting the Main Things From You*.
Ondine released the premiere recordings of composition faculty member **John Corigliano**’s *Phantasmagoria* for orchestra, a work based on themes from his opera *The Ghosts of Versailles* and his piece *Three Hallucinations* for orchestra. The CD also includes *Fantasia on an Ostinato* for orchestra and *To Music* for double brass quintet. Eri Klas conducts the Tampere Philharmonic Orchestra.
Michael Kahn, Richard Rodgers Director of the Drama Division, received the 2005 Helen Hayes Award for out-

standing director of a resident play for his production of *Cyrano de Bergerac* with the Shakespeare Theater in Washington. The play also won the award for outstanding resident play. Kahn received the Annual Founders Award by the Cultural Alliance of Greater Washington, which honors the region’s outstanding contributors to arts and culture.
Clarinet faculty member **Alan R. Kay** (BM ’82, MM ’83, *clarinet*; ACT ’90, *orchestral conducting*) recorded an all-Ravel CD with his wind quintet Windscape (Tara Helen O’Connor, Randall Wolfgang, **David Jolley** [MM ’72, *French horn*], and faculty member **Frank Morelli** [DMA ’80, *bassoon*]), which was released in June on the MCR Classics label. He also participated in a recording of Stravinsky’s *Renard* with conductor Robert Craft. Kay commissioned composer Aaron Grad to write a jazz-influenced chamber concerto, which was premiered at the Cape May (N.J.) Music Festival. He was a chamber music artist at the Bravo! Vail Valley Music Festival in Colorado, returned to the Yellow Barn Music School and Festival in Vermont, and appeared at the Windham (N.Y.) Music Festival.
Organ faculty member **Paul Jacobs** received the Yale School of Music’s Distinguished Alumni Award.
Pre-College piano faculty member **Frank Levy** (’92, *piano*) made his Mostly Mozart debut in a preconcert recital at Avery Fisher Hall in August. He per-

formed Mozart’s C-Minor Fantasia and sonatas by Scarlatti and Haydn.
Viola faculty member **Paul Neubauer** (BM ’82, MM ’83, *viola*) will give the premiere of Joan Tower’s *Purple Rhapsody* with the Omaha Symphony, conducted by **JoAnn Falletta** (MM ’83, DMA ’89, *orchestral conducting*), on November 4 and 5. The concerto will also be performed with the Buffalo Philharmonic, Kansas City Symphony, Virginia Symphony, Chautauqua Symphony Orchestra, Peninsula Music Festival Orchestra, and the ProMusica Chamber Orchestra.
Harpsichord faculty member **Lionel Party** (MS ’72, DMA ’76, *harpsichord*) was soloist with the New York Philharmonic in May, playing Bach’s “Brandenburg” Concerto No. 5.
Graduate studies faculty member **David Wallace** (ACT ’95, DMA ’99, *viola*) performed this summer with his Doc Wallace Trio at Columbia University in June, at New York’s Church of the Holy Trinity in July, and at the Levitt Pavilion in Westport, Conn., in August. Wallace’s CD *The Doc Wallace Trio: Live at the Living Room* is now available online at CDBaby.com.
Violin faculty member **Donald Weilerstein** (BM ’63, MS ’66, *violin*) was on the faculty of the Yellow Barn Music School and Festival in Putney, Vt., this summer.
Jazz faculty member **Ben Wolfe** appeared at the Victoria Jazz Festival in Spain as well as New York’s Sweet Rhythm, 92nd Street Y, and Smalls. He

was also part of a jazz rhythm section workshop at Snow College in Utah.

STUDENTS

Organist **Chelsea Chen** won first place in the Augustana Arts/Reuter National Organ Competition and performed Rheinberger’s F-Major Organ Concerto with the Musica Sacra Chamber Orchestra.
Violinist **Miranda Cuckson**’s CD of music by Ross Lee Finney was released on the Centaur label. Cuckson also performed at the Summergarden series at MoMA, in July, with Christina Wheeler, **Claire Bryant** (MM ’05, cello), and master’s students **Philip Fisher** and **Glenda Goodman**.
Doctoral student **Andrew Elliot Henderson** is succeeding John Weaver as director of music/organist for the Madison Avenue Presbyterian Church in New York. Henderson will lead the church’s adult and youth choirs in addition to directing the St. Andrew Music Society concert series and St. Andrew Chorale. He is an adjunct assistant professor of organ at Westminster Choir College, where he teaches graduate courses in organ literature, and is an organ instructor at Teachers College, Columbia University.
Dance student **Anila Mazhary** was selected for an Emerging Young Artist Awards four-year scholarship.
Pre-College student **Conrad Tao** won a 2005 B.M.I. Student Composer Award. □

FOCUS by Greta Berman ON ART

September at the Met: Oases and Special Exhibitions

WHEN you think of the Metropolitan Museum of Art—New York City's most popular tourist site—you probably envision crowds, especially on weekends. And you might be right.

However, before you allow this to deter you, remember that only certain featured, attention-getting exhibitions draw large numbers of people. Although visitors flock to these blockbusters, many uncrowded and relaxing parts of the Met remain virtually unknown; indeed, the Met is so vast most viewers have only visited a small part of the museum. With this in mind, here are a few of my favorite spaces.

The Astor Court in the Asian art galleries contains an entire Chinese garden. Resulting from the first permanent cultural exchange between the U.S. and the People's Republic of China, it was built here in 1981, almost entirely by Chinese craftsmen. Peaceful and meditative, this replica of a 17th-century scholar's court comes from the courtyard of the Garden of the Master of the Fishing Nets in Soochow. It typifies the microcosm envisioned by Chinese scholars: combining the natural world, the wildness of water and rocks, with plantings and architecture, it is at once complex and simple. The garden makes use of darkness and light, hardness and softness, curves and straight lines.

Intended to evoke the experience of traveling through nature, it features varied windows, doors, and other openings that frame changing views of the garden. In fact, different latticed designs in each window keep altering the illusions.

From another tranquil spot, the Sackler Japanese wing, I will concentrate on one item: a small sculptural fountain, titled *Water Stone*, by the Japanese-American artist Isamu Noguchi (1904–1988). Commissioned in 1986, this basalt sculpture, one of Noguchi's final works, resembles stone basins situated within Japanese gardens, setting a contemplative tone at the start of the museum galleries. Combining contrasting elements, both familiar and unexpected, this work brings together the natural and human-made, the ancient and modern. In some respects, it echoes the notion of the Chinese scholar's garden. The materials embrace contrasts found in nature: the transient flow and sound of water stand out against the solidity, stillness, and permanence of stone; the hues and textures of rock balance the water's transparency and smoothness.

A third spot to which I often gravi-

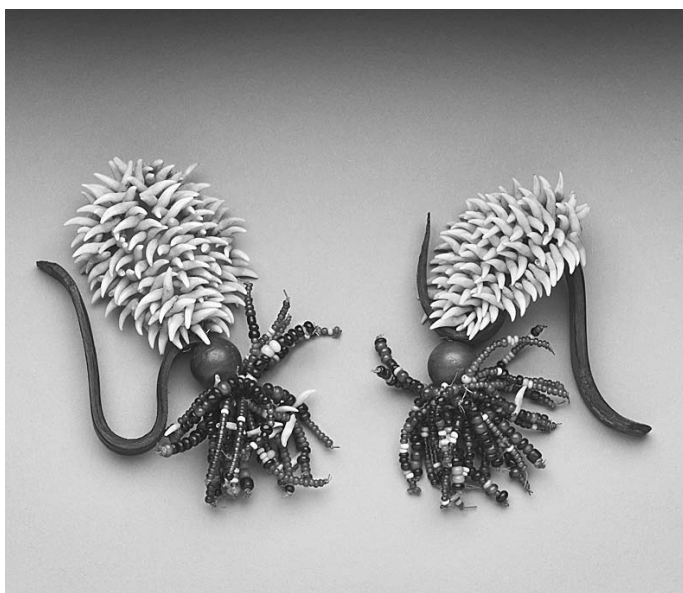
tate is the great glass-enclosed space of the American collection courtyard. There, surrounded by Tiffany glass, Frank Lloyd Wright designs, and assorted sculptures from the American tradition, one can also look out at Central Park. You can watch the seasons change, observing joggers, strollers, dog-walkers, and lovers, while drinking cappuccino in the courtyard café. Inside the American collection itself, there is everything from a complete room of a Frank Lloyd Wright house (*The Little House*, Wayzata, Minn., 1912-14) to paintings by Winslow Homer and Mary Cassatt, to vintage furniture and Tiffany glass. The Luce Center invites us into its vast storage spaces.

All three areas, although different from each other, promote peaceful reflection and stillness. Unspoiled and underpopulated, they share an admixture of culture and nature, inside and outside. While these form

blouses and couture gowns, and Matisse's late paper cutouts are juxtaposed with his African and Polynesian textiles. The exhibition concludes with the artist's designs for



Above: *Purple Robe and Anemones*, 1937, by Henri Matisse. Oil on canvas. The Baltimore Museum of Art, Baltimore, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. © 2005 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York. Left: Porpoise-Tooth Ear Ornaments (uuhe), 19th century. Porpoise teeth, turtleshell, glass trade beads, fiber. The Field Museum, Chicago. Below: (front to back) *Splotch #8*, 2002; *Splotch #5*, 2002; *Wall Drawing #1152 Whirls and Twirls*, 2005. LeWitt Collection, Chester, Conn. The Metropolitan Museum of Art, The Iris and B. Gerald Cantor Roof Garden © 2005 Sol LeWitt/Artists Rights Society (ARS), New York.



an integral part of the Met's permanent collection, I would also like to recommend three temporary exhibitions. The first one, "Matisse: The Fabric of Dreams—His Art and His Textiles," runs until September 25. It concentrates on 75 paintings, drawings, prints, and painted paper cutouts by Henri Matisse, related specifically to his fascination with textiles. There also are examples from the artist's personal textile collection, many of which had been kept in storage since his death in 1954. Matisse painted a number of canvases inspired by a fragment of blue-and-white printed cotton that he purchased from a secondhand shop in Paris. Works from the 1910s and 1920s demonstrate the influence of North African fabrics and screens; some paintings feature Romanian

of Art), *Purple Robe and Anemones* (1937, Baltimore Museum of Art), and *The Dream* (1940, private collection). The approximately 35 textiles on view range from a fragment of resist-dyed cotton purchased at a flea market to Parisian couture gowns, African wall hangings, and Turkish robes.

A very different show, "Adorning the World: Art of the Marquesas Islands," continues until January 15, 2006, in the Michael C. Rockefeller Wing on the first floor (itself a repository of less frequently visited, extraordinary art).

Although the celebrated painter Paul Gauguin made these islands northeast of Tahiti his final home, the show does not include his work, or subordinate Marquesan art to the western tradition. The splendid sculpture and decorative art here was created to honor gods and ancestors, adorn the bodies of its people, and ornament the objects they used. This exhibition includes complex stylization, highly decorated surfaces, and among the most elaborate body tattooing in the world. The intent of this exhibit is to demonstrate how art has been used in both the religious and secular life of the Marquesan people.

To conclude with "Sol LeWitt on the Roof: Splotches, Whirls and Twirls" seems only appropriate. This particular exhibit in this special space very strongly continues and extends the concept I started out with: oases in the Met that combine culture and nature. Five painted fiberglass sculptures and one wall drawing by the celebrated American artist Sol LeWitt (born 1928) will be on view in the Iris and B. Gerald Cantor Roof Garden until October 30 (weather permitting). Full of whimsy, these pieces fit in beautifully in the 10,000-square-foot, open-air space. Here you can get light snacks and drinks to enjoy while you take in the spectacular views of Central Park and the New York City skyline. The installation will mark the eighth single-artist installation in the Cantor Roof Garden.

Of New York City's numerous museums, the Met is unquestionably the largest and most varied. It is good to know that one can peacefully spend many hours there without ever repeating an experience.

The Met, located on Fifth Avenue at 82nd Street, is open Sunday and Tuesday-Thursday from 9:30 a.m.-5:30 p.m., and Friday and Saturday from 9:30 a.m.-9 p.m. It is closed Mondays, except for major holidays. □



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



Photo by Mark Morosse, MMA

the Chapel of the Rosary at Vence.

Some examples of paintings in the show are *Still Life With Blue Tablecloth* (1909, State Hermitage Museum, Saint Petersburg), *Seated Odalisque* (1926, Metropolitan Museum of Art, New York), *Woman in Blue* (1937, Philadelphia Museum

ALUMNI NEWS

DANCE

2000s

Christina Bodie (BFA '05) joined the Koresh Dance Company, which is based in Philadelphia, this month.

Beth Konopka (BFA '05) and **Robert Robinson** (BFA '05) are dancing with the Pascal Rioult Dance Theater.

Loni Landon (BFA '05) and **Brian McNeil** (BFA '05) joined Ballet Theater Munich. McNeil also performed with nathantrice/RITUALS at the Lincoln Center Out-of-Doors Festival in August, and conducted a modern dance workshop at the Barbados Dance Center.

Teresa Marcaida (BFA '05) joined the Donlon Dance Company in Saarbruck, Germany.

Emily Oldak (BFA '05) is performing in Cirque du Soleil's newest production.

Drew Sandbulte (BFA '05) joined Les Ballets Jazz de Montréal.

Corey Scott-Gilbert (BFA '05) is now a member of the Lyon Opera Ballet.

Bobbi Smith ('05) joined the Batsheva Ensemble in Tel-Aviv.

Jermaine Spivey (BFA '02) joined the Cullberg Ballet in Stockholm.

1990s

Ilan Goldman (BFA '99) performed as guest artist with Alonso King's Lines Ballet at Jacob's Pillow in Lee, Mass., this July.

A.B.T. Studio Company's gala performance in April celebrated its 10th anniversary with a program at the Time Warner Center that included **Jessica Lang's** (BFA '97) *Veiled Calling*. The work was previously premiered with 12 Studio dancers, and 17 students from Ballet Theater's Jacqueline Kennedy Onassis School.

Jeremy Raia (BFA '96) performed in the premiere of *Toot*, by Dutch choreographer Didy Veldman, with Les Grands Ballets Canadiens. He was also featured in *Les Noces* by Stijn Celis. In April, Raia showed two works of his own, *Last Couple Standing* and *In the Lines*, at Les Grands' annual choreographic workshop. Raia has been promoted to premiere soloist for the 2005-06 season.

Charissa Barton ('95), **Ariel Freedman** (BFA '05), **Yin-Ling Lin** (DIP '04), **Banning Roberts** (BFA '02), and **Davon Rainey** ('04) performed with Aszure and Artists at Joyce SoHo in April. Current student Anthony Smith also danced.

Battleworks Dance Company performed at Dance Theater Workshop's Bessie Schönberg Theater this summer. The program included premieres of *Overture* and *Promenade* and the New York premiere of *Unfold*, choreographed by director **Robert Battle** (BFA '94). Members of the company include **Elisa Clark** (BFA '01) and **Erika Pujic** (BFA '95). Battle also hosted the Dancemopolitan '05 spring series in June with Aszure Barton at Joe's Pub in New York.

LyMartin E. Chattman (BFA '93) performed and worked with the production team for magician David Copperfield's 2005 world tour at Andy Williams's Moon River Theater in Branson, Mo.

Henning RübSam (BFA '91) and his company Sensedance will give three premieres with guest stars from Dance Theater of Harlem on October 12-16 at the Baruch Performing Arts Center in Manhattan. *Dinner Is West* is set to music by **Beata Moon** (BM '90, *piano*); *All in the Bag* is a solo co-choreographed and performed by Christine Reisner. Reisner's solo and the work *Chorale* will be accompanied live by **Terrence Wilson** (BM '01, *piano*).

Christopher Hemmans (BFA '90) appeared at the Freilichtspiele Tecklenburg in Germany this summer in a production of *Hair*. This fall, he will be performing in *The Life* at the Musiktheater im

Revier Gelsenkirchen and in *Crazy for You* at the Aalto Theater in Osnabrück. Hemmans will be seen in two upcoming films: *Drei Schwestern—Made in Germany*, playing the role of Barmann, and *Aeon Flux*, starring Charlize Theron.

Rebecca Stenn (BFA '90) performed with her company, Rebecca Stenn/Perks Dance Music Theater, at the Winter Garden at New York's World Financial Center in May.

1980s

Scott Warren (BFA '88) was named executive director of the Ragazzi Boys Chorus of San Mateo, Calif.

Neta Pulvermacher ('85), **Scott Rink** ('88), and **Deborah Zall** ('54) performed in a dance sampler in May presented by Symphony Space in New York.

Mary Cochran ('81) is chair of the department of dance at Barnard College of Columbia University. She completed her M.F.A. at the University of Wisconsin-Milwaukee and frequently appears at Joe's Pub in New York.

1970s

Hsueh-Tung Chen (DIP '76) choreographed *Heart of Grace*, a new work for H.T. Chen and Dancers, presented at Dance Theater Workshop in May.

Janet Eilber (BFA '73) has been named artistic director of the Martha Graham Dance Center. Eilber succeeds two co-directors, Juilliard faculty member Terese Capucilli and Christine Dakin, who were named artistic directors laureate.

Dances Patrelle, in its 16th New York repertory season, made its Symphony Space debut performing works of **Francis Patrelle** (BFA '70) in April.

1960s

Robert LuPone (BFA '68) has been named interim director of the New School for Drama at Manhattan's New School.

The **Lar Lubovitch** ('64) Dance Company gave the premiere of *Elemental Brubeck*, choreographed by Lubovitch, in Paris in July.

Joan Miller (DIP '62) celebrated the 35th anniversary of Joan Miller's Dance Players at Citigroup Theater at the Joan Weill Center for Dance. The program featured the premiere of *The Gender Hues*, *When Pigments Fly*, *Boots*, *Back Talk* and *Beyond*, and selections by guest choreographers Eleo Pomare and Martial Roumain.

Harriet Ross ('61) has retired from the Joffrey Ballet after nearly 10 years. She established the ballet's education and outreach program. Ross is also one of the original co-founders of Chicago's Dance for Life, a nonprofit organization that raises money for dancers dealing with H.I.V. and AIDS.

Carla DeSola (DIP '60), director of Omega West Dance Company, presented *In This Fateful Hour* as part of a U.N. 60th-anniversary celebration in June at Grace Cathedral in San Francisco. **Claudia Florian-McCaffrey** (BFA '93) also danced in the work, which is choreographed by DeSola and David McCauley, with music by Dennis Yerry and Dorothy Papadakos, and is based on the Rune of St. Patrick.

DRAMA

2000s

Oscar Isaac (Group 34) performed the lead role of Proteus in a musical version of Shakespeare's *Two Gentlemen of Verona* at the Delacorte Theater in Central Park. Isaac is slated to appear in Manhattan Theater Club's production of Nilo Cruz's new play *Beauty of the Father* in December.

David Folwell (Playwrights '04) was nominated for the John Gassner Award of the Outer Critics Circle Awards for his play *Boise*, which ran Off-Off-Broadway last year.

Daphne Greaves (Playwrights '04) was nominated for a Drama Desk Award for her work on a new musical called *The Audience*, which appeared Off-Broadway last spring.

Noah Haidle (Playwrights '04) was honored with the Helen Merrill Playwriting Award in June.

Steve Harper (Playwrights '04) appeared on the FX Network series *Rescue Me* in July. He also appeared in Kristoffer Diaz's new play *Welcome to Arroyo's* as part of the second New York annual Summer Play Festival in July.

Julia Cho's (Playwrights '03) play *Durango*, directed by Chay Yew, was one of eight chosen to be developed at the 2005 O'Neill Playwrights Conference this summer. Her play *BFE* ran at Playwrights Horizons in New York last spring and featured **Kate Rigg** (Group 26).

Alex Correia (Directors '03) directed the New York premiere of *I Am Yours* by Judith Thompson at Center Stage last May.

Kirsten Kelly (Directors '03) received a Helen Hayes nomination for best direction of Rebecca Gilman's play *Boy Gets Girl* at the H Street Playhouse in Washington.

Luke Macfarlane (Group 32) is a series regular in the new Steven Bochco drama, *Over There*. The cable series on FX premiered in July.

Cybele Pascal's (Playwrights '03) *The Whole Foods Allergy Cookbook* was published this month.

 **Joaquin Perez-Campbell** (Group 32), pictured, will appear in the Second Stage production of Charles Fuller's *A Soldier's Play*, starring Taye Diggs and **Anthony Mackie** (Group 30) this fall. Perez-Campbell can also be seen in *War of the Worlds*, directed by Steven Spielberg.

Tanya Barfield's (Playwrights '02) *Blue Door*, about African-Americans during slavery and Reconstruction, was one of eight projects chosen for development at the 2005 Sundance Institute Theater Lab in July. Her mentor for the project was **Stephen Belber** (Playwrights '96).

Juilliard was well represented at the Williamstown (Mass.) Theater Festival this summer. **Etan Frankel's** (Playwrights '02) *Create Fate* was performed in July with **Michael Chernus** (Group 28) in the cast. **Samantha Soule** (Group 31) and **Benjamin Walker** (Group 33) appeared in *Lady Windermere's Fan*. **Elizabeth Reaser** (Group 28) played multiple roles in Caryl Churchill's *Top Girls*. Lucy Prebble's *The Sugar Syndrome* included **Patch Darragh** (Group 28) in its cast. **Bill Camp** (Group 18) appeared in Inge's *Bus Stop*. **Oni Faida Lampley's** (Playwrights '01) play *Tough Titty*, directed by Charles Randolph-Wright, premiered in August.

Frank Harts (Group 31) appeared on ABC's sitcom *Hope and Faith* in April.

Jay Reiss (Playwrights '02) was seen on the 2005 Tony Awards, singing as part of the cast of *The 25th Annual Putnam County Spelling Bee*, the Broadway musical in which he is still a cast member.

Daniel Talbott (Group 31) appeared last spring in *3F, 4F* by Victor Lodato at Magic Theater Southside in San Francisco.

Jeffrey Carlson (Group 30) is currently performing in the Off-Broadway play *Manuscript* at the Daryl Roth Theater in New York.

Cusi Cram's (Playwrights '01) play *Fuente* was given its premiere at the Barrington Stage Company in Sheffield, Mass., this summer.

Katie Kreisler (Group 30) was seen in the Woody Allen movie *Melinda and Melinda*. She and **Michael Goldstrom** (Group 30) are in the Merchant/Ivory film *Heights*, which was screened at Sundance

last spring and is currently in wide release. Goldstrom also directed Chekhov's *The Night Before the Trial* as part of an evening of one-acts called "Chekhov's Flying Circus" in July at the New School in New York.

Nicole Lowrance (Group 30) and **Denis Butkus** (Group 31) appeared in *The Skin Game* by John Galsworthy at New York's Mint Theater in July.

Anthony Mackie (Group 30) is currently shooting *Freedomland* in New York. The film, directed by Joe Roth, is scheduled to be released in January 2006 and stars Julianne Moore, Samuel L. Jackson, and Edie Falco. Mackie was nominated for a Drama League Award for distinguished performance in **Stephen Belber's** (Playwrights '96) play *McReele*.

Lee Pace (Group 30) has joined the cast of *Every Word Is True*, now in production for Warner Independent and Killer Films. The film, which is directed by Douglas McGrath and is scheduled for release in fall 2006, also stars Sandra Bullock, Gwyneth Paltrow, and Sigourney Weaver.

Darren Pettie (Group 30) is currently appearing Off-Broadway at Primary Stages with Nathan Lane and Marian Seldes in *Dedication or The Stuff of Dreams*, a new play written by Terrence McNally and directed by Michael Morris.

Christopher Michael Rivera (Group 30) took over the title role in Shakespeare's *Othello* in May at Hartford Stage in Connecticut.

John Livingston Rolle (Group 30), **Paul Whitthorne** (Group 24), and **Anne Louise Zachry** (Group 27) performed in *A Midsummer Night's Dream* at the Shakespeare Theater in Washington.

Rosemary Andress (Directors '00) directed Shakespeare's *Much Ado About Nothing* at New York's Riverside Park in July.

The comedy series *It's Always Sunny in Philadelphia*, produced, written, and acted by **Glenn Howerton** (Group 29), Rob McElhenney, and Charlie Day, premiered on the FX Network in August.

Sean McNall (Group 29) appeared in the premiere of Austin Pendleton's play *Orson's Shadow* with the Barrow Street Theater in New York, portraying the theater critic Kenneth Tynan. He will become the director of education at the Pearl Theater Company for the 2005-06 season, while continuing as a member of the Resident Acting Company.

The premiere run of **Adam Rapp's** (Playwrights '00) *Red Light Winter* at the Steppenwolf Theater in Chicago this spring was extended. Rapp also directed the production.

1990s

Lynn Collins (Group 28) and **Jennifer Ikeda** (Group 30) appeared in *As You Like It*, directed by Mark Lamos, at the Public Theater's Shakespeare in the Park production in July. Collins recently finished filming *Il Mare*, with a screenplay by **David Auburn** (Playwrights '96), that stars Keanu Reeves and Sandra Bullock.

In July, **Eunice Wong** (Group 28) performed in *The Intelligent Design of Jenny Chow* at the Studio Theater Secondstage in Washington.

Yvonne Woods (Group 28) appeared in *Henry Flamethrower*, directed by Nick Sandlow, at Studio Dante in New York in May and June. Last spring, she performed

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the title role in *Miss Julie* at Yale Repertory Theater.

Orlando Pabotoy (Group 27) directed Frank McGuinness's play *Someone Who'll Watch Over Me* at the Abingdon Theater Arts Complex last spring.

Greg Wooddell (Group 27) and **Matthew Greer** (Group 24) appeared in Oscar Wilde's *Lady Windermere's Fan* at the Shakespeare Theater in Washington this summer.

Reuben Jackson (Group 26) directed George C. Wolfe's *The Colored Museum* for the Columbia University Black Theater Ensemble in New York last spring.

Sara Ramirez (Group 26) won a Tony Award and an Outer Circle Critics Award for her performance in *Monty Python's Spamalot*.

Alan Tudyk (Group 26) appeared in the miniseries *Into the West* on TNT. In June, he took over Hank Azaria's role in the Broadway musical *Monty Python's Spamalot*.

Stephen Belber's (Playwrights '96) screenplay *The Power of Duff* was purchased by Universal Pictures in May. His play *Carol Mulroney* will receive its premiere during the 2005-06 season at Boston's Huntington Theater Company.

David Conrad (Group 25) is in the cast of the new CBS fall drama *Ghost Whisperer*, starring Jennifer Love Hewitt. Conrad and **Sam Tsoutsouvas** (Group 1) appeared in the Pittsburgh Irish and Classical Theater's production of Shakespeare's *Henry IV*, directed by Andrew S. Paul, this spring.

Bill Gross (Group 25) recently returned to the theater after four years of work as an H.I.V. counselor and administrator. He performed on Broadway at Stephen Sondheim's 75th-birthday gala with **Patti LuPone** (Group 1) and **Audra McDonald** (BM '93, *voice*). This summer, he appeared as Smudge in the Sharon (Conn.) Playhouse's production of *Forever Plaid*.

Julia Jordan's (Playwrights '96) musical adaptation of *Walk Two Moons*, a novel by Sharon Creech, was performed at the Lucille Lortel Theater this summer.

Megan Dodds (Group 24) appeared in a one-woman play called *My Name Is Rachel Corrie*, directed by Alan Rickman, at the Royal Court Jerwood Theater in London this spring.

Heather Goldenhersh (Group 24) won a Theater World Award for her performance in *Doubt*. She was nominated for a Drama League Award, Outer Critics Circle Award, and Tony Award for that same role.

Christopher Moore (Group 24) appeared this summer in his adaptation of Herman Melville's *Moby Dick* at New York's Metropolitan Playhouse.

The premiere of **Blair Singer's** (Group 24) *Placement*, directed by Matt Shakman, was given at the Black Dahlia Theater in June and July. The production featured Lee Garlington, Blake Robbins, and Katie Firth.

Lauren Lovett (Group 23) appeared in *Lobby Hero* at the Old Globe Theater in San Diego, Calif., this summer.

Danny Mastrogiorgio (Group 23) and **Damon Gupton** (Group 28) appeared in *Carter's Way*, written and directed by Eric Simonson, at the Kansas City Repertory Theater in June. Mastrogiorgio then appeared in *Rocket to the Moon*, written by Clifford Odets and directed by Daniel Fish, at Bard College in Annandale-on-Hudson, N.Y.

Dallas Roberts (Group 23) was nominated for a Drama League Award for distinguished performance in Caryl Churchill's play *A Number*.

Enid Graham (Group 21) and **Kathleen McEnenney** (Group 17) performed on Broadway this summer in Somerset Maugham's play *The Constant Wife*, directed by Mark Brokaw, with the Roundabout Theater Company at Studio 54.

Elizabeth Marvel (Group 21) received

an Obie Award for her performance in the title role of *Hedda Gabler* at New York Theater Workshop. Marvel received a nomination for a Lucille Lortel Award for the same role. She also appeared in *Terrorism*, directed by Will Frears, at New York's Clurman Theater in June.

Robert Sella (Group 21) is playing the role of Boris in *Chitty Chitty Bang Bang* at the Hilton Theater on Broadway.

Michael Stuhlbarg (Group 21) received a 2005 Drama Desk Award for featured actor in a play for his performance in Martin McDonagh's play *The Pillowman* at the Booth Theater. He received a Tony nomination for this same role.

Lisa Benavides (Group 20) is now the first-year acting teacher at SUNY-Purchase.

Christina Rouner (Group 20) played Gillian Crane in Thomas Gibbons's *Permanent Collection*, directed by David Schweizer, at Baltimore's Center Stage in March and April.

Laura Linney (Group 19) is filming *Jindabyne*, directed by Ray Lawrence, in Australia with co-star Gabriel Byrne. She was nominated for a Tony Award, Drama Desk Award, and an Outer Critics Circle Award for *Sight Unseen*.

Tim Blake Nelson (Group 19) appeared in the HBO film *Warm Springs* with Kenneth Branagh and Cynthia Nixon in April. He is scheduled to direct a film called *Seasons of Dust*, starring Kate Bosworth. He is also slated to appear in the film *Come Early Morning* with Jeffrey Donovan and Ashley Judd.

Jon Tenney (Group 19) can be seen in the new TNT series *The Closer*, starring Kyra Sedgwick.

Jake Weber (Group 19) is on the NBC series *Medium*, starring Patricia Arquette. He recently finished shooting a film with Ryan O'Neal called *The Malibu Dude*. Weber and Woody Harrelson are producing a reality TV series about medical marijuana for the Leaning Channel, with all proceeds going to charity.

1980s

Bill Camp (Group 18) starred in *Olly's Prison*, directed by Robert Woodruff, at the Zero Arrow Theater in Cambridge, Mass., in April.

LisaGay Hamilton (Group 18) was seen in *Nine Lives*, directed and written by Rodrigo Garcia, at the Sundance Film Festival. Her documentary *Beab: A Black Woman Speaks* won a Peabody Award.

John Benjamin Hickey (Group 18) will be seen in *Flightplan*, starring Jodie Foster, this fall. Hickey is also in the Truman Capote biopic *Every Word Is True*.

Matt Servitto (Group 18) is shooting a feature film in New York with Nicole Kidman called *Fur* about the photographer Diane Arbus. He also has begun shooting his sixth season on HBO's *The Sopranos*.

Stephanie Roth Haberle (Group 16), **Jesse J. Perez** (Group 29), **Carrie Preston** (Group 23), and **Haynes Thigpen** (Group 23) appeared in *Hamlet*, directed by Daniel Fish, at the McCarter Theater in Princeton, N.J., in May and June.

Michael Beach (Group 15) is filming *Lenexa, 1 Mile*, which will also feature William Baldwin and Chris Klein.

Gregory Jbara (Group 15) was nominated for a Drama Desk Award for his performance in the Broadway musical *Dirty Rotten Scoundrels*.

Wendell Pierce (Group 14) guest starred on *Law and Order: SVU* last season, along with **David Aaron Baker** (Group 19).

Bradley Whitford (Group 14) was seen in Warner Bros. film *The Sisterhood of the Traveling Pants* this summer.

Marcia Cross (Group 13) was nominated for individual achievement in comedy at the 2005 TV Critics Association Awards

for her performance in the ABC series *Desperate Housewives*.

Kevin Spacey (Group 12) appeared in *The Philadelphia Story* with Jennifer Ehle at the Old Vic Theater in London in May. He co-stars with Morgan Freeman and Justin Timberlake in the movie *Edison*, which is in post-production.

Marco Barricelli (Group 11) appeared as James Tyrone Jr. in O'Neill's *A Moon for the Misbegotten* at the Geary Theater in San Francisco in May.

Jack Kenny (Group 11) and **Blair Singer** (Group 24) are on the writing staff of *Book of Daniel*, a midseason replacement series for NBC that was also created by Kenny.

Tom Todoroff (Group 11) produced and directed *Working Shakespeare: R.S.C. Meets U.S.A.* In this broadcast series, master vocal coach Cicely Berry guides Royal Shakespeare Company members and American actors through Shakespeare's world. The show included alums **Diane Venora** (Group 6) and **LisaGay Hamilton** (Group 18).

Val Kilmer (Group 10) co-starred with Robert Downey Jr. in *Kiss Kiss, Bang Bang*, which was screened at the Cannes Film Festival. In May, Kilmer began a 10-week run of *The Postman Always Rings Twice* at the Playhouse Theater in London.

Kim Staunton-Ramsey (Group 10) played Gabrielle in *The Madwoman* by Jean Giraudoux with the Denver Center Theater Company this spring.

1970s

Frances Conroy (Group 6) is in the Focus Features film *Broken Flowers*, written and directed by Jim Jarmusch, with Bill Murray, Sharon Stone, and Jeffrey Wright. The film received the Grand Prix at the Cannes Film Festival and was nominated for the Golden Palm. Conroy recently finished her sixth and final season of HBO's *Six Feet Under*.

Kelsey Grammer (Group 6) was executive producer and actor for *The Good Humor Man*, which was given its premiere at the Method Fest independent film festival in Calabasas, Calif., in April.

Harriet Harris (Group 6) was a season regular on the ABC series *Desperate Housewives*.

Robin Williams (Group 6) is filming an adaptation of Armistead Maupin's novel *The Night Listener*. The movie will be directed by Patrick Stettner. Williams can also be seen in *The Big White*, directed by Mark Mylod, with Holly Hunter, Giovanni Ribisi, Woody Harrelson, and Alison Lohman.

John de Lancie (Group 5) and **Dawn-Lyen Gardner** (Group 32) performed in the premiere of *A Naked Girl on the Appian Way* with the South Coast Repertory Theater in Costa Mesa, Calif., in April.

William Hurt (Group 5) appeared in *The King*, directed by James Marsh, which was shown at the Cannes Film Festival in May. Hurt also appeared in the film *A History of Violence*, which was nominated for a Golden Palm Award.

Mandy Patinkin (Group 5) stars in *Criminal Mind*, a new drama on CBS with **Thomas Gibson** (Group 14). Patinkin performed in June at a benefit concert for the Folksbiene Yiddish Theater at Carnegie Hall.

Linda Alper (Group 4) was among 10 Oregon artists to receive a 2005 Individual Artist Fellowship. This year the awards of \$3,000 went to artists involved in literary and performing arts. The fellowship will assist Alper in developing the book of a new chamber musical, which has been commissioned by Oregon Shakespeare Festival.



Mary Lou Rosato (Group 1) was seen this summer opposite Fiona Shaw in *My Life as a Fairy Tale*, a theatrical piece about Hans Christian Anderson, conceived and directed by Chen Shi-Zheng, at the Lincoln Center Festival.

MUSIC

2000s

Zachary Cohen (BM '05, *double bass*) has been named assistant principal bass of the Milwaukee Symphony Orchestra. He has been asked by conductor **Andreas Delfs** (MM '05, *orchestral conducting*) to perform as acting principal for the upcoming season.

Martin Kennedy (DMA '05, *composition*) was appointed assistant professor of composition at Washington University in St. Louis.

Aya Hamada (MM '04, *harpsichord*) won the position of harpsichordist, beginning this fall, with the Pro Musica Chamber Orchestra of Columbus, Ohio.

Sebastian Chamber Orchestra, founded and directed by **Daniel S. Lee** (BM '04, *violin*), performed at Alice Tully Hall in June. The musicians included current students Glenda Goodman, Jennifer Kim, Laura Usiskin, and Mark Wallace, and alums **Erik Carlson** (MM '04, *violin*), **Lana Lee** (BM '04, *violin*), **Courtney Long** (Pre-College, *clarinet*), and **Sarah Zun** (BM '04, *violin*).

Natasha Farny (DMA '03, *cello*) began teaching cello at SUNY-Fredonia this fall.

Ariana Ghez ('03, *oboe*) was appointed principal oboe for the Rochester Philharmonic.

Soprano **Nicole Cabell** ('02, *voice*) was the winner of the Cardiff Singer of the World competition.

The Practical Trumpet Society, founded by **Micah Killion** (BM '02, *trumpet*) and **C.J. Camerieri** (BM '04, *trumpet*), performed at the Greenwich House Music School in June. Current student Gareth Flowers was a special guest soloist at the concert.

Soprano **Lauren Skuce** ('02, *voice*) won a special People's Choice Award "Tribute to Richard Verreau" at the Montreal International Musical Competition. She sang the role of Alexandra in Marc Blitzstein's opera *Regina* at Bard College's Summerscape festival in July and August.

Spencer Stuart Topel (BM '02, MM '04, *composition*) won a 2005 B.M.I. Student Composer Award.

The Chiara String Quartet—**Rebecca Fischer** (MM '00, *violin*), **Julie Yoon** (BM '00, *violin*), **Jonah Sirota** (MM '00, *viola*), and **Gregory Beaver** (MM '00, *cello*)—began a three-year residency at the University of Nebraska-Lincoln School of Music.

Maria Millar (BM '00, MM '01, *violin*) gave a solo show in which she performed her compositions for violin, voice, and dance in June at the Yamaha Salon in New York.

1990s

Adam Kent (DMA '99, *piano*), **Airi Yoshioka** (MM '95, DMA '02, *violin*), and Maxine Neuman gave a recital of solo piano and chamber works by Ernesto Halffter in May at Instituto Cervantes in New York.

Erik Nielsen (BM '99, *oboe/harp*) will serve as musical assistant to Christoph Eschenbach in the 2005-06 season production of Wagner's "Ring" at the Théâtre du Châtelet in Paris. He remains coach and assistant to the music director at the Oper Frankfurt and will conduct performances there of Mozart's *Clemenza di Tito* in May 2006.

Performances of America's Dream Chamber Artists that were recorded at its debut concert in April 2004 were featured twice in June on WQXR's McGraw-Hill

ALUMNI NEWS

ALUMNI REFLECTIONS

ANI KAVAFIAN is no stranger to New York music lovers. The Turkish-born violinist earned an M.S. in violin from Juilliard in 1971, where she studied with Ivan Galamian. After winning the prestigious Avery Fisher Prize in 1976, she performed with the New York Philharmonic, playing the Beethoven Violin Concerto under the direction of Erich Leinsdorf, and has since appeared with major orchestras around the world.

But Ani is perhaps best known as a chamber musician. In 1972 she began playing with the Chamber Music Society of Lincoln Center, becoming an artist-member in 1980. She has appeared at many prominent festivals, including the Santa Fe and Bridgehampton Chamber Music Festivals and Chamber Music Northwest. A dedicated teacher, she is on the faculties of the Yale School of Music and SUNY-Stony Brook. She lives in Westchester County with her husband, Bernard Mindich, and their son, Matthew.

Ani took time out of her busy schedule to answer a few questions about her Juilliard days.

How does what you learned at Juilliard shape your daily life?
Attending Juilliard and living in New York City gave me backbone to survive in stressful competitive situations. My character was strengthened by not just surviving but actually doing well at school: becoming concertmaster of the orchestra, winning the concerto competition, earning top honors at graduation.

Do any specific moments or experiences at Juilliard stand out in your memory?
Several come to mind. Sitting in the back of the violin section of the Juilliard Orchestra, I remember the dean, Gordon Hardy, interrupting a rehearsal. After a consultation of a minute or so with the conductor Jean Morel, they pointed to me and asked me to follow Hardy to an adjacent rehearsal room where the Juilliard Concert Orchestra was rehearsing. I thought I had been demoted (the Concert Orchestra was the “second” orchestra). However, I noticed that the concertmaster chair was empty. Alfred Wallenstein, the conductor, had just gone through yet another student concertmaster. After I sat in the chair, sight-reading the music, Wallenstein put me through my test. He asked to hear a section with just the first violins. After complaining that we sounded terrible, he asked to hear us “stand by stand.” He started from the back of the section; by the time it was our turn on the first stand, I had figured out a good fingering, passing the test. I stayed on as concertmaster for the rest of the year and became concertmaster of the “first orchestra” thereafter, until graduation. Unforgettable!

Another artistic experience that I

will never forget is performing the B-flat Schubert Trio with Alan Marks (B.M. '71, *piano*) and Eric Wilson (B.M. '72, M.M. '73, *cello*) without music at the instigation of our coach William Lincer. Finally, another great artistic experience was the opening of Alice Tully Hall. I was lucky enough to be playing the solos in the *Capriccio espagnole* of Rimsky-Korsakov under Leopold Stokowski. He was inspiring to be sure!

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

I can point to three teachers who made a difference in my musical life: Ivan Galamian, for giving me the technical equipment; Felix Galimir, for teaching me to play with great emotional involvement; and Robert



Ani Kavafian

Mann, for instilling a passion for chamber music.

What do you remember about your Juilliard audition?

A funny experience: Being quite nervous in front of violin faculty members Ivan Galamian, Dorothy DeLay, Paul Mekanowitzky, Oscar Shumsky, and Joseph Fuchs, I took a little too much time tuning my violin, whereupon Fuchs grabbed my violin and tuned it for me! It actually made me laugh and relax.

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

While at Juilliard, my dream was to become the concertmaster of a great orchestra. After a few years of an intense involvement with chamber music, I became obsessed with wanting a chamber music career. I would attend concerts of the Chamber Music Society of Lincoln Center and would think, “This must be the greatest job in the world.” Now, after 26 years as an artist member of the Chamber Music Society, I can say that I was right—it *is* the greatest job! Being a soloist and now also teaching—full time at Yale and part time at SUNY-Stony Brook—have rounded out a fulfilling career in music. □

Companies’ Young Artists Showcase, hosted by Robert Sherman. Artists featured on these recordings include Eveline Kuhn, **Alexandra Knoll** (MM ’98, *oboe*), **Alexander Fiterstein** (BM ’00, GD ’02, *clarinet*), Martin Garcia, **Brad Gemeinhardt** (BM ’00, *French horn*), **Timothy Fain** (MM ’00, *violin*), **Ju-Young Baek** (MM ’99, *violin*), **Tricia Park** (BM ’98, MM ’00, ’01 *violin*), current violin student Cyrus Beroukhim, **Scott Lee** (BM ’00, *viola*), **Che-Yen Chen** (MM ’01, *viola*, AD ’03, *resident quartet*), Margo Tatgenhorst Drakos, **Arash Amini** (MM ’99, ’00, *cello*), **Vesselin Gellev** (BM ’99, MM ’01, *violin*), and **Bridget Kibbey** (BM ’01, MM ’03, *harp*). **Jennifer Aylmer** (’97, *voice/opera*) performed at the opening concert of the Best of the Berkshires series with Kathy Kelly and Rob Martin in August in Great Barrington, Mass.

Dawn Hui (BM ’97, *violin*) received her M.D. degree from the University of Texas Southwestern Medical Center in June. She continues her training in a general surgery residency at the same institution.

Alan Morrison (’97, *organ*) has been awarded the Haas Charitable Trust Chair in Organ Studies at the Curtis Institute of Music, where he has served as organ professor since 2002. He has recently played organ dedication recitals in Arkansas, North Carolina, and Pennsylvania, in addition to recitals in New York, Florida, Georgia, and Maryland. He performed for the New York American Guild of Organists chapter’s celebration of former faculty member John Weaver’s retirement from Madison Avenue Presbyterian Church.

Christine Sohn (BM ’97, *violin*) was invited by Edo de Waart to be concertmaster for the last two weeks of the season of the Hong Kong Philharmonic. She has been asked to appear at the next Genius of the Violin Festival held in London, where she will play Paganini’s *Le Streghe* in a re-enactment of the duel between Paganini and LaFont. Sohn was first violinist of the Vega Quartet from June 2004 to April 2005.

Ji-Eun Kang (BM ’96, MM ’98, *piano*) was an invited soloist with the Daegu City (South Korea) Philharmonic. Kang played Beethoven’s Fourth Piano Concerto, conducted by **Dai Uk Lee** (BM ’73, MM ’74, *piano*). She also appeared in San Francisco with her chamber music ensemble Adorno. The group played **Ronald Caltabiano**’s (BM ’82, MM ’83, DMA ’88, *composition*) Duo for Three Players; Caltabiano led an introductory talk about the composition.

Shelly Watson (BM ’96, MM ’98, *voice*) and pianist Christopher Oldfather performed a song cycle by **Elizabeth Bell** (’44, *violin*) in June at the Flea Theater in New York.

Sari Gruber (MM ’95, *voice*) won first place in the Walter W. Naumburg Competition. Her first of two recitals at Alice Tully Hall will be February 10, 2006, with **Cameron Stowe** (DMA ’03, *piano*).

Sam Marchan (BM ’95, *viola*) is on the faculty of the New York School for Strings at P.S. 116. In May this program was featured on a local CBS “Salute to the New York City Public Schools.” Marchan is a member of the Carpenter Quartet with **Romulo Benavides** (BM ’93, *violin*), Eddie Venegas, and David Gotay. In May, the quartet performed at the close of the Salvador Dali exhibit at the Philadelphia Museum of Art and at El Museo del Barrio in New York as part of the exhibit “Mexico: The Revolution and Beyond.”

Taka Kigawa (MM ’94, *piano*) performed etudes by Chopin and Ligeti at the Greenwich House Music School, where he is a faculty member, in June.

Natsuko Uemura (’91, *harpsichord*) performed three solo recitals in New York City this spring at Columbia University, Donnell Library Center, and

the Nicholas Roerich Museum. **Viviana Guzman** (MM ’90, *flute*) performed Tango Suite for flute and orchestra by Carlos Franzetti with the Irving (Tex.) Symphony in April. The concert was taped and broadcast on television in the Dallas-Ft. Worth area. **Alexander Miller**’s (BM ’90, MM ’92, *oboe*) composition *Fireworks* was performed at Carnegie Hall by the Grand Rapids Symphony in May. Commissioned for the orchestra’s 75th anniversary, Fireworks was also presented several other times during the 2004-05 season.

1980s
Pedro R. Díaz (’89, *oboe*) was the winner of the English horn position in the Metropolitan Opera Orchestra in February and began performing with the ensemble the following month.

John Sciallo (BM ’88, MM ’90, *piano*) released his fourth CD, *Improvisations for Piano*. This disk features a collection of Sciallo’s solo piano compositions, a set of improvisations, and a serenade for violin and piano (performed with Yvonne Lam).

Frederic Chiu (MM ’87, *piano*) performed at Rockefeller University’s noon concert series in June. In July, he appeared in Woodstock and New Paltz, N.Y.; at the Newport Music Festival; and at the Music Festival of the Hamptons. He returned to New Paltz in August for a chamber music concert.

Broken Pieces, an operatic love story in one scene, with music by **Daron Hagen** (MM ’87, *composition*) and words by Barbara Grecki, was given its East Coast premiere in May at the Brooklyn Conservatory of Music. A chamber opera by Hagen and Paul Muldoon, *The Antient Concert*, was premiered in a staged workshop at Princeton University in April.

The Silver Swan, a chamber opera by **Victor Kioulaphides** (MM ’86, *double bass*) was given its premiere by the California Opera in July during the company’s summer festival in Fresno. Also in July, his *Riegelsberg Suite* was premiered by the Kammerorchester Riegelsberg (for whom it was composed) in Saarland, Germany.

Amy Porter (BM ’86, MM ’87, *flute*) is the recipient of the 2006 Henry Russel Award from the University of Michigan. The award recognizes distinguished scholarship and conspicuous ability as a teacher.

Editions Henry Lemoine released the third volume of the cello method by **Odile Bourin** (PGD ’84, *cello*). She is co-executive for the Association Femmes et Musique in France, which promotes the music of women composers through concerts, lectures, tapes, and books. Two books are planned for 2005 on 20th-century French women composers and Parisian women composers of the 19th century. This summer Bourin taught in Provence with Music Studies Abroad.

Tim Goplerud’s (MM ’84, *double bass*) Duo for Oboe and Double Bass received its premiere in June at the 2005 Conference of the International Double Reed Society at the University of Texas in Austin. His music is published by Jomar Press.

Jeffrey Biegel (BM ’83, MM ’84, *piano*) performed *Millennium Fantasy* by **Ellen Taaffe Zwilich** (DMA ’75, *composition*) with the American Symphony, conducted by Leon Botstein, at Bard College. He also appeared with the Rogue Valley Symphony, Maryland Symphony, and Bangor Symphony. Biegel’s solo piano transcriptions of *The Best of David Foster* for PianoDisc was released in April.

Margaret L. Blackburn Harlow (MM ’83, *viola*) founded and directs the Park City International Music Festival, the longest running classical music festival in Utah. The festival began its 21st season in August with a concert that included **Scott Ballantyne** (BM ’81, MM ’82, *cello*). **Arturo Delmoni** (BM

'67, MS '69, DMA '78, *violin*), **Philippe Djokic** (MM '74, *violin*), **Rebekah Johnson** (BM '78, MM '79, *violin*), **Gail Niwa** (BM '81, MM '82, *piano*), and **Mark Kosower** (AD '03, *cello*) also participated in festival concerts.

Nadja Salerno-Sonnenberg ('82, *violin*) performed with the Vancouver Symphony and National Symphony Orchestra in June. In July, she appeared at the Eastern, Ravinia, and Aspen music festivals. Her 2005-06 season includes performances with Seattle Symphony Orchestra, Minnesota Orchestra, Toronto Symphony Orchestra, Chamber Music Society of Lincoln Center, Los Angeles Philharmonic, and Buffalo Philharmonic, as well as a recital tour with pianist Anne-Marie McDermott.

Natalie Synhaivsky (MM '82, *piano*) performed recitals in Oslo, Stockholm, and Helsinki last April. The programs included works by Shostakovich, Anis Fuleihan, and her own compositions.

Traveler, with choreography by Amy Jordan and music by **Rozanna Weinberger** (MM '82, *viola*) and Take Gokita, was given its premiere performance at the Works in New York in April. In May, she was a guest panelist at Peabody Conservatory. Weinberger's viola improvisation and music by Christopher Mangum was the sound installation of the King Tut exhibition at the Los Angeles County Museum beginning in June. The exhibit will tour the country, with stops in Fort Lauderdale and Chicago.

Dmitry Rachmanov (BM '81, MM '82, *piano*) and violinist Stefan Hersh performed at the Chicago Cultural Center in October. In January, he performed at the Old First Concerts series in San Francisco and participated in a two-day Schubertiade in Chicago. Rachmanov performed at Klavierhaus in New York in March. He also played at the Tulane University Concert Piano Series in New Orleans. His article on the recorded legacy of the Chopin F-Minor Ballade appeared in *International Piano* magazine.



Sara Davis Buechner (BM '80, MM '81, *piano*) judged the Rudolf Firkusny International Piano Competition in the Czech Republic in August. On 24-hours' notice she filled in for an ailing pianist and performed a Chopin piano concerto with the South Bohemian Philharmonic Orchestra in Ceske Budejovice, Stanislav Vavrinek conducting. Buechner gave a concert with violinist Stephanie Chase at the Shandeleer Festival in upstate New York.

Dan Riddle (BM '80, MM '81, *piano*), who was the associate musical director of the Tony Award-winning production of *The Light in the Piazza*, has begun a tenure track professorship as the music director of the musical theater program at Penn State University.

1970s

William Wolfram (BM '78, *piano*) toured with the Royal Scottish National Orchestra and conductor Roberto Minczuk performing Rachmaninoff's *Rhapsody on a Theme of Paganini*. He performed Collins's Concerto No. 3 with the Colorado Symphony, **Marin Alsop** (BM '77, MM '78, *violin*) conducting, and the Schumann Concerto with the Rochester Symphony, Jerzy Semkov conducting.

Gary Berkson (MM '76, *orchestral conducting*) conducted the Canadian tour of the Dutch National Ballet as part of the 60th-anniversary celebrations commemorating the liberation of the Netherlands by the Canadian Armed Forces. Future engagements include the ballets *Pippi Longstocking* for the Royal Swedish Ballet and *Don Quixotte* for the Finnish National Ballet.

Faith Esham (BM '76, MM '78, *voice*), **Jonathan Reinhold** (BM '76, *voice*),

Virginia Lum (BM '76, MM '77, *piano*), **Edward Newman** (BM '76, MM '77, *piano*), and **Mary Kathleen Ernst** (BM '77, MM '78, *piano*) gave a "Juilliard Reunion: 30 Plus Years Later" concert at the deChantal Concert and Art series in suburban Washington. Missing was classmate **Peter Orth** (DIP '76, *piano*), who phoned in his best wishes from his home in Germany.

Douglas Hedwig (MM '76, *composition*) gave a solo recital and lecture at the New York Brass Conference, held at SUNY-Purchase in April. He also gave a recital at Brooklyn College in May. At the International Trumpet Guild Conference, in Bangkok, Thailand, Hedwig gave a recital and lecture in June. In July, he performed at the Historic Brass Society Conference at Bennington College in Vermont. He is scheduled to perform in November at the 2005 annual conference of the College Music Society in Quebec City.

The Park Avenue Chamber Symphony gave a benefit concert for the Lincoln Center Institute for the Arts in Education in June that featured the premiere of *Aha!* by **Bruce Adolphe** (BM '75, MM '76, *composition*). The symphony is conducted by **David Bernard** (Pre-College) and the concert also featured alumni musicians **Jon Manasse** (BM '86, MM '87, *clarinet*) and **Don Barnum** ('72, *voice*) as well as the New Amsterdam Singers, led by **Clara Longstreth** (MM '82, *choral conducting*).

Kathleen Supové (MM '75, *piano*) and **Justine Chen** (DMA '05, *composition*) were among the many musicians performing new works at the Serial Underground series in June at the Cornelia Street Cafe in New York. Supové performed with the Patrick Grant Group in June at New York's Opia. The concert included new music by Grant for three keyboards and percussion.

Ida Bieler (DIP '73, PGD, '74, *violin*) performed with the Melos Quartet (Bieler, Hermann Voss, Peter Buck, and Nina Tichman) throughout Spain with concerts in honor of the late Wilhelm Melcher, a former quartet member. Bieler and Tichman's recording on the Naxos label of the complete sonatas and chamber music for violin and piano of Krzysztof Penderecki was released last spring.

Jeffrey Swann (BM '73, MM '73, DMA '80, *piano*) appeared on Brooklyn's Bargemusic series in June and August, performing works by Liszt.

Jenna Orkin's ('72, piano) tribute to Nadia Boulanger has been posted on the Music and Vision Web site: www.mvdaily.com.

Ritva-Hillevi Rissanen ('72, *piano*) performed a recital as part of the Musicnight program at the Friedrich-Alexander University in Erlangen-Nürnberg, Germany, in January.

Max Lifchitz (BM '70, MM '71, *composition*) performed with Siri Rico and Thelma Itheir-Sterling in a Cinco de Mayo concert in May at Christ and St. Stephen's Church and at the season finale of the North/South Chamber Orchestra in June at the same venue.

Craig Sheppard's (BM '70, MS '71, *piano*) nine-CD set of the 32 Beethoven sonatas was released in May by Romeo Records. The live performances were recorded in Seattle's Meany Theater from January 2003 through May 2004.

1960s

Mitsuko Ichimura's (DIP '69, *piano*) piano students gave a year-end concert of works by Kabalevsky, Grieg, Chopin, Mendelssohn, Schubert, and Debussy at Carnegie's Weill Hall in June.

The Costa Blanca Suite for cello, rock band, and orchestra by **Dorian Rudnytsky** (BS '69, *cello*) was premiered in Siegen, Germany, with the Philharmonie Südwestfalen, conducted by Timor Oliver Chadik, in April. The cello soloist for the perform-

ance was Martin Rummel; Rudnytsky appeared with the band on electric bass.

William Schimmel's (BM '69, MS '70, DMA '73, *composition*) *Capriccio Brasilia* for accordion, vocals, and melodica was premiered at Christ and St. Stephen's Church in New York. His *Zen and the Art of the Foxtrot* for interactive video and live performer was premiered at CUNY's Graduate Center. The video was directed and choreographed by **Micki Goodman** (BFA '69, *dance*). Schimmel's cantata *Club Parusia* received its premiere at the Biennial Social Justice Conference at the University Marriot in Tucson, Ariz. *No Exit* and *Jane Avril* were performed at the Winspear Center in Edmonton, Alberta, as part of the World at Winspear series, by the Tango Project, which includes **Mary Rowell** (BM '00, MM '81, *violin*), Michael Sahl, and the composer. Schimmel is also the subject of a full-length feature film *The Unforgivable Sin*, directed by Goodman.

Donald Oehler (BM '68, *clarinet*) performs Gerald Finzi's Clarinet Concerto with the Longview (Tex.) Symphony in April. He gave chamber music master classes at the Cours International de Musique in Morges, Switzerland, in July.

Christina Petrowska-Quilico (BM '68, MS '69, *piano*) gave the premiere of Ann Southam's complete cycle *Rivers* in May at Toronto's Music Gallery. Centrediscs released a three-CD set of *Rivers* with Petrowska-Quilico in February.

Miriam Brickman (MS '67, *piano*), **Chagit Glaser** (MM '95, *cello*), Robert Osborne, and Maya Levy gave a benefit concert for the Yonkers Animal Shelter in May at Saunders High School auditorium.

Rita Chen's (DIP '67, PGD '68, *piano*) works *Gob, Gob, Geh* and *Tis the Soul*, as well as her four-piano arrangement of Taiwanese songs of the 1930s, were part of the Greater Los Angeles Taiwan Center Choir Concert in March in El Monte, Calif.

Helen Armstrong (BS '65, MS '66, *violin*), Wolfram Koessel, **Louise Schulman** (MS '71, *viola*), faculty member **Carol Wincenc** (MM '72, *flute*), **Gerard Reuter** ('72, *oboe*), and Gerald Robbins performed at Carnegie's Weill Recital Hall in May. The concert included the premiere of **Bruce Adolphe**'s (BM '75, MM '76, *composition*) *The Tiger's Ear*.

Sahan Arzruni (DIP '65, BM '67, MS '68, *piano*) participated in a 12-hour, 40-pianist Tsunami Relief Pianothon, organized jointly by National Public Radio and Faust Harrison Pianos. Arzruni also gave a chamber music concert with **Ani Aznavoorian** (BM '99, MM '01, *cello*) and violinist Movses Pogossian that was presented by the New Jersey Music Society in recognition of the 90th anniversary of the Armenian genocide.

John McCauley (MS '64, *piano*) conducted two programs this spring in New York City with the Chamber Orchestra of Science and Medicine. In December he performed at a duo recital of Bach, Mendelssohn, Janacek, and Schubert at the Nicholas Roerich Museum with **Matitiahu Braun** (DIP '65, PGD '66, *violin*).

Marvin Hamlisch ('63, *piano*) hosted the ASCAP 2005 Orchestra Awards for "Adventurous Programming." **Leonard Slatkin** (BM '67, *orchestral conducting*) presented the awards. Among the winners were the American Composers Orchestra, music director and conductor Steven Sloane and artistic director Robert Beaser, who is a Juilliard faculty member; Boston Symphony Orchestra, music director **James Levine** (DIP '63, *orchestral conducting*); Colorado Symphony Orchestra, music director laureate **Marin Alsop** (BM '77, MM '78, *violin*); Los Angeles Chamber Orchestra, music director **Jeffrey Kahane** ('76, *piano*); Albany Symphony Orchestra, music director **David Alan Miller** (MM '83, *orchestral conduct-*

ing); New York Youth Symphony, music director **Paul Haas** (MM '98, *orchestral conducting*); and Cabrillo Festival of Contemporary Music, music director and principal conductor Marin Alsop.

1950s

Uri Pianka (DIP '58, *violin*) retired from the concertmaster chair of the Houston Symphony after 18 years in May. To mark his retirement, the symphony played a special concert with Pianka as soloist that included Bach's Double Concerto (with associate concertmaster Eric Halen), two Romances by Beethoven, and the Schubert String Quintet in C Major.



Henry Grimes ('54, *double bass*) toured Europe in April with Marc Ribot's Spiritual Unity Quartet, playing music by Albert Ayler. His trio, featuring Marilyn Crispell and Andrew Cyrille, performed across Europe in May. In June, the Henry Grimes Quartet, featuring Marshall Allen, Andrew Lamb, and Hamid Drake, performed at the Vision Festival at Clemente Soto Velez Center in New York. In July, the trio performed in Kongsberg, Norway.

Elliot Magaziner ('54, *violin*) gave a recital of sonatas by Mozart, Fauré, and Grieg with Anthony LaMagra in February at Manhattanville College Concert Hall in Purchase, N.Y. Magaziner is the conductor of the Manhattanville College Community Orchestra.

Jeaneane Dowis (BS '53, *piano*) gave a recital last year with cellist Robert Dodson at Steinway Hall in Dallas. In January, Dowis was guest-artist-in-residence at the University of Puget Sound in Tacoma, Wash., where she gave master classes and a recital with **Duane Hulbert** (BM '78, MM '79, *piano*) and **Amy Putnam** (MM '96, *percussion*). She was also a judge for the Isabel Scionti Piano Scholarship Competition at the University of North Texas.

Avraham Sternklar (DIP '51, *piano*, PGD '52, *chamber music*) appeared at the South Country Library in Bellport, N.Y., in March and at the South Huntington Library in June. At the concerts, co-sponsored by the Long Island Composers Alliance, he performed a piano sonata by **Marga Richter** (BS '49, MS '51, *composition*) and a group of three piano solo works that he composed. In April, he performed at the Ward Melville Heritage Organization's Educational and Cultural Center in Stony Brook, N.Y.

Joan Brill ('50, *piano*) performed with the Keys Chamber Ensemble, the Keys Chamber Orchestra, and at the Tropic Cinema, all in Florida. Brill opened for the Keys Chorale Concert under the Stars, playing music from her new CD *More Piano Encores by Joan* in April.

David Labovitz (DIP '50, PGD '52, *piano*) led the New York Cantata Singers and the Choral Symphony Society in a performance of Handel's *Semele* in June at Christ and St. Stephen's Church in New York.

1940s

Edwin R. Benachowski (DIP '49, *clarinet*) completed his 15th year as maestro of the Desert Symphony, aka the Indian Wells Desert Symphony. Benachowski and his wife, Marilyn, were given the ninth International El Sol Azeca Hispanic Lifetime Cultural Enrichment Award with many accolades from the the California Senate and California Assembly for their work in bridging the cultural gap with the Latino community. Benachowski and the symphony also received the 2005 Coachella Valley Arts Alliance award in recognition of their free concert performances for the children of Coachella Valley with the Music Discovery Series (Hooked on Classics). □

CALENDAR
OF EVENTS

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

Wednesday, September 14
BACHAUER COMPETITION
WINNERS' RECITAL
Edward Robie, Xiang Zou, Pianists
Live Broadcast of WQXR/The
McGraw-Hill Companies' Young
Artists Showcase
Robert Sherman, Host
Paul Hall, 9 PM
See related article on Page 8.

Monday, September 19
SHERRILL MILNES MASTER CLASS
With students from the Department
of Vocal Arts
Paul Hall, 4 PM
Standby admission only.

Tuesday, September 20
MORSE HALL FACULTY RECITAL
Charles Neidich, Clarinet
Morse Hall, 6 PM

Thursday, September 22
AMERICAN SOCIETY AND THE ARTS
Speakers include soprano and Juilliard
alumna Renée Fleming, historian
David McCullough, Supreme Court
Justice Antonin Scalia, and musical
theater composer/lyricist Stephen
Sondheim. Joseph Polisi, moderator.
Juilliard Theater, 1:30 PM
Extremely limited free tickets
required; available Sept. 15 at the
Juilliard Box Office.
See related article on Page 6.

JUILLIARD JAZZ ORCHESTRA
Victor L. Goines, Artistic Director
Bobby Watson, Saxophone
Allen Room, 7:30 PM
Tickets \$130, \$75, and \$40; avail-
able at the Jazz at Lincoln Center
Box Office and CenterCharge (212)
721-6500.
See related article on Page 10.

Friday, September 23
JUILLIARD JAZZ ORCHESTRA
Allen Room, 7:30 PM; see Sept. 22.

Saturday, September 24
JUILLIARD JAZZ ORCHESTRA
Allen Room, 7:30 PM; see Sept. 22.

* NEW JUILLIARD ENSEMBLE
Joel Sachs, Director and Conductor

Juilliard Theater, 8 PM
Free tickets required; available
Sept. 9 at the Juilliard Box Office.
See related article on Page 9.

Tuesday, September 27
CONCERTO COMPETITION FINALS
MOZART Concerto for Flute and
Harp in C Major, K. 299
Paul Hall, 4:30 PM

Wednesday, September 28
* ♦ FELD *SIR ISAAC'S APPLES*
Set to Steve Reich's *Drumming*.
Juilliard Dance Ensemble
Juilliard Percussion Ensemble
Juilliard Theater, 8 PM
Tickets \$20; available Aug. 31 at
the Juilliard Box Office. Half-price
tickets for students and seniors
available; TDF vouchers accepted.
See related article on Page 1.

Thursday, September 29
* ♦ FELD *SIR ISAAC'S APPLES*
Juilliard Theater, 8 PM; see Sept. 28.

GIBBONS *BLACK RUSSIAN*
Directed by Marion McClinton
Fourth-year drama production
Drama Theater, 8 PM
Limited free tickets required; avail-
able Sept. 15 at 5 PM in the
Juilliard Box Office.
See related article on Page 11.

Friday, September 30
* ♦ FELD *SIR ISAAC'S APPLES*
Juilliard Theater, 8 PM; see Sept. 28.

GIBBONS *BLACK RUSSIAN*
Drama Theater, 8 PM; see Sept. 29.

Saturday, October 1
GIBBONS *BLACK RUSSIAN*
Drama Theater, 2 & 8 PM; see
Sept. 29.

* ♦ FELD *SIR ISAAC'S APPLES*
Juilliard Theater, 8 PM; see Sept. 28.

Sunday, October 2
* ♦ FELD *SIR ISAAC'S APPLES*
Juilliard Theater, 3 PM; see Sept. 28.

GIBBONS *BLACK RUSSIAN*
Drama Theater, 7 PM; see Sept. 29.

Monday, October 3
GIBBONS *BLACK RUSSIAN*
Drama Theater, 8 PM; see Sept. 29.

Wednesday, October 5
JUILLIARD JAZZ ENSEMBLES
The Piano, with special guest Hank
Jones
Paul Hall, 8 PM
Limited ticket availability.
Free tickets required; available
Sept. 21 at the Juilliard Box Office.



Photo courtesy of Herbert Barrett Management

**Baritone Sherrill Milnes will lead a
Vocal Arts master class on
September 19 in Paul Hall.**

Thursday, October 6
SONATENABEND
Paul Hall, 6 PM

* JUILLIARD SYMPHONY
James DePreist, Conductor
PETERS *Butterfly Wings & Tropical
Storms* (2002)
MOZART Concerto for Flute and
Harp in C Major, K. 299
DEBUSSY *La mer* (1905)
Juilliard Theater, 8 PM
Limited ticket availability.
Free tickets required; available
Sept. 22 at the Juilliard Box Office.

Friday, October 7
BAROQUE ENSEMBLE
Morse Hall, 8 PM

Monday, October 10
JUILLIARD JAZZ ORCHESTRA
Such Sweet Thunder: The Music of
Duke Ellington
Juilliard Theater, 8 PM
Free tickets required; available
Sept. 26 at the Juilliard Box Office.

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, D. 944 ("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 stu-
dents and seniors.

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
VIOLA STUDIO RECITAL
Students of Heidi Castleman
Morse 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

* ♦ 10 x 10: 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 admis-
sion only. Line forms one hour prior
to the performance.*

Thursday, October 20
SONATENABEND
Paul Hall, 6 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

* 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.

* ♦ 10 x 10: WORLD PREMIERE
PLAYS
Studio 301, 8 PM; see Oct. 19.

Friday, October 21
CONCERTO COMPETITION FINALS
BRITTEN Piano Concerto
Paul Hall, 4:30 PM

* ♦ 10 x 10: WORLD PREMIERE
PLAYS
Studio 301, 8 PM; see Oct. 19.

Saturday, October 22
* ♦ 10 x 10: WORLD PREMIERE
PLAYS
Studio 301, 2 & 8 PM; see Oct. 19.

Sunday, October 23
* ♦ 10 x 10: WORLD PREMIERE
PLAYS
Studio 301, 7 PM; see Oct. 19.

Monday, October 24
* 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.

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
Paul Hall, 4:30 PM

Friday, October 28
CHAMBER MUSIC SOCIETY TRIBUTE
A concert in honor of Juilliard's
centennial by members of the
Chamber Music Society of Lincoln
Center.
All-Shostakovich program
Alice Tully Hall, 8 PM
Tickets \$49, \$39.50, \$28; avail-
able at the Alice Tully Hall Box
Office or (212) 875-5788.

NICHOLAS SYLVEST, VIOLIN
Paul Hall, 8 PM

2005-06 RECITAL PROCEDURES AND REQUIREMENTS

ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 1, 2005

All recitals and public performances must be approved by the Concert Office. Application forms, available dates, and detailed instructions are available there.

All recitals must take place in either Paul Hall or Morse Hall. (Percussion recitals should take place in Room 309, and organists may make arrangements to perform in a church, but an application form must still be completed.) There is a \$100 fee for changes or cancellations made within two months of your recital date. (If changes are made for medical reasons, a doctor's note must be received.)

Program information and stage set-up diagrams are due two weeks prior to your recital. Programs must be typed and have your teacher's signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the recital hall may be booked when all of the above information has been received.

Recital receptions are no longer allowed in the building, due to increased schedule demands. Please make outside arrangements with the cafeteria or with other local establishments. All audio/video taping must be arranged in advance with the Concert Office and the Recording Department. Complete recital procedures and requirements, including information regarding non-required recitals, are posted in the Concert Office.

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

September 6
LOUARD DUO

Louise Dubin, Cello
Joel Farini, Piano

Works by Barber, Haydn, and
Paganini-Silva

September 13
PHAEDRUS QUARTET

Yuna Lee, Violin
Yumi Cho, Violin
Craig Bate, Viola
Peter Andereg, Cello

Works by Mozart, Borodin, and
Tchaikovsky

September 20
COVEY BRASS QUINTET

Andrew Bove, Tuba
Charlie Porter, Trumpet
Brian Mahaney, Trombone
Jason Covey, Trumpet
Patrick Pridemore, French Horn

Works by Gabrieli, Arnold, and
Ewald

September 27
PARK TRIO

Yoo-Sun Park, Violin
Ji-Hyun Kim, Cello
Keith DeTureck, Piano

Works by Beethoven