

The Juilliard Journal

Vol. XXI No. 5

www.juilliard.edu/journal

February 2006

Collaboration 3 Ways

New Dance Works Evolve for February Concert of Premieres

By RILEY WATTS

JUST in case you've been asleep for an extended period, this is the year Juilliard is celebrating its centennial. The 2005-06 season has been packed with exciting and well-publicized events, and the Dance Division's offerings are no exception. The Eliot Feld ramp dance *Sir Isaac's Apples*, premiered last September, was not the only work especially commissioned for this season; three ballets will receive their world premieres this month under the banner of New Dances/New Music.

The concept: Take choreographers Adam Houglan, Jessica Lang, and Alan Hinel, add composers Christopher Rouse, Pete M. Wyer, and Jerome Begin, respectively—and give them just under eight weeks of rehearsal time to create a piece showcasing our second-, third-, and fourth-year dancers. Each dance will be performed with music written through a different form of collaboration (and performed live by the Juilliard Orchestra). The summary: You've got an evening of dance worthy of any New Yorker's attention.

A year and a half ago, Lawrence Rhodes, the Dance Division's director, was approached with an opportunity to co-commission a dance score by composition faculty member Christopher Rouse, which would also be choreographed by Peter Martins, ballet master in chief of the New York City Ballet, for a work to be featured in the company's spring 2006 season. To fulfill Juilliard's end of the commission, Rhodes chose Adam



Rachel Tess and Daniel Wiley in Adam Houglan's *Intarsia*, created for Juilliard's February 2003 dance concert. A new work by Houglan will be premiered by Juilliard dancers on this month's New Dances/New Music program.

Houglan, a 1999 Juilliard dance alumnus who choreographed *Intarsia* for the Juilliard Dance Ensemble's spring concert in 2003. Though the City Ballet will have debuted the Martins work before the Juilliard concert (its premiere is scheduled for February 10), Houglan warns the audience not to view the co-commission as a competition, but simply as an opportunity to examine the different choices choreographers can

make. "I think Peter [Martins] was also not wanting this to be a choreography contest, and I hope that people won't see it like that," Houglan says. "It's an interesting scenario to see how differently people respond to music." Rouse wrote the score on his own and provided Houglan with MIDI recordings, making Houglan the only one of the three New Dances/New Music choreographers who didn't work directly with the composer. Houglan, a self-described control freak who prefers to choose his music specifically for each dance, viewed this as a welcome challenge: "It's [about] sort of being more flexible, and being ready to work with the tools you've been given at any one time," he explains. Despite not having a direct say in the music, Houglan thrived with the cards he was dealt. The rehearsal process felt "actually pretty low-key," and he describes the level of the current crop of Juilliard dancers as "astounding."

"What's great about working with them is that everybody is so willing to try new things and fall on their faces if that's what's necessary," Houglan says. Audiences will also have a few more opportunities to see his work: a section from the piece will be featured on *Live From Lincoln Center* on PBS on April 3, when Juilliard's gala celebration will be broadcast on national television, and the Dance Division will be performing it on the Centennial Tour in March in Chicago and Los Angeles, alongside pieces by William Forsythe and Mark Morris.

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Friends First, Now a Chamber Music Foursome

By TONI MARIE MARCHIONI

TO many musicians, a career consisting of performing on a regular basis with one's closest friends seems like an unobtainable, idealistic dream achieved only after decades of symphony rehearsals or years of chamber group performances. But for the Calder Quartet, Juilliard's new graduate string-quartet-in-residence, this dream is reality.

The quartet—comprising violinists Andrew Bulbrook and Benjamin Jacobson, violist Jonathan Moerschel, and cellist Eric Byers—dates back to 1997, when Andrew, Ben, and Jon were freshmen at the University of Southern California. When their original cellist did not work out, Eric joined them a year later, a match that Benjamin describes as instantaneous. Though they were all childhood acquaintances, the quartet initially began to play together only to fulfill a chamber music requirement at U.S.C. Their friendship and mental connections, however, have kept them together. Jonathan observes, "So many quartets meet untimely ends because they don't get along. We were friends before we were chamber music colleagues. I think we have a mutual respect for each other, which goes a long way. The most important thing is that we have fun working together."

While the quartet's current goals are clear and solidified, they "started playing together more as friends than as a real quartet," says Andrew. The relationship started slowly, through a little rehearsing and a lot of socializing. "As school kept going, everyone checked out different stuff. U.S.C.'s contemporary music ensemble was really important to us as individual players, but we explored outside of music, too. Eric got really into rock climbing; Ben worked in a research lab dissecting frogs; I did a degree in economics and studied leadership with U.S.C.'s president, Steven B. Sample, and Warren Bennis, founding chairman of the school's Leadership Institute; and Jon was an officer in the ham radio club." But the years also included intense emotional periods and performances, and "the quartet persevered through all of those experiences and came out stronger," says Andrew. During their summer residency at the Center for Advanced Quartet Studies at the Aspen Music Festival and School, the four realized that it was time to decide collectively where the quartet would take them. Despite the professional and personal sacrifices required to make it work, all four players committed to making the quartet their life.

Named after the visual artist Alexander Calder, the quartet draws

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INSIDE THIS ISSUE

Fourth-year actors take on *Edward II* by Christopher Marlowe, a playwright who invited controversy with open arms. **PAGE 3**

Juilliard's gift to the nation: In March, Dance, Drama, and Music take to the road for the first-ever national tour of all three artistic divisions. **PAGE 5**

A Quiet Revolution: Juilliard alumni are transforming the arts in America—through education. **CENTER STAGE PAGE 1**

Background photo: Alumnae Nicole Cherry with elementary-school children in Seattle in 2002. Photo by Lee Talner.

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Online Exclusive! In honor of the 250th anniversary of Mozart's birth, Ki-Sun Sung conducts a series of concerts featuring the piano concertos. Klara Min reports for *The Journal* online: www.juilliard.edu/journal.

The Juilliard
Journal

The Juilliard School
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New York, NY 10023-6588

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The Juilliard Journal is published monthly except January, June, July, and August by the Office of Publications, The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 340. Subscription rate: \$20 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

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CORRECTIONS

In an article on new music at Juilliard in the December/January issue, the 2004 Focus! festival was described as commemorating Ives' centenary; it was actually the 50th anniversary of the composer's death.

In her review of the Redon exhibit at MoMA in the December/January issue, Greta Berman ascribed the poetic oxymoron of the "black sun of melancholy" to Baudelaire. The author of that famous image, "le soleil noir de la Mélancolie," is actually Gérard de Nerval (1808-1855), in his sonnet *El Desdichado*, although Baudelaire borrowed the image.

LETTERS TO THE EDITOR

DOWN WITH DOWNLOADING

I am writing about Ryan Gallagher's interesting Voice Box column on file-sharing in the Dec. 2005/Jan. 2006 issue. While I am neither a freeloader nor a downloader, I am a Juilliard graduate who has expanded my education to become a psychologist and psychoanalyst who works with people in the arts. As such, I have written and spoken widely and passionately about the concept of "psychic income" (a term borrowed from economists H. Baumol and W. Bowen), which refers to intrinsic rewards gained from involvement in the performing arts. However, one does not pay bills or tuition with "psychic income" or from file-sharing. The value of the arts cannot be measured in dollars and cents, but musicians and other artists should be compensated in real income for their lifelong investment in their training, and for the invaluable contributions they make to the enrichment of us all.

JULIE JAFFEE NAGEL, Ph.D.
(B.M. '65, M.S. '66, *piano*)
Dexter, Mich.

VOICE BOX

Black History Is American History

WELL, it's February, the shortest month of the year, so I suppose it's time to reflect on black history. This is our opportunity to cram and minimize an unending wealth of progress by a people that demonstrates what's possible for human life, born out of inhuman captivity, to accomplish in this society. Start the clock; we have



Photo by Chia Messina

François Battiste

only 28 days, or 29, depending on the leap year.

Recently, I visited the exhibition "Slavery in New York" at the New-York Historical Society. I walked out of the exhibit incensed. Not at what I learned, but at the fact that I'm just now learning it. Aspects of African-American history, which is a window-dressing way of really saying *American* history, are still coming to light. Why?

When Carter G. Woodson introduced Black History Week in 1926, it came at a time when the African-American's role in weaving (literally and figuratively) the fabric of the American tapestry was blatantly isolated from the mainstream of our nation's psyche. Slavery in America was to be an institution of the past that would only casually, if at all, be addressed in our nation's classrooms and social studies books.

Not so much has changed since

Woodson's day.

Most of us are taught that slavery was confined to the cotton fields of the South and that the North was made up of free states. No. The truth is, during the colonial period, only Charleston, S.C., rivaled New York City in the extent to which slavery penetrated everyday life. In fact, legalized slavery existed in New York until 1827. Why is it that so much of what really took place in order for us to have this great country is left out of our formative education?

Our classrooms still teach the founding of America in utopian terms. We celebrate Columbus Day, and never put in plain terms the savage extermination of the Native American people. The American colonists are to be hailed as heroes who fought for liberty against their British oppressors, but we leave out the brutal oppression practiced daily on American soil, and the fact it was deemed legitimate and just.

Why shouldn't we teach our children that our beloved nation has been untrue to her professed principles of equality from the start—that she was founded on exploitation, hypocrisy, deception, injustice, cultural terrorism, and subjective polemics?

Why should our young minds not know that our righteous George Washington warned that if the Americans did not resist the British tyranny they would become "as tame and abject slaves as the blacks we rule over with such arbitrary sway"?

Why shouldn't there be mention that the tremendous surge of wealth in America was rooted in the fact that more than four million slaves worked unpaid from 1619 to 1865? That the United States government, well into the 20th century, was instrumental in furthering separate and unequal conditions, institutionalizing racism through American apartheid, Black Codes, and Jim Crow laws?

The inestimable loss of life, identi-

ty, family, language, religion, education, and freedom still are not viewed as a national tragedy. To this day, our federal government has never formally apologized for the indelible scar created by the institution of slavery.

Carter G. Woodson had hoped the week he founded could one day be

A society in denial
over atrocities
committed against
its own citizens can
never move forward.

eliminated, when black history would become fundamental to American history. This still hasn't happened.

In order to get deep into our nation's veins, we must not count on our classrooms to reveal what has so long been intentionally buried. It's outside the classrooms—it's in libraries, it's in taking a vital role in our children's education, it's in exhibitions like the one currently at the New-York Historical Society that we'll get a deeper portrait of the land in which we live.

A society in denial over atrocities committed against its own citizens can never move forward. Nor can it dictate to the world on the subject of humanity. □

François Battiste is a fourth-year drama student.

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

APPLICATIONS SOUGHT FOR FACULTY PRIZE

Faculty members are encouraged to apply for the 2006 John Erskine Prize. The annual \$5,000 prize is open to Juilliard faculty in all divisions, to help underwrite projects that will contribute to their field of the performing arts. Special consideration will be given to activities that are interdisciplinary in nature and that make a contribution to the community.

Applications, including a description of the project and a budget, should be addressed to the Dean's Office and are due on April 3, 2006.

Embracing Controversy as the Essence of *Edward II*

By NICHOLAS WESTRATE

HOW do eight actors in a bare room put on a classical play? That is the question that director Sam Gold has been asking members of the fourth-year class (myself included) since the beginning of the school year. The play in question is Christopher Marlowe's *Edward II*, which Group 35 will be presenting this month as the final production of our long tenure in the Drama Division. The last project in the season is always bittersweet, but our four years at Juilliard could not end on a higher note.

Although *Edward II* does not open until February 18, we've been working on it since September. Complications in the busy centennial schedule meant the production has had a very different rehearsal period from any previous fourth-year show. It was still prepared in the usual six weeks, but about three of those weeks were in September, providing an early "workshop" period that inspired a way of approaching a classic that has yet to be seen in the Juilliard Drama Theater in its 38-year history.

Sam Gold has been a directing fellow at Juilliard for three years, during which he has worked extensively with Group 35, the current graduating class—observing classes, assisting in rehearsals, and even directing some of us in our third-year production of Shakespeare's *What You Will* [*Twelfth*

"It took a while," Gold told me over coffee in early January, "but I finally found a play that had great roles for each of you. It seemed prescient, a great story to tell." In fact, *Edward II* has a great many more than seven men and one woman in it, and is usually performed by repertory companies around the world with enormous casts, large sets, fur-lined robes, and big metal swords. This is not the kind of production you should expect from

29. Whether it was over the amount of a bill or his alleged involvement with English espionage is still unknown. Marlowe was known for his bravado and risky behavior, so both scenarios seem plausible.

Shakespeare's genius lay in the fact that one never quite knew on which side of any particular issue he fell—and it remains quite the mystery. Marlowe, however, had absolutely no reservations about expressing his

Derek Jarman did in his film version of the play in 1991. Our production does neither of these things. It is as much about the actors in the play as the characters in the story.

Sam put us in a bare room with tables and chairs, and we figured out together how to tell this story as Marlowe wrote it: inviting controversy with open arms. We had merely actors, text, and a lot of coffee to get the job done. Ensemble member Mary Rasmussen remarked on how "incredible it is to work with a young director who is really willing to take big risks with classical plays."

After the three weeks of the September workshop, the design team and drama faculty were all invited to observe our work. From this rehearsal, the designers set out to translate what they saw that day to the Drama Theater. They designed around what the director had created with the actors (although it is usually the actors who must fit into the director's and designer's vision). Thus, our *Edward II* is an actor-generated work.

This is how the greatest (and mostly unseen) work is created at Juilliard during the first and second years of training. Years of bare studios, sparse props, and no costuming teach an actor how to really tell a story with the director. During our workshop, the ghosts of projects past continued to inspire me in the small Studio 312. "It's everything we've been trained to do—heightened text, huge circumstances; it's political! And we all created it together," cast member Jaron Farnham commented. To revisit this kind of work at the end of our four years here has been invaluable. As Sam challenges us to question how we perform classical plays, *Edward II* will showcase what is perhaps the most valuable skill the Drama Division has taught us: how to continue to explore those questions. □

Nicholas Westrate is a fourth-year drama student.



A preliminary set model for Juilliard's production of *Edward II*, designed by Andrew Lieberman.

Gold, whose theatrical roots are imbedded deeply with the world-renowned, innovative performance ensemble, the Wooster Group.

"I have really been trying to examine how we approach classical plays," Sam explained between sips of coffee, "questioning the more tired conventions, trying to make it topical, while still using really great classically trained actors—like you guys." And this is exactly how we started work on this tale of a new king who throws away the reins of power for the love of another man.

Yes, more than 400 years before there was *Brokeback Mountain*, there was *Edward II*. Christopher Marlowe was an extremely political writer, far more overtly so than his rival, William Shakespeare, and many still believe that he was murdered for it. Marlowe was stabbed to death in a bar brawl at

point of view. He used to proclaim that Jesus and St. John used each other "as the sinners of Sodom," that the New Testament of the Bible was "filthily written," and that he would have created a more "admirable" religion.

He invited controversy with open arms. Perhaps his involvement as a government spy protected him from personal censure. All this being said, *Edward II* did not argue for gay rights in Elizabethan England; the play's political questions are varied and run deep, but do not include such modern matters as homosexual matrimony or adoption. Marlowe was a gay man who made a historic homosexual king his protagonist in order to tackle many issues, both political and religious.

Some directors make *Edward II* into a play about gay activism, or attempt to make a queer statement with it, as

Christopher Marlowe's *Edward II*
Drama Theater
Saturday-Thursday, Feb. 18-23

See the Calendar on Page 28 for more information.

Night). He has become a valuable and trusted member of our ensemble. After being invited to join the elite roster of directors for Juilliard's centennial season, Gold was asked to find a play with seven men and one woman in it.

SPRING 2006 CAREER DEVELOPMENT SEMINARS

Once again, Juilliard is pleased to offer a series of free seminars from February 6-21 designed to help alumni and current students improve their professional development skills. Come to all, or just one or two sessions, and get valuable advice from industry experts. (Students: You can attend these seminars for Horizon Credits. For information, call the Office of Residence Life at ext. 7400.) All seminars take place in the 11th-floor lounge in the Rose Building and begin at 6 p.m. For detailed descriptions, visit the Juilliard Intranet.

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This Valentine's Day-themed drawing appeared in the February 1925 issue of *The Baton*, one of Juilliard's previous publications. The artist was Leslie Fairchild.

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Juilliard’s 3 Divisions Simultaneously Tour the U.S.

By CHRISTOPHER MOSSEY

JUILLIARD will be celebrating its 100th birthday “on the move” in March. As part of the School’s ongoing anniversary season, the Juilliard Dance Ensemble, the Group 35 actors, the Juilliard Jazz Orchestra, and the Juilliard Orchestra are crisscrossing the United States between March 2 and 26 in the School’s first-ever national tour of all three artistic divisions. All told, these energetic groups will present 27 performances across 7 cities and in 13 performance venues. Most important, thousands of people filling the seats of those venues will be able to enjoy the magic of Juilliard for the first time. The tour is a gift from Juilliard to the nation.

The domestic centennial tour in March is the result of years of artistic and logistical preparation. When plans for the centennial began in 2002, President Joseph W. Polisi raised the idea of a national tour that would showcase all three of Juilliard’s artistic divisions outside of their home turf. By 2004, funding was in place for the tour through generous grants from Lehman Brothers and Juilliard trustees Bradley Jack, Sidney Knafel, Stephanie McClelland, and Lester Morse. Sights were soon set on Chicago and Los Angeles as the anchor cities for the tour. And since then, virtually every artistic and administrative department at Juilliard has contributed in one important way or another to creating as professional an experience as possible for the tour’s stars—the talented student artists of Juilliard.

The performing ensembles will travel separately from one another on tour. However, the schedules of the orchestra, dance ensemble, and the drama productions will overlap in Chicago and Los Angeles, creating interesting synergies for local audiences. Each ensemble is touring with the personnel needed to present the students in out-of-town performances of the same qual-

ity New York audiences have come to expect. The Juilliard Dance Ensemble, for example, tours in a group of 51: there are 32 dancers, 6 musicians, and 13 staff and crew. The Jazz Ensemble’s tour group consists of 18 musicians and 3 artistic personnel. The 16 actors of Group 35 are joined by no less than 17 staff and crew. The Juilliard Orchestra comprises 96 musicians, the conductor, and a piano soloist, and is supported by 9 staff and crew members. With about 210 young artists



James DePreist, director of conducting and orchestral studies, will lead the Juilliard Orchestra on a tour of the United States.

and supporting personnel on four separate tours, it is easy to imagine the complex, intersecting plans for air flights, trucking, hotels, production, and public relations that needed to be developed on top of an already busy centennial season in New York.

All of this intense preparation will fade into the background when the artists take the spotlight to present their talents on stages across America. Below is a summary of the tour performances, listed by group in chronological order. For information about tickets, see the Calendar on Page 28.

Diverse Jazz Repertory in California, South Carolina, and Wisconsin

Jazz heralds the opening of the March centennial tour. Led by Artistic Director Victor Goines, the Juilliard Jazz Orchestra will present a program titled 100 Years of Jazz in America, featuring works by such jazz artists as Benny Carter, Duke Ellington, Dizzy Gillespie, Benny Golson, Stan Kenton, Chico O’Farril, Sy Oliver, and Leon Rene. Jazz’s centennial tour itinerary opens with a March 2 concert at the Fox Cities Performing Arts Center in Appleton, Wis., with ensuing performances on March 5 at the California Center for the Arts in Escondido, Calif., and a performance and workshop at the Washington Center for the Performing Arts in Aiken, S.C. on March 10 and 11.

Juilliard Orchestra in Great Spaces Across the U.S.

After receiving enthusiastic critical response this

season in Europe and in Washington, D.C., the Juilliard Orchestra completes its extensive centennial touring program with five performances over eight days in March. James DePreist, Juilliard’s director of conducting and orchestral studies, conducts the orchestra in a program of William Schuman’s *New England Triptych*, Beethoven’s Piano Concerto No. 5 (with Juilliard faculty member Joseph Kalichstein as soloist), and Bartok’s Concerto for Orchestra. Following a New York performance of this program on March 1 in Avery Fisher Hall as part of Lincoln Center’s Great Performers series, the tour brings the orchestra to Chicago Symphony Center (March 5), Dallas’s Morton H. Meyerson Symphony Center (March 7), the Irvine Barclay Theater in Orange County, Calif. (March 9), L.A.’s Walt Disney Concert Hall (March 11), and San Diego’s Copley Symphony Hall (March 12). Mozart’s Piano Concerto No. 17 is substituted for the Beethoven in Chicago and Orange County.

Shakespeare and Company

Making a rare appearance outside New York City, the Drama Division will showcase the Group 35 actors in a highly imaginative production of Shakespeare’s *A Midsummer Night’s Dream*, directed by Joe Dowling. Already well-received earlier this fall at Juilliard, the production includes songs in pop and hip-hop idioms adapted by composer Keith Thomas. The tour of the Group 35 actors opens in Los Angeles at the REDCAT (Roy and Edna Disney Cal Arts Theater), in the Walt Disney Hall complex, with performances beginning March 3. Chicago’s Museum of Contemporary Art presents *Midsummer* in a series of performances beginning March 17.

Cutting-Edge Dance in Chicago and Los Angeles

The Juilliard Dance Ensemble will be last out of the gate from Juilliard and will present arguably the most cutting-edge performances of the centennial tour. The program comprises two works performed in last season’s Spring Repertory concert and a newly commissioned work: William Forsythe’s *Limb’s Theorem Part III*, Mark Morris’s *New Love Song Waltzes*, and Adam Houghland’s work titled *Watershed*, commissioned by Juilliard and set to a new score by Juilliard faculty member Christopher Rouse. Joined by members of the Juilliard Vocal Arts Department, the dance tour opens in Chicago’s new Joan W. and Irving B. Harris Theater for Music and Dance, for three performances (March 17-19), and continues in Los Angeles for four performances (March 23-26) at the newly opened Gloria Kaufman Hall on the campus of U.C.L.A. □

Christopher Mossey is director of centennial planning.

WORDS without SONGS

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

Mama Said

By LaFredrick Coaxner

I don’t know how many times I’ve told you
Don’t put your hat on the bed
It’s Bad Luck
You know, if it wasn’t for bad luck
I wouldn’t have any luck at all
Child, sometimes I think you enjoy having bad luck
It’s in the things you do
For example,
Putting your hat on the bed (bad luck)
Letting the umbrella up in the house (bad luck)
Wanting a black cat (baaaaaaaaad luck)
Wearing white after labor day (bad luck)
You have to stop this before something rash happens
Do know what they say about children with bad luck
Well, I’ll tell you what they say
Children with bad luck never live to see the age 15
So since you’re 14

LaFredrick Coaxner is a diploma candidate in voice.

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).

Kalichstein, DePreist, and the “Emperor”

By SALIMA BARDAY

BEFORE the Juilliard Orchestra heads out on its spring centennial tour, New York audiences can hear the program in Avery Fisher Hall, presented in conjunction with Lincoln Center’s Great Performers series. The setting is, appropriately enough, the hall where James DePreist first conducted the Juilliard Orchestra in November 1987, when they performed the Mendelssohn Violin Concerto with student soloist Gil Shaham. Maestro DePreist, who returned to lead the orchestra every season before his full-time appointment as director of conducting and orchestral studies in 2004, also conducted the orchestra’s tour to Switzerland, Germany, Finland, and the U.K. that launched the centennial celebrations last August. “One of the most gratifying revelations of the European tour,” he said, “was the capacity of the Juilliard musicians to meet the challenge of repeat performances. Each successive performance reached a higher level of inspired playing despite the change of venues. This was truly impressive.”

Faculty member Joseph Kalichstein, who will tour with the orchestra as the soloist for Beethoven’s Fifth Piano Concerto (“Emperor”) and is himself a

Juilliard alumnus, recalled a moment about 40 years ago in February 1967, when he performed Bartok’s Second Piano Concerto with the Juilliard Theater Orchestra after winning the concerto competition. He felt “touched and excited” when asked to perform the Beethoven concerto as the soloist for this tour, in which he will also be performing Mozart’s Piano Concerto No. 17. “I know quite a few of the students from coaching chamber music,” he said. “It will be nice to play with them as equals.” Although several faculty members accompanied the orchestra on its Asian tour in 1987 to give master classes, this tour marks the first time that a faculty member has performed with the orchestra on a tour.

Pianist Leon Fleisher visited Juilliard to give a master class on the Beethoven “Emperor” Concerto in the Peter Jay Sharp Theater on January 19, providing students with an opportunity to gain some additional insights into the work before the tour. In another neat twist, Kalichstein performed this very piece with Fleisher conducting the New Jersey Symphony several years ago—though he says the master class and his upcoming concerto performance are a “total coincidence.” □

Salima Barday is a second-year bass student

CAREER

by Derek Mithaug

BEAT

You’ve Got Personality

CAREER counselors have at their disposal a number of testing instruments to help clients discover potential career interests. Those such as the Strong Interest Inventory® and the Self-Directed Search® are among the most popular, and have been widely examined by psychological researchers.

Most career assessment instruments are targeted at the wider population—people who aren’t sure what they want to do. In the arts, and especially at an institution like Juilliard, most students, faculty, and alumni already have a clear sense about what they want to do with their lives. This is a major advantage that is often overlooked among students here. For some who feel at a loss about which direction to pursue upon graduation, I gently remind them that one of the largest hurdles in life is discovering a true passion. Outside of the confines of our community, many young people do not have such strong sense of purpose. Those who do possess a remarkable gift.

There is one career assessment tool that I advocate on occasion, and which I believe can have an enormous impact on one’s personal and professional prospects in life: the Myers-Briggs Type Indicator (M.B.T.I.), which I will discuss this month and next. One disclaimer, though: There are literally hundreds of books and publications on this instrument. Two articles cannot possibly do it full justice. I hope that reading about it will inspire you either to set up an appointment in the Career Development Office to take the M.B.T.I., or participate in a workshop at one of many locations off campus.

Career choice, satisfaction, and self-awareness are interrelated. The M.B.T.I. can help you to see these relationships with considerable clarity, which will

vastly improve the choices you make early in your life. Rather than stumbling along in your career trying to make sense of what really gets your stove burning, you will have a foundation for understanding yourself, the people around you, and the environments in which you are likely to enjoy working.

The M.B.T.I. is a self-reporting questionnaire designed to make Jung’s theory of psychological types understandable and useful in everyday life. This theory of personality was first developed by Swiss psychiatrist Carl G. Jung (1875-1961) to explain

Career choice, satisfaction, and self-awareness are interrelated.

The M.B.T.I. can help you to see these relationships with considerable clarity.

the normal differences between healthy people. Based on his observations, Jung concluded that differences in behavior result from people’s inborn tendencies to use their minds in different ways. As people act on these tendencies, they develop patterns of behavior. In 1923, Katharine Briggs (1875-1968) and her daughter, Isabel Briggs Myers (1897-1980), elaborated on Jung’s ideas and applied them to understanding people in their immediate community. After nearly two decades of informal testing (and prompted by the waste of human potential in World War II), Myers began developing the indicator to give a wide range of individuals access to the benefits she found in knowing psychological types and appreciating differences.

Today, the M.B.T.I. has been in research and development for more than 50 years. Some two million indicators are administered annually in the U.S. alone. The M.B.T.I. has also been translated and used in more than 30 languages. Each year, corporations and educational institutions spend millions of dollars on M.B.T.I. trainers to improve teamwork,

communication, and conflict management. Career-counseling centers and student affairs offices on college campuses offer workshops to help people build self-awareness, improve community relations, and discover potential career interests.

Myers-Briggs is not a test, and nothing about the questionnaire or the results will tell you how you “measure up.” Instead, the M.B.T.I. attempts to indicate certain innate preferences for the way you channel your psychological energy, process information, make decisions, and orient yourself in the world. The instrument itself is quite elementary, but once you begin critically analyzing its components, you quickly learn to appreciate its depth and significance. After completing the indicator and participating in a group workshop or individual counseling session, people are often overwhelmed with a deeper understanding of the world around them—their friends, family, and communities.

As with any popular or successful enterprise, there are a number of imitations, which you may have encountered online or through a book. It’s important to understand that only a licensed psychologist, counselor, social worker, or M.B.T.I. trainer can administer the indicator, as the questionnaire and its results are only a small fraction of the entire process. Interpreting the results and learning to apply them to your life requires ethical and practical guidance, through the assistance of a trained practitioner. The imitations are at best a loose approximation of what your results might be, had you taken the time and effort to complete the M.B.T.I.

If this introduction has piqued your interest and you would like to get a jump-start on this series, stop by the Career Development Office (Room 476) and schedule a time to take the M.B.T.I. In the next article, I will talk about the four components of the indicator and draw upon the experiences of alumni who have used insights from the M.B.T.I. in their own career development. □



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

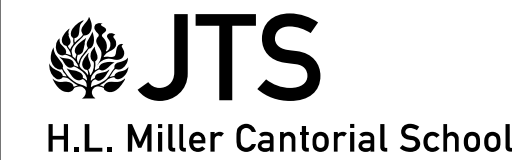
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But she didn't stop there. Today, Arianne performs with the Folksbiene Yiddish Theatre in New York, and creates her own music with an all-female trio, Ashira, that will soon be releasing its first CD.

Cantor Slack is just one of the hundreds of graduates of the school who have gone on to rewarding careers in religious leadership, liturgical music and Jewish education, serving communities all around the world. In fact, based on her great experience, Arianne is now continuing her Jewish education at another of JTS's schools: William Davidson Graduate School of Jewish Education.

To find out more about H. L. Miller Cantorial School, call **(212) 678-8037** or visit **www.jtsa.edu/cs**.



Arianne Slack
Cantor
Member, Folksbiene Yiddish Theater group
New York City

H. L. MILLER CANTORIAL SCHOOL AND COLLEGE OF JEWISH MUSIC

With Percussion Ensemble, Rhythm Reigns at Tully Hall

By DANIEL DRUCKMAN

THE premiere of Stravinsky's *Le Sacre du Printemps* in 1913 changed everything in Western music—and we are still, more than 90 years later, processing the fallout. Perhaps one of the most radical aspects of the piece was the primacy of rhythm. At several moments, and especially in the final “Danse Sacrale,” the music is stripped to its barest elements. Harmony is static; melody is reduced to a few repetitive fragments; orchestration is unvaried. The rhythm takes center stage and is the sole musical focus at the conclusion of this epic work. All composers since have been forced to confront *Sacre* and the changes it ushered in—whether to embrace and expand upon or ignore them. For many, I believe, *Sacre*'s lasting legacy was a license to use rhythm as a primary and unifying element of musical composition.

This month the Juilliard Percussion Ensemble will present a concert titled *Rhythm and Process*, exploring five very different works. The one common thread in all is the primacy of rhythm—not as details or colors, but the essential focal point of the music itself.

Wolfgang Rihm is one of Germany's foremost and most prolific composers. *Tutuguri VI* is one of a group of six pieces extracted from his ballet *Tutuguri*, based on an autobiographical poem by the French playwright and poet Antonin Artaud. In this work Artaud, who struggled with mental illness throughout his life and was institutionalized on many occasions,

describes the psychic ordeal and spiritual revelation of his visit in 1936 to the Tarahumara Indians of Mexico. He sought them out to witness the Tutuguri, or Rite of the Black Sun, an ancient cult ceremony celebrating the glory of the sun-god with sorcerers, animal sacrifices, and peyote-induced

patterns) and the subsequent reduction of notes back to rests. The central rhythmic device here is phasing, where two or three identical instruments playing the same repeating melodic pattern gradually move out of synchronization with each other. The voice and piccolo gently emphasize the various “resultant

patterns” generated by the pulsing of the glockenspiels.

Per Norgard is perhaps the best-known living Danish composer. After an early period strongly influenced by the Nordic traditions of Sibelius and Holmboe, he began to explore more modernist concepts such as collage and serial techniques in the 1960s. During this period he refined his “infinity

series,” a melodic structural principle which allows a small melodic cell consisting of a single interval to expand into an organic, self-perpetuating infinite series. He later expanded this concept to include organizational principles for rhythm and harmony as well, with inspiration in each case coming from the world of nature. In *Square and Round* (1985) Norgard uses an infinity series limited to two notes (bright and dark), which lends itself well to creating rhythmic structures. In the second movement, the ensemble is split into two groups playing in the same tempo but with differ-

ent bar lines and phrase groupings, creating a tightly controlled rhythmic polyphony.

Rolf Wallin, born in 1957 in Oslo, is one of Norway's most important young composers. He began his composing career while performing in experimental jazz and rock groups, and these diverse musical and aesthetic influences are clearly present in his work. His music walks a thin line between an expressive, intuitive, sometimes jazz-inflected lyricism and a more rigorous, formal modernism. *Stonewave* (1990-91), like Norgard's *Square and Round*, was written for the Swedish percussion ensemble Kroumata. As with several of his other works, *Stonewave* uses mathematical formulas based on fractals to generate rhythmic content. The piece is in three movements (played without pause) and is scored for six percussionists playing exclusively non-pitched instruments. Although timbral groups are specified (wood, metal, skin) the exact choices of instruments



Part III of Steve Reich's *Drumming* (which the Juilliard Percussion Ensemble presented in its entirety for Eliot Feld's new ballet *Sir Isaac's Apples in September*) will be featured in the February percussion concert.

hallucinations. Rihm was immediately struck by the inherent musicality of Artaud's writing, and has created a work of bold originality and visceral power in response.

Steve Reich's *Drumming* is one of the seminal works of the second half of the 20th century. It was presented at Juilliard with choreography by Eliot Feld earlier this season; for this concert, we will reprise Part III of *Drumming*, scored for three glockenspiels, piccolo, and whistler. The entire work is based on one 12-beat rhythmic pattern, and the gradual process of substituting notes for rests (creating more elaborate

Juilliard Percussion Ensemble:
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are left to the performer. Lukas Ligeti is active in a wide variety of areas including composing for orchestras, ensembles, and soloists; playing drums in improvised and jazz

Continued on Page 25

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Theater From the Inside

Six Industry Professionals Discuss the State of the Art

JUILLIARD'S Drama Division is the youngest of the School's three divisions—but in its 37 years, it has developed into one of the best training programs in the world. Drama alumni have made a vast impact both nationally and internationally through their work in film, radio, television, and theater.

As Juilliard celebrates its centennial year, plans a large-scale building renovation, and begins the search for a new Drama Division director to succeed Michael Kahn, who steps down in May, it feels as if the division, like the rest of the School, is on the threshold of exciting growth. Drama alumna **Mabira Kakkar** spoke with six major figures in the American entertainment industry: Ben Cameron, executive director of Theater Communications Group; Joe Dowling, artistic director of the Guthrie Theater; Christopher Durang, playwright and co-director of Juilliard's Playwrights program; Stuart Howard, casting director and Juilliard faculty member; Emily Mann, writer, director, and artistic head of the McCarter Theater; and Tracie Thoms, actor and alumna (Group 30). These are some of their thoughts about Juilliard's Drama Division and its graduates, the role of conservatory training in general, and the state of the theatrical arts today.

What are some of the things that you've appreciated over the years about the Juilliard actors you've seen or worked with? Why do you feel that the training is important, and is it different from other training?

CAMERON: Everybody will tell you that Juilliard actors are incredibly well-trained in language and in verse especially, that they are incredibly well-trained classically, that they know how to command text and they are intellectually astute in their choices.

DOWLING: I think the notion of a formal training, such as you get at Juilliard or N.Y.U. or Yale, is essential. Different programs have different emphases, and one of Juilliard's strengths is the formal, classical speaking of verse, being able to use language. I like that. I think that far too much in our culture nowadays, people are losing the capacity to speak language in a way that really makes these great plays of the past come alive. And Shakespeare is still the most popular playwright in the world.

THOMS: I would not be able to do the work that I do now without having gone to Juilliard. I now have a huge toolbox, and I feel safe with other Juilliard actors because they all have the same toolbox, and know how to use it. Mentally you're not translating when you're around them; you speak a similar vocabulary.

DURANG: I've taught for 11 years at Juilliard, and one of the things I immediately liked about the program was that the playwrights have access to the actors—because for playwrights it is so helpful to hear actors read their work aloud. The Juilliard actors always throw themselves into the

Playwrights' Lab readings with wonderful abandon and talent, and hearing them gives a sense of how it will play out in the world. In readings aloud, the playwright is also helped to hear where it's presently not working, or is misleading or confusing. And I find that playwright-actor interchange incredibly valuable. I've actually had two plays done as fourth-year projects—one was *The History of the American Film* and the other was *The Marriage of Bette and Boo*—so I got to watch some Juilliard actors work directly in my stuff, and I'm very admiring of them.

Do you feel their work is different from the work of untrained actors? How important is conservatory training?

HOWARD: As a casting director, the first thing I look at on a résumé is education. I'm not interested in an actor who only uses his or her instincts; I



Tracie Thoms

want to know that there's a foundation and a training behind that.

CAMERON: I think every actor begins a journey through some instinctive talents, but training gives you the tools to channel those emotional instincts and intuitive choices, to shape them skillfully and effectively to communicate to an audience. It's like anything else that requires a physical discipline, like being an athlete or a singer. I think any training program at its best offers an opportunity to deepen the understanding of technique, to enhance craft and develop an individual vocabulary that will serve you throughout your career.

DURANG: Yes, I do think conservatory is valuable—there are things you can learn about your own stamina and about vocal production and movement. But I also think people have different paths. I don't think you *have* to go to a school in order to be a writer or an actor. ... But if you don't, well, just starting out, bam, making the rounds is not a route I know anything about at all.

MANN: Going back to 2001 when I did *Romeo and Juliet* and then *The Tempest* two years later, I found that those coming out of Juilliard were simply beautifully trained, whether they were right for the role or whether we

connected simply on a chemistry level. But they certainly were head and shoulders above the untrained, who were simply gifted, talented actors without technique. I was very impressed by both of the graduating classes that I met while casting the last

people think we're speechy; we know what we're doing here."

MANN: There was a time—say, 20 or 25 years ago—when many of the actors coming out of Juilliard had very stiff accents bordering on the British,



As contemporary theater reinvents itself, those in the industry must step back and ask: What are the opportunities? What are the challenges? What is the need for theater of today?

two Shakespeares here, with their inventiveness as well as their craft.

What are the inherent strengths of working with trained actors on a new or classical play?

THOMS: There's a certain amount of consistency that a trained actor can bring to the part; it takes the mystery out of it. In *Rent*, there's a funeral scene at a cemetery. During the filming, everyone was screaming and crying and being emotional all day long. By take 37, only the trained actors could still do it; those who were going on instinct dried up. There were only two of us—Jesse Martin, who went to N.Y.U., and me. And I thought, "Oh

and were very presentational and grand with their gestures. And it took them a long time to get rid of this ... and then they just became extraordi-



Ben Cameron

nary, because of their understanding of the language and of the whole canon of Western dramatic literature, and their ability to command a stage. Their technique, their craft was an incredible base, and then they filled it in after going to Juilliard. Now I think there has been a real sea change, where the craft is the best in the country but they also have the gut-level, American-style, truly connected emotional life going as well, alongside the brilliant technique.

Do you feel that developing new plays is getting harder as the country seems to be less interested in language?

DOWLING: No, because most of the writers are not writing plays of language; they're writing plays of action. Most of them wouldn't know an iambic pentameter if it stood up and bit them, and they write very colloquial, downbeat kind of dialogue. And that's where Juilliard has another role to play, because of the Playwrights program. They have to be encouraging writers to see things broader, bigger, and theatrical in context—not always to be writing screenplays, which are what most of the plays that come across my desk are. They're written in the form of theater pieces, but basically they're intended to get the writer ending up somewhere in Hollywood.

CAMERON: I think what "new plays" means is changing and expanding. New dramaturgy is not necessarily language-centered work. So observing the challenges that certain heavily language-oriented writers are facing is not necessar-



Christopher Durang

my god, I'm not ravaging myself!" It was just technique, and that's still there when inspiration fails you.

How have the style, training, and experiences of Juilliard actors changed over the years?

DOWLING: I don't think it has changed that dramatically, but there are obviously going to be big changes now that Michael Kahn is leaving, and there are changes also in the culture, because of how people perceive what will be required of them in their careers. They recognize that less and less classical work is being done, and more and more movie and television work is being done, where they are required to be more colloquial and where language is not an issue for them. So the desire to maintain that rigor will weaken unless someone says, "No, we're going to be distinct and different, and it doesn't matter if

ily the same thing as saying *new plays* are having trouble being developed. I think we're all looking for new models for how to develop plays, and what has become apparent is that some of the old patterns of play development, which were facilitated by certain funding mechanisms, are now harder to uphold as the world around us and workshop methods have changed.

Are the forces of commercialization and financial pressures affecting actors' choices of where and when they work, and the kind of work they're willing to take?

HOWARD: I think there's a sense of entitlement—and not just with theater. I won an award from my graduate school last year, Purdue. There was a roundtable discussion in which people in all different occupations were all saying the same thing: we can't get people who want to intern, we can't get young people out of college who want to play small roles; they think

black women in which they are real people first—not those stereotypes of women who are beat on by men, or who are fabulous all the time. I went through all this training to do stories that are different, and that don't exist. I am dedicating myself to telling these stories and I have to find a way to make money to do that. On *Cold Case* I'm playing a cop, so that in my spare time I can work on low-budget films with friends that I can be proud of.

What trends have you begun to notice in the development of new and/or classical work in this country, and what are the challenges for actors and writers graduating today?

HOWARD: I think that people get impressed by flashy directors who feel that their interpretation and (my favorite word) "deconstruction" of a classical work is more important than the work itself. A good example of that was seen last year Off-Broadway in *Hedda Gabler*; when Hedda was literally sta-

the biggest challenge, and how to stay true to your craft and your growth as an artist and come back to the theater.

THOMS: It's a weird era—look at the content of the work. Certain things are considered wholesome and received better. Other things that are risqué, anti-American ... it's all about the red states and the blue states. I just did *Rent*, a movie about gays, lesbians, and drag queens—now, how do we market that to middle America? Will we as artists

ticular physical style. But I'm not sure what unique contribution all the other new M.F.A. programs are making to the larger field. There's no way that the field can absorb the full number of actors graduating annually.

Do you think Juilliard and the industry are opening up in terms of diversity?

HOWARD: It's very easy for me, as an upper-middle class white guy, to say that it's working and that non-traditional casting is getting better, but the fact is that I think it is. And I just say to those good actors who are people of color—hang in.

THOMS: There's a feeling that certain ethnic groups have "boxes" of experience and should portray that. If you're Asian, you should dress Asian and talk Asian. An Asian girl can be the girlfriend of the lead, but not the lead. If you're black, you have to do "black stuff." Chekhov is not allowed—that's out of the box. But we can do hip-hop, sing, dance and do August Wilson all day



Stuart Howard (right) in conversation with Olympia Dukakis when the actress visited the Drama Division in December.

they should be playing leads immediately. Interns ask me, when am I going to start casting? And my answer is, "How would you know how to cast?"

DOWLING: When young people come out of Juilliard or N.Y.U. or the program at Guthrie with huge debts, they will inevitably be drawn to the TV contracts that are waiting for them, and very often at that point, we lose them. They come out of training programs believing that they'll stay true to their roots and to their idea of theater as the dominant art form, but it doesn't happen, because how can they afford to do that? We can't pay them the way that film and TV can, and that's where they go. If I hear once, I hear a hundred times, "Oh I can't do a show at the Guthrie or at the Roundabout or M.T.C. because I've got to wait for pilot season." That's the reality of what we live in, and it's just a constant battle to make sure that people get the right sorts of scholarships, the right kind of financial aid, so that they're not ending up with these awful, heavy burdens of loans that they have to deal with.

THOMS: At the end of the day, who loves doing commercials? It is literally just a way to pay bills. But the kind of work that I want to do is not financially viable. I want to tell stories about

pling gladiolas to the wall, and threw things at her husband; it had nothing to do with Ibsen. And when people say, "Well it shouldn't have anything to do with Ibsen"—then why do the play? I don't mind a director having a fresh interpretation, as long as it means something relative to the original author.

DOWLING: I think there's some really great classical work being done—some of the great directors turning their hands to Shakespeare and actors willing to take on these great roles still exist, and long may it last. You still see people flocking to places like the Oregon Shakespeare Festival in Ashland and you see theaters like the Chicago Shakespeare opening a few years ago on Navy Pier, of all places! To have a Shakespeare theater right there in the heart of commercial land in Chicago is a brilliant move. Classical work is well and alive in America.

MANN: The challenges the young writers are going to face are much of what the actors face. But the actors in some ways will be able to make a rather seamless patchwork, if you will, and still have a warm coat; they are more mobile in terms of the craft than directors or writers. You have to learn so many new skills to write and direct for films or TV. Finding out how you juggle the options out there is going to be



Emily Mann

reclaim the industry and say, "You're not going to tell us what is artistic"? We're being controlled right now. It is important to say something and be willing to produce one's own work. Collaborating and networking are really important for actors right out of school, in the sense of building together, backing each other up in the artistic world, and getting the work done.

Do you feel that there's a saturation point in the market for actors today? There are so many conservatories turning out so many actors.

HOWARD: Not as far as educated actors go, but a lot of people don't care about education; they care about a face or a body. Someone who worked for me moved to California and is now a casting director for the TV show *House*. Everyone in her office looks at her and asks, "How do you know these specific actors?" And she says, "Because that's what we did in our office in N.Y.—looked for trained actors we knew," and even if they didn't get the job, the audition would be so impressive they would be called back for another role. In California, where most of the work comes from now, a lot of people simply cast by looking at a headshot and then bring them in.

CAMERON: I think that's a legitimate question, one that people are talking about behind closed doors and that nobody's willing to admit. I'm not sure why, but rarely a month goes by where I don't see somebody is starting a new M.F.A. program. A couple of years ago, Dell'Arte Players in Blue Lake, Calif., transitioned into an M.F.A. program, but at the time they did, there were virtually no *commedia*-based training programs, so they were about accrediting people in a very par-




Joe Dowling

long. To make people see things differently, you really have to persuade them. Right now there are so many people of color coming out of training programs that it's an exciting time. August Wilson and Marion McCClinton felt that Juilliard may have neutralized our blackness, but then they met me and Anthony Mackie and they were impressed. Change is coming and it's really exciting.

Are you optimistic about the future of the American theater?


CAMERON: Absolutely. I think we're at a moment of reinvention. We can either say, "O.K., we're going to continue to behave exactly as we've always been behaving" ... or we can take a step back and say, "What are the opportunities out there? What are the challenges? What is the need for theater of today—not 50 years ago?" And I'm inspired, by the creativity of people looking to answer these questions, by the number of people who train and want to give their lives to this on an annual basis. □

Mabira Kakkar (Group 33) recently appeared Off-Broadway in the Playwrights Horizons production of Christopher Durang's play Miss Witherspoon, which was directed by Emily Mann.



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DISCOVERIES

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Eclipse. *Antares* (Eric Huebner, piano; Garrick Zoeter, clarinet; Vesselin Gellev, violin; Rebecca Patterson, cello). (Innova Records 618)

OLIVIER MESSIAEN wrote his *Quartet for the End of Time* for clarinet, piano, violin, and cello because those were the only instruments available to him in the prisoner-of-war camp where he was held for a year during World War II. The young chamber group Antares had different motivations for exploring this particular grouping of instruments. The ensemble, made up of four friends from New Haven, Conn., wanted to take an active role in commissioning and performing new works for clarinet, piano, violin, and cello. Three of Antares's members studied at Juilliard: pianist Eric Huebner (B.M. '99; M.M. '01), clarinetist Garrick Zoeter (B.M. '94), and violinist Vesselin Gellev (B.M. '99; M.M. '01). The fourth, cellist Rebecca Patterson, received her B.M. from Eastman and M.M. from Yale.

Antares's debut recording, *Eclipse*, makes a bold statement, featuring six colorful, eclectic, and often jazzy works. Carter Pann's *Antares* (2004) is a signature piece of sorts, with each of its interior movements named after and featuring a different member of the ensemble. The music shifts through a kaleidoscope of moods and styles, from a manic ragtime number to a lilting cello melody to a tarantella riddled with musical allusions to spider bites.

Other pieces written specifically for the group include *Simaku* (1996) by Kevin Puts, a shimmering minimalist work influenced by Asian music, and *Breakdown Tango* (2000) by John Mackey, a former composition student of John Corigliano at Juilliard. Mackey puts Antares through its paces, with two virtuosic, driving sections surrounding a sultry, klezmer-tinged tango.

While most of the composers Antares champions on this CD are under 40, the 53-year-old George Tsontakis, who studied at Juilliard with Roger Sessions, is represented with *Eclipse* (1995), a piece that includes vivacious Greek dances and some New York-style jazz cacophony. Rounding out the disc are James Matheson's quirky *Buzz* (2001), and Stefan Freund's *dodecaphunphrobic* (1997), which shows off Antares's virtuosity and keen sense of rhythm.

Russian Rarities

Tolstoy's Waltz. *Lera Auerbach, piano; with Chiyuki Urano, baritone.* (BIS CD-1502)


IN *Tolstoy's Waltz*, pianist Lera Auerbach, with baritone Chiyuki Urano, performs music by eight Romantic Russian artists who earned fame in areas other than music. Auerbach received her bachelor's and master's degrees from Juilliard, where she studied piano with Joseph Kalichstein and composition with Milton Babbitt and Robert Beaser. She's also maintained close ties to her native Russia, as reflected in the rare, often interesting music on this album.

What's remarkable is the sheer variety of Russian artists who at least dabbled in composition. Leo Tolstoy (1828-1910) wrote his salon-inspired Waltz in F Major at age 15, the only extant music by the author better known for his epic novels like *War and Peace* than for his musical compositions. By contrast, Boris Pasternak (1890-1960), author of *Doctor Zhivago*, was a fairly prolific composer, patterning much of his musical style after Scriabin. He contributes the meatiest portion of this program—a 13-minute piano sonata and two piano preludes. Other literary figures here include Alexander Griboyedov (1785-1829) and Vladimir Odoyevsky (1804-1869), who between them add four waltzes, a lullaby, and a canon to the program.

Two painters make an appearance—Vasily Polenov (1844-1927) and Pavel Fedotov (1815-1852)—and prove to be picturesque composers. Polenov's "Farewell Song" is a dramatic work depicting the progress of a funeral procession through the Russian countryside. Fedotov's contribution is "My Darling," one of two settings of his own poetry.

Finally, there are two figures strongly associated with 20th-century Russian ballet. The impresario Sergei Diaghilev (1872-1929) is featured with his love song, "Do You Remember, Maria?" to a text by novelist Alexei Tolstoy. And choreographer George Balanchine (1904-1983) conveys understated charm in his *Valse Lente*.

Should any of these men have quit their day jobs? Probably not, but there is plenty of pleasant and even interesting music here and Auerbach deserves much credit for bringing it to light.



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.

SUMMER PROJECT GRANTS AVAILABLE FOR 2006

Have you heard of the Isle of Wight Project or Art-in-Action? These summer projects were created by Juilliard students and funded, in part, by the School. Proposals for summer projects—which must reflect your sense of social responsibility as an artist and have educational value to you as a student—are due March 1, 2006. If interested, pick up a Summer Grant information sheet in the Dean's Office today. What will you be doing next summer?

The Musical Eloquence Of Benny Golson

By LOREN SCHOENBERG

THE transmission within D.N.A. of the ability to play the tenor saxophone is a discussion better left to genetic engineers, but whatever gene it is that helps foment the quality of eloquence is one that is certainly present in the human being known to us as Benny Golson. Consider this: When I got him on the phone to discuss the composition he is writing at Juilliard's behest as part of the School's centennial, Golson spontaneously spoke about the benefits of formal jazz education: "The mind is capacious, capable of holding an incalculable amount of information. Now, when I came up, we were flying by the seat of our pants, so to speak.



Benny Golson

There were no programs, there were no teachers of jazz. All we had—John Coltrane and I, in my living room listening to 78 RPM records, trying to cipher this stuff and eviscerate it and find out what it's all about—was lots of trial and error, lots of running into brick walls and reversing your direction and coming back again. But schools can propel you forward at a great, faster rate of speed—providing you have the axiomatic talent. No talent—no lecture, no school, no program will help. But providing you have that *sine qua non*, that which is essential to moving ahead to success, then you can. And you can move forward at a faster rate than trying to do it on your own. This day and age reflects that the instructors have also learned before the students, and they're passing it along. This is good. And they have people who come and visit, like me, so that they can rub shoulders with the reality. This is encouraging, when you can look reality in the face and know that the possibility exists in your being there, too, as the future reveals itself."


The world has always been full of artists who can talk a good game about their work; indeed, the talk is sometimes superior to the art in question. But in Golson's case, they are equal partners in a sensibility that places an emphasis on a kind of musical and verbal literacy that seems to be vanishing from our society at an alarming rate. Fortunately for our community, Mr. Golson will be leading the Juilliard Jazz Orchestra in a concert of his original music on February 9 and, in the rehearsals leading up to the performance, providing the kind of mentorship that is unique to the jazz idiom. The line between

composition and improvisation merges during every jazz performance, and Golson is a master in the tradition of his mentors—Tadd Dameron, Duke Ellington, and Benny Carter—at being able to craft the kind of music that retains its structural integrity while also allowing the fluid elements inherent in jazz to blossom.

When you encounter Benny Golson, he exudes a warmth and feeling of inner security that sets one immediately at ease, as does his music. Perhaps part of the roots of this phenomenon can be found in the musical epiphany that set him at first reeling, and then determinedly on a musical path that has taken him from his native Philadelphia to New York to Hollywood and around the world—a journey that would have made him the envy of Phileas Fogg. It was almost 61 years ago when the 16-year-old Golson, along with his childhood pal John Coltrane, heard Charlie Parker and Dizzy Gillespie split the jazz atom in one of their very first concert appearances. The experience rattled their musical world, but the two young saxophonists found themselves welcomed and encouraged by Bird and Diz, the latter later hiring both of them as featured players in his band.

The experience of encountering musical prejudice in his college years at Howard University has only strengthened Golson's resolve to reach out to young players. As he told *The Juilliard Journal* recently: "I came with my saxophone under my arm, and they looked around, said, 'Where's your clarinet?' They didn't want to know about saxophone. So everything I did while I was there was the clarinet. I had to practice my saxophone in the laundry room at night. They told me if I got caught playing any jazz, I would be expelled! I mean, that's how rigid it was then. And of course, I wondered why I was there, at that point. And I played my gigs and snuck in at night over the back wall, and things like that. Practiced early in the morning, before anybody came to the practice rooms—like, 6:30, 7 in the morning. It was a really clandestine kind of thing. Now they brought me back there, and honored me, and instituted a scholarship in my name, the Benny Golson Scholarship. And I said, 'Well, strange things do happen, after all.'"

One of the elements that is the most instantaneously fetching in Golson's music is its melodic quality. Granted,



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See the Calendar on Page 28 for ticket information.

there are few more subjective topics in music than what it is that constitutes a "good" melody, but based on the tremendous popularity of Golson's music, clearly there are large groups of

Continued on Page 25



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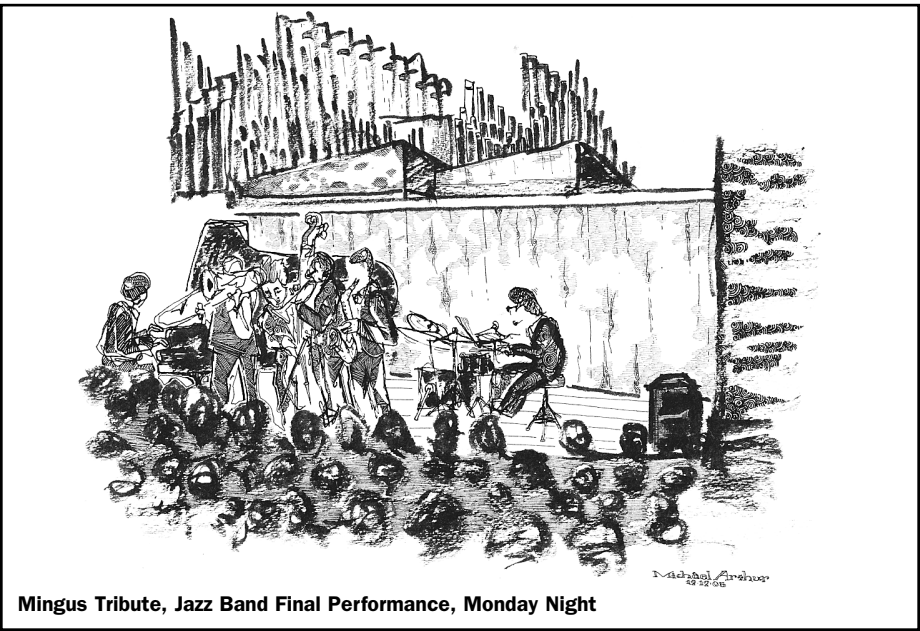
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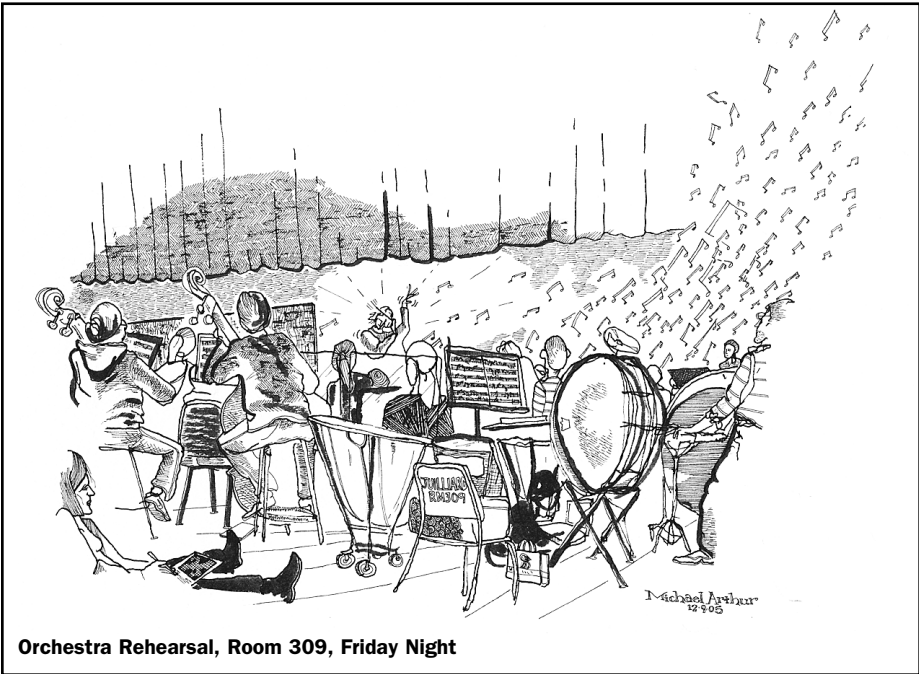
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Perfect Harmony: 5 Days at Juilliard

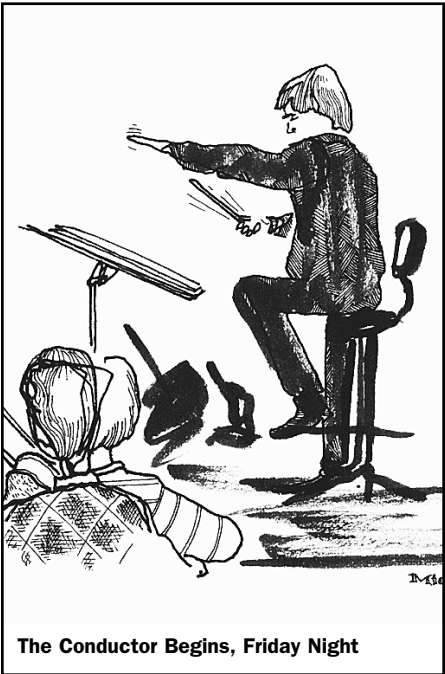
FROM Dec. 9 through 13, artist Michael Arthur spent five days sketching Juilliard students in rehearsal and performance, creating six pen-and-ink drawings that capture his reaction to a moment in time. To celebrate the 100th anniversary of The Juilliard School, three of the drawings, which were commissioned by Lord & Taylor, were included in a window exhibit showing a variety of Mr. Arthur's original sketches of performing-arts scenes around New York City. The display was on view from January 13 through 29 at Lord & Taylor's flagship store on Fifth Avenue at 39th Street. *The Juilliard Journal* is grateful to both Mr. Arthur and Lord & Taylor for allowing us to reproduce the drawings here.



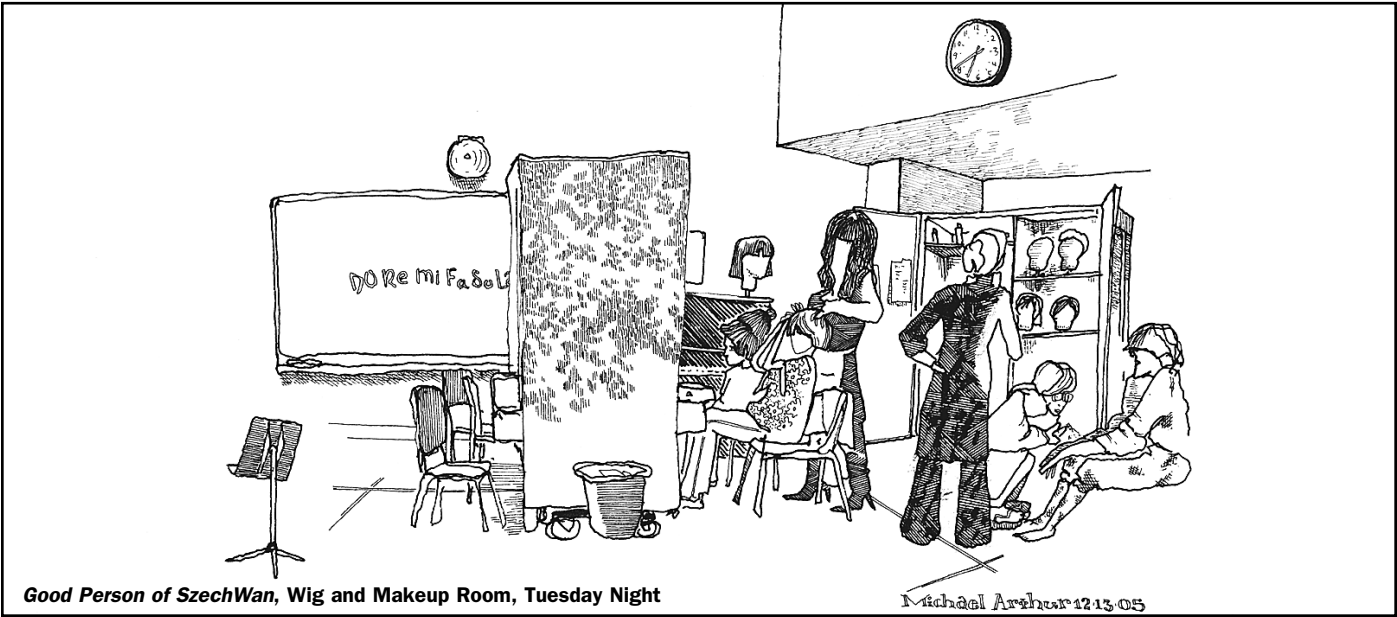
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JUILLIARD PORTRAITS

Karen Raven

Director of Major and Planned Gifts,
Office of Development and Public Affairs

Karen grew up in Marion, Ind., and earned her B.M. from Indiana University's School of Music as a voice major. A master's degree in opera stage direction from the same school followed. Before her arrival at Juilliard in 1990, she worked as director of development for the Queens Symphony Orchestra. Prior to that, she managed a community arts organization in Westerly, R.I.

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

The scope of activities, in curriculum and performances—and in fund-raising—has grown dramatically. I am especially impressed by the number of programs that have been created in the past 15 years to help students develop as well-rounded people as well as performers. When students need to spend as much time in isolated practice as most Juilliard students do, it's critical but at the same time very challenging to balance that intensity with activities that are just as compelling. I think Juilliard has done that very well. And as Juilliard's programs and needs grow, so does the development effort! When I came here, there were six people in the Development Office; today that number is 20 and all of us are scrambling like mad to keep up with the work before us. But it's been very rewarding to see how the thread of a good idea can take hold and become part of the fabric of school.

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

I will never forget the faculty recital honoring violinist Joseph Fuchs, who was celebrating his 50th year on the faculty. The performance concluded with Bach's Concerto for Two Violins, featuring Joseph Fuchs himself, then 95, as one of the soloists. Glenn Dictorow, Robert Mann, Ivan Galamian, Stephen Clapp, Joel Smirnoff, Samuel Rhodes, Toby Appel, and Joel Krosnick were among the small group of distinguished faculty who played with a deferential and watchful eye toward their colleague in the front row. I've never heard music played with more admiration and love.

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

My current position grew out of the director of annual giving job, in which I oversaw most facets of contributions from individual donors, whether they were alumni or Juilliard Association members or simply people who loved the performing arts and wanted to support the School. When the Campaign for Juilliard began, we needed more focused work with major donors and further development of a planned-giving program, and I was promoted to my present position, where I have the privilege of talking with people about what they'd like to do for Juilliard and how we

can make that happen either now or at some point in the future.

What would students be surprised to learn about your job?

Maybe they would be surprised to learn that there are actual people—and very generous people—standing behind their educations who have a deep commitment to the performing arts and are counting on them to carry its future. Also that Juilliard



Photo by Bill Ehrlich

Karen Raven at Mount Rainier National Park in September 2005.

really does need money, and a lot of it, in order to do all the important work that takes place here.

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

I once was a sub in the percussion section of a professional community orchestra I managed back in Indiana. The orchestra was to perform Rimsky-Korsakov's *Snow Maiden Suite* in three concerts, and two of the three percussionists had to back out at the last minute. I think I played the triangle and tambourine, which are actually very prominent in that piece. Managing the orchestra was fun, but playing in it was terrific!

Do you continue your artistic endeavors, and if so, how do you balance them with your job?

I don't seem to be able to find that balance these days. A few years ago I took up voice lessons for the first time since college, and really loved singing German lieder again. But my time for practicing became less and less, and it's miserable singing when you're not able to practice! One day I'll take it up again.

What was the best vacation you've had and what made it so special?

My last vacation is always my favorite. Recently I went hiking in Ireland, where the countryside was beautiful, the people were open and generous, and the music in the pubs was fantastic!

What might people be surprised to know about you?

I really enjoy hiking. The vigorous activity, beautiful countryside, and fresh air provide refreshing contrasts to city life.

Laura Glenn

Dance Faculty

New York native Laura Glenn earned her B.S. from Juilliard and has been a full-time member of the dance faculty since 1987. A member of the José Limón Dance Company for 11 years, she has directed Limón's works for companies around the world. She runs the White Mountain Summer Dance Festival in Springfield, Mass. (now in its 27th year), and is also a Certified Laban Movement Analyst.

What was Juilliard like when you were a student here, and how has it changed?

The Juilliard I went to was smaller, tucked away on Claremont Avenue—without the dorms, so we each needed to come to terms with our own living situations in the big city. I am grateful that I went during the time of lower tuition. What was lacking then was organized feedback; I did not have a student conference (as I remember it) until my senior year, when it was time for the faculty to decide whether I was qualified to graduate. (I would have to believe, at that point, it was just a formality or it would have come up sooner.) I also think that the graduation performance—as a public celebration, as it happens today—is far superior to the terrifying solo performance we had in the concert hall with only the faculty to watch ... and judge.

Has your teaching changed over the years? How?

Some of the changes have come through the experience of teaching year after year, and my fascination with the process and patterns learning can take (which are very often nonlinear). I am more patient as a teacher, and have increased my skill of seeing and sensing the dissonances in alignment, intention, and flow, as a student does the class exercises and phrases.

How did you make the transition from a student mentality to a teacher mentality?

I hopefully have never fully made that transition because I feel most effective as a teacher if I come into class willing to learn/discover and hear the questions asked without rote answers.

Have Juilliard students changed over the years? How?

Students have changed as the world changes. The nature of students who come to Juilliard is the same: passionate about what they are doing, otherwise they don't tend to last here. I believe that the skill level in dance has grown in the field in general, and definitely here at the School. I also believe we have improved our ability to choose incoming students—not only the most talented, but those with the passion and the vision to last the four years and gain the maximum information from the School. That is reflected in the increased number of students who graduate each year, as opposed to during "my time," when less than half the original class would finish.

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

For one Limón company performance (back when we toured without a Marley linoleum floor) the stage was dangerously slippery. One of the tricks back then was to wash the floor with Coca Cola syrup—and in this case, the floor received its dose of Coke syrup without enough time to dry. We also used to have a layer of rubber put on an extra pair of ballet shoes for slippery floors, so we had those on that evening. Limón's *Missa Brevis* starts with the whole company standing in a tight group onstage, while the lights and curtain slowly reveal us. The three minutes of stillness allowed us all to sink into the syrup, which was rapidly drying around and underneath us. The first action of the dance is a plié and a slide—and all 24 of us simultaneously discovered we were glued to the floor as if to flypaper. What followed was people leaving behind the rubber of their shoes (which had gotten more attached to the floor than to the shoe it had been on); in some cases, entire shoes were left behind. All of this was



Photo by Max G. Glenn

Laura Glenn with her brother Carl (left) on a childhood summer vacation in New Hampshire.

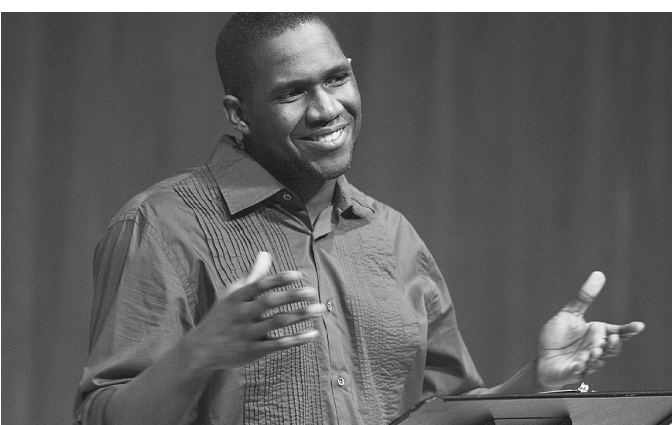
accompanied by a sucking sound with each step—and an effort to suppress the growing well of laughter that was creeping into all of our systems (and was totally inappropriate to the nature of the work).

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

That changes—for years, I thought it was running a diner in a small town and getting to be social with locals. But, based on the games I played as a child, I think teaching was always in the picture. Whether it was math or dance or how to walk your dog, I have always loved teaching. I have always been interested in things to do with health. Also on my list are traveler, weaver, peace worker, itinerant hippie. But as my father was a cameraman and I grew up surrounded by the film industry, I probably would have gone into film editing or continuity.

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.

AUDIENCE members gathered in Paul Hall on January 16 for Juilliard's 18th Annual Martin Luther King Jr. Celebration. This year's performance honored not only the life and work of Dr. King, but also paid tribute to Rosa Parks, the woman credited with launching the American civil rights movement by refusing to yield her seat on an Alabama bus. Poems about Ms. Parks (who died on October 24, 2005, at age 92) by Rita Dove, former poet laureate of the United States, and excerpts from several of Dr. King's inspiring speeches (read by drama students Erica Peeples and Seth Numrich, respectively) were incorporated throughout the evening. The celebration's director, Vocal Arts alumnus James Martin, also participated by opening the performance with a traditional spiritual, "Guide My Feet." Approximately 15 students from across the three divisions participated in this year's event. The program included a duet by cellists Hugh LeSure and Gretchen Claassen, and original works by pianist Katya Sonina, dancers Nigel Campbell and Karell Williams, vocalist Djore Nance, and drama alumni Nelsan Ellis and James Liao.



Left: Dancer Karrell Williams, pianist Julie McBride, and tenor Dwayne Washington (not pictured) performed the spiritual “Give Me Jesus.”

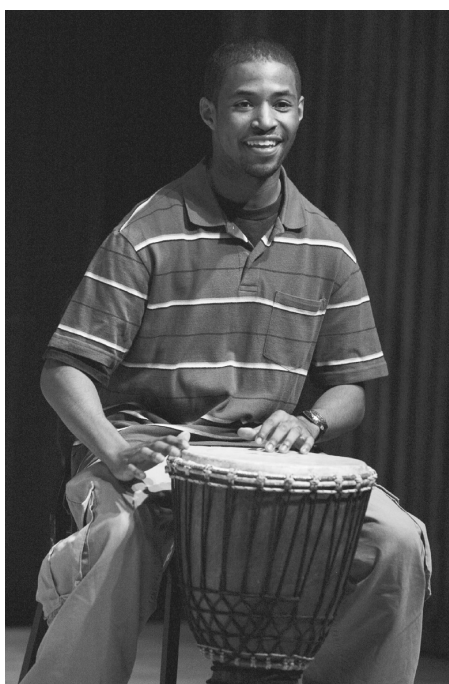
Above: Third-year actor JaMario Stills reads the words of Cornel West on Hurricane Katrina.



Above: Gretchen Claassen (left) and Hugh LeSure performed "Cavalry."

Left: James Martin (left) and Nils Neubert were part of a vocal quartet that performed spirituals at the concert. Martin, an alumnus of Juilliard's Vocal Arts Department, was the director of the M.L.K. Celebration.

Right: Baritone Djore Nance sang his original composition “The Lion in Winter.”



Right: Drama student Amari Cheatom was the percussionist for the M.L.K. Slam.

Photos by Rosalie O'Connor

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Comedy Project Takes on the Shakespeare of Russia

By ANNA O'DONOGHUE

MONI YAKIM'S movement class for actors is the stuff of legends—or horror stories. He takes his students through a series of physical and imaginative exercises with names like The Spanish Inquisition that stretch actors to their literal limits. As students stand on tiptoe, arms extended into the air, shouting their names toward some secret goal in the sky, Moni walks around the room, encouraging limbs to extend further, stillness to deepen, movements to sharpen.

There is a physical state that Moni teaches—feet together, arms at sides, spine erect, weight slightly forward on toes—that he calls “present.” His work demands full presence of mind, body, and spirit, and each day in the studio presents new challenges for actors, as they are asked to dig into their inner resources for greater resolve, focus, and strength. Walking into Moni's class is an exciting, daunting thrill: each day you know that something huge will be asked of you, and that you will be asking huge things of yourself, but you don't know what yet. It's an un-lived adventure.

Group 36, the third-year drama students, are about to enter a new adventure with Moni, stepping into the rehearsal room with him as well as the classroom. He will direct their third performance project this season, a key

the third year has traditionally been set aside for a project in which the demands of the play are slanted towards physical expressiveness, comedic timing, and very specific characterization.” This project, known as the “physical comedy” slot, was directed for years by Chris Bayes, who was the division's clowning teacher; it was always a big crowd-pleaser and a chance for actors to find a new comedic and physical freedom. This year, that slot will be filled with *Diary of a Scoundrel*, a rarely performed work by 19th-century Russian playwright Alexander Ostrovsky. Known as the Shakespeare of Russia for his linguistic idiosyncrasies and innovations, Ostrovsky was a contemporary of Dostoyevsky and Turgenev, and is considered the first theatrical realist and the father of Russian drama—hardly a predictable choice for slapstick comedy. But Moni has wanted to direct Ostrovsky's work since 1989, when he traveled to Moscow and learned about the playwright's legacy. Ostrovsky was extremely prolific, penning more than 50 plays, but most of them are viewed as too particularly Russian to be relevant and accessible to American audiences.

Diary of a Scoundrel, though set in Moscow in 1860, is an exception, dealing with themes that are all too present in our (and any) culture. The play follows Gloumov, a well-born but poor member of the merchant class, as he attempts to scheme and wheedle his way into a wealthy marriage and comfortable job. Gloumov is ambitious, charming, clever—and entirely unscrupulous. As he flatters and maneuvers his way among the vain and ridiculous upper-class society figures that fill the play, he keeps a diary of his experiences and manipulations—a diary that may, if discovered, lead to his undoing.

The upper-class characters to whom Gloumov must appeal are archetypes, extreme embodiments of selfishness

and self-delusion. While the play is technically a “realistic” one, taking place in Ostrovsky's everyday world, rooted in his present-day society and concerns, the people in it do not behave naturalistically. The play's style is high satire, filled with extreme characters and farcical encounters. Is it funny? This may be the “comedy slot,” but Moni isn't so interested in that. “I can't think of it as ‘This is a funny play; I have to make people laugh.’ I don't know how to do that,” he says. “All I know how to do is try to find the truth of the situation and bring it about. Because every farce has its basis in truth. If it doesn't start from something that is enclosed in the human condition, then it becomes an exercise in nonsense. It's about finding the core, the depth, and the humanity of it—and still going as far as these people go. That's the challenge, the delicate balance. And if it's funny, it's funny.”

Kathy Hood agrees: “*Scoundrel* is not so much ‘ha-ha’ funny—but the extreme characters demand great physical life, and because of who Moni is and the work he does, a lot of physical expressiveness will certainly make it into the project. What's more important than comedy is giving the students a chance to stretch their bodies and imaginations, and Moni is really the perfect person to do that. This play will be a new extension of the comedy project.”

There is no doubt that Moni will take this project in a new, unexpected direction—but don't ask him where that will be. “God knows what will evolve in this rehearsal process,” Moni says. “The way we cast this play—and we made an effort not to do it in the expected ways, to give people the roles they would not usually and easily take on—I have no idea where it's going to take us. That is what excites me: discovery. What we are going to find out. I see it as untapped treasure.”

Moni has directed (or, as he says, “semi-directed”) the play before, but that experience only intensifies his feeling of the unknown ahead. The rehearsal period for his production last year with students at Circle in the Square

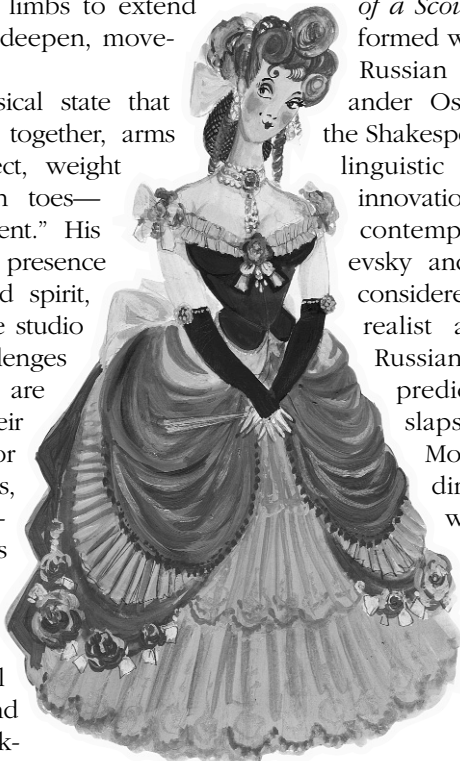
Theater School, where he also teaches, was too rushed for real exploration. “We had to just plow through, and it left me very unsatisfied. I feel like we just scratched the surface. So I am going into this process a virgin, really the same as the actors, to discover the play.”

Though he has decades of experience directing all over the world, Moni is adamant about not holding to a plan or formula. He had not even intended to resume directing at Juilliard after a decade-long hiatus, but stepped in to fill a vacancy last year and led the third-years through *In the Realm of Chelm*, a musical fable that he also wrote. He found his unanticipated return to Studio 301 a joyful experience, and felt that “perhaps I also contribute something else to the students as a director, other than what I do as a teacher.”

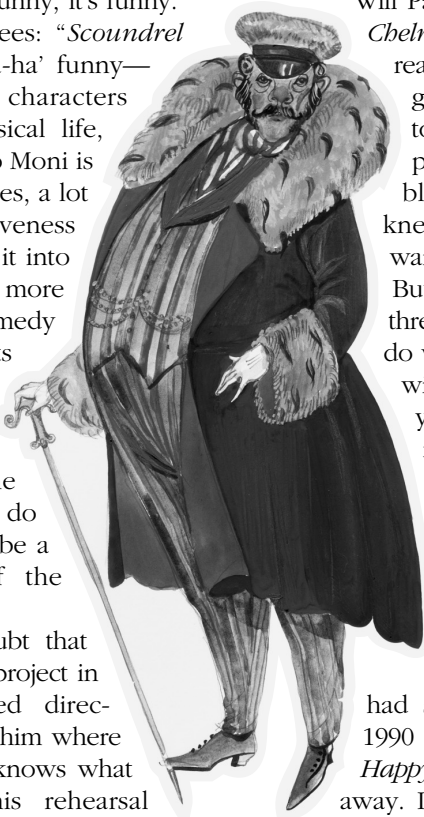
His actors wholeheartedly agreed. Will Pailen, a cast member in *Chelm* last year, calls Moni “a real actor's director. He gives you total freedom to explore. Before the process, Moni had totally blocked the play; he knew exactly what he wanted for every moment. But during the process, he threw it all out and let us do what we did. A director with that spirit, who lets you do that—it's golden, man.” Group 36 actors know how lucky they are: ensemble member Ravenna Fahey is “thrilled to be working with Moni.” For actor Brian Smith, it's a dream come true; he had seen a tape of Moni's 1990 production of Brecht's *Happy End* and was “blown away. I just thought, ‘Wow. It would be so amazing to have him direct us—but it'll never happen.’”

It's happening. Moni shares his students' enthusiasm, saying that his only fear is “perhaps that we will be caught—that's what scares me always—in blandness, in thinking that things are easy, so we don't dig deeper. I am horrified by that, always. When I see people who are as avid and hungry as I am to find what the play can offer, I get excited by that.” □

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



Costume sketches by Anna-Alisa Belous for *Diary of a Scoundrel* for the characters Kleopatra Lvovna Mamaeva (above) and Neel Fedoseitch Mamaev (right).



Alexander Ostrovsky's
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project in the actor training program. Says Kathy Hood, administrative director of the Drama Division, “This slot in

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OBITUARIES

Homer Mensch, Leading Double Bass Player and Teacher, 91

HOMER R. MENSCH, one of the 20th century’s greatest bass players and teachers of that instrument, died of natural causes at his Manhattan home on December 9, 2005. He was 91. Mensch joined the faculty of both Juilliard’s College and Pre-College Divisions in 1970, and was chairman of the double bass department since 2002. He also taught at the Manhattan School

of Music, Mannes College of Music, Yale University, Rutgers University, the Dalcroze School, Queens College, and Catholic University. “With great dignity and artistry, Homer embodied the very best attributes of the modern musician as an active soloist, chamber musician, and orchestral player,” said Joseph W. Polisi, president of The Juilliard School. “He also was one of the most important teachers of the double bass to generations of instrumentalists. His warm, engaging personality and presence will be missed by us all.”

Homer Mensch was born on November 30, 1914, in Sussex, N.J. He studied bass privately with the French-Canadian bassist, Anselme Fortier, and to pay for his lessons, played in the Dick Messner Big Band at New York’s Hotel McAlpin. He attended the Dalcroze and Manhattan Schools of Music, and had orchestral training with the National Orchestral Association under Leon Barzin.

During the 1937-38 season, Mensch was the assistant principal bassist of the Pittsburgh Symphony under Fritz Reiner, and the following season joined the New York Philharmonic under Sir John Barbirolli. He took a leave of absence from the orchestra in 1943 to serve in the Army in Ft. Worth, Tex., where he played in a concert band. Returning to New York, he left the Philharmonic to pursue a freelance career. During this time he played with the NBC Symphony under Toscanini, and was on the staff at CBS where he was a regular for numerous popular radio and television shows. In addition, he performed on the shows of Eileen Farrell, Ernie Kovacs, Jack Paar, and Ed Sullivan. At the urging of Leonard Bernstein, Mensch rejoined the New York Philharmonic in 1966 and remained through the years of Pierre Boulez. After leaving the orchestra in 1975 he continued performing in the concert world as principal double bass with the Mostly Mozart Festival Orchestra, New York Chamber Symphony, New York Choral Society, Little Orchestra Society, and the New York Pops with the late Skitch Henderson, a colleague and friend of more than 60 years.

Mensch appeared on numerous recordings, with Isaac Stern, Nathan Milstein, the Bach Aria Group, Casals Festival Orchestra, and Columbia Symphony, and was first call on virtually every commercial recording made in New York City, from movie soundtracks, TV shows, and advertising jingles to pop recordings with performers such as Frank Sinatra, Paul McCartney, and Barbra Streisand. His dedication to further the art of bass playing was enormous. Often he taught up to 45 students each week, a broad spectrum made up of young beginners and conservatory students as well as professionals from both the classical and jazz fields. His former students continue to fill positions in the finest orchestras, teach at major conservatories and universities, and record and perform in the commercial and jazz fields internationally. He continued to teach until a week before his death.

A tall, handsome man with a quiet and modest demeanor, who was always impeccably dressed, Mr. Mensch represented the epitome of professionalism. His “Portrait” appeared in the December/January issue of *The Juilliard Journal*. In it, when asked what career he might be in if he weren’t working as a musician, he answered: “Playing tennis. I was a very good tennis player back in high school, and I won some tournaments in New Jersey. But tennis players didn’t make the money then that they do now, so I decided to do something safer and play the bass.”

His wife, the late Constance Mensch, a violinist and teacher, died in 2000. There are no immediate survivors.

Remembering a True Mensch

By TIM GOPLERUD

“IS it true that Homer never nods?” a friend of mine once quipped, after I told him I was studying bass with Homer Mensch. Not catching his punning paraphrase of Alexander Pope’s *Essay on Criticism* (“Those oft are stratagems which errors seem,/Nor is it Homer nods, but we that dream.”), I replied, “Yes. In fact, I wonder if he ever sleeps!” My bass lesson the night before had started at 11:30 p.m., after which Mr. Mensch still had to drive back to New York from New Haven and be ready for an early session call the next morning. My friend tried again. “And is he a ‘mensch?’” My response was even less gratifying: “Huh?” My friend gave up. Twenty-six years and a few Yiddishisms later, I think he might be happier with my answers now: Yes, he never nodded. And I never met a truer mensch.

Homer embodied the expression “old school” in its best sense. Those who knew him remember his kindly but slightly formal, even courtly bearing. I’ve been “Tim” since childhood, but to Homer I was always “Timothy.” He was our link to the great orchestral traditions of Toscanini, Stokowski, Klemperer, and Reiner. “These aren’t just any old bowings, you know,” he’d say, handing you one of his famous photocopies, with bowings and fingerings marked for virtually every note. Students learned quickly that they deviated from those markings at their peril. “This is how we played the Beethoven Fifth’s Scherzo for Toscanini. ‘Corte. Alla corda.’ He didn’t want a lot of bouncing.”

Another “old school” characteristic was his proprietary attitude towards the playing secrets he’d picked up over the years. “Keep this one under your hats, this isn’t for general distribution,” he’d say before sharing an insight he’d developed through years of playing recording dates. “I don’t want anyone else sounding like my boys.”

Side by side with his reverence for tradition came an inventive streak that led to some bizarre-seeming projects. A favorite was his idea of using wire instead of horse hair for bass bows—he thought it might be louder and would last longer. For several years he consulted with metallurgists to determine the best metals and gauges to use. Finally he had a prototype ready to try. “It sounded pretty good, I thought, but it wouldn’t hold rosin more than a couple of minutes.” Back to the drawing board.

Those who knew him only over the last few years might not realize that Homer was a gifted athlete with a highly competitive nature. During a bass clinic he was leading one summer, some of us in the class had started a Ping-Pong tournament. “Mr.

Mensch, would you like to play?” “Sure, just let me get my sneaks!” I was wondering whether I should take it easy in deference to his age; I was 20 and he was 67 at the time. I changed my mind after the first couple of volleys. He proceeded to beat me 21 to 17. It turns out he’d been a tennis champ when he was in high school.

Being able to join Homer for lunch in the cafeteria was a favorite fringe benefit when I came back to Juilliard to work in the I.T. Department. Often I would ask him what it had been like to work with various conductors. Barbirolli? “Good conductor. He was a great accompanist for concertos.” Walter? “I didn’t see what all the fuss was about.” Klemperer? “A very cul-

Homer embodied the expression “old school” in its best sense ... but side by side with his reverence for tradition came an inventive streak.

tured man.” Stokowski? “He was a real night-owl. Once he had to get up at 6 a.m. for a special recording session with us. He looked like a can of worms.” But the highest praise was reserved for Toscanini. “No one else approached his level.” His favorite Toscanini quotation? “Give me a great bass section, and I will build you a great orchestra.”

Homer never lost his sense of humor. After a student’s enthusiastic but less than immaculate performance, he would say, “Fingers like lightning. Never hit the same place twice.” Just weeks before he died, I asked him when a particular photograph of him had been taken. In a hoarse whisper, he said, “B.C.” (Rimshot, please.)

The most important thing that we Mensch students will take away from our years with him, beyond the invaluable technical advice, is the example he gave us of professional excellence and integrity: always play your best, no matter what the circumstances and no matter who the conductor. “Every day, you have to drive yourself to perfection.” We will try to live up to his example. We will “know our bows.” We will stay on top of our long tone studies. And we will never forget him. □

Tim Goplerud, database administrator and Web development manager for I.T., earned his master’s degree in bass at Juilliard in 1984.



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Gyorgy Sandor, Pianist and Bartok Authority, Dies at 93

GYORGY SANDOR, a piano protégé of Bela Bartok who went on to become one of the world's prominent authorities on that composer's music, died of congestive heart failure at his home in New York City on Friday, December 9, 2005. He was 93.

A member of Juilliard's piano faculty since 1982, Mr. Sandor was widely sought-after as a teacher. Before joining Juilliard's faculty, he was the director

Viñao. Sandor also gave master classes at the Paris Conservatoire, the Jerusalem Music Center, Holland Music Sessions, and Mozarteum Salzburg.

"The Juilliard School is deeply saddened by the death of Gyorgy Sandor, one of the great pianists and teachers of our time," said President Joseph W. Polisi. "His artistry and personal sophistication made him a respected colleague and good friend to all who knew him."

Gyorgy Sandor was born in Budapest on September 21, 1912. He studied piano with Bartok and composition with Zoltan Kodaly at the Liszt Academy, and throughout his career was a champion of Bartok's music. Sandor gave the premiere of Bartok's Third Piano Concerto in February 1946, a year after the composer's death, with the Philadelphia Orchestra under Eugene Ormandy. He also gave first performances of Bartok's own piano versions of the Concerto for

Vladimir Horowitz, Josef Lhévinne, Sergei Prokofiev, Sergei Rachmaninoff, Igor Stravinsky, and Dmitri Shostakovich.

His career as a concert pianist blossomed in the 1930s when he toured throughout Europe. He settled in the United States in 1939, shortly after his American debut at Carnegie Hall, and maintained an active career well into the latter part of the 20th century. In a *New York Times* review in 1985, Tim Page wrote: "Mr. Sandor remains a distinctive pianist. His interpretations have energy, strength and clearly delineated character."

Among Sandor's numerous recordings, for Columbia, VOX, Philips, Turnabout, Sony Classical, and other labels, are performances with the world's major orchestras, including the New York Philharmonic, Philadelphia Orchestra, and Vienna Symphony. His recordings of Bartok's piano music won the Grand Prix du Disque in 1965. He also recorded the complete solo piano works of Prokofiev and Kodaly.

He was the author of *On Piano Playing* (Wadsworth, 1981), which was published in English, Italian, Chinese, and Polish. Insisting that a career needn't be ended by old age, Sandor practiced daily, even into his 90s, maintaining a repertoire of some 1,000 works. He had recently returned from Geneva, where he was judging a piano competition, and was teaching at home, up until the Monday prior to his death.

Mr. Sandor's marriage to Christina Sandor ended in divorce. He is survived by a son, Michael, of Manhattan, and two stepdaughters, Alejandra de Habsburgo de Riera of Barcelona, Spain, and Inmaculada de Habsburgo of Manhattan. □



Gyorgy Sandor coaching Bartok's *Contrasts* for clarinet, violin, and piano during ChamberFest 2002.

of piano studies at the University of Michigan at Ann Arbor from 1961 to 1981, and taught at Southern Methodist University in Dallas from 1956 to 1961. Among his prominent students were Malcolm Bilson, Hélène Grimaud, Barbara Nissman, and Ezequiel

Orchestra and Dance Suite. The two maintained a lifelong friendship; Sandor was one of only 10 people to attend Bartok's funeral. He also had connections with some of the great pianists and composers of the early 20th century, including Alfred Cortot,

Caro Maestro, You Enriched My Life As a Human Being

Alumna Speranza Scappucci, who has been working in Vienna as a pianist and coach at the Wiener Staatsoper since September, learned of Sandor's death through his agent in her native Italy. After graduating with her master's degree in accompanying in 1997, Scappucci had stayed in touch with Sandor. "For the past three years," she writes, "I used to see him at least once every two weeks, for lunch or for coffee at his place on Central Park South. We would exchange ideas about music, opera, and politics. He was very open-minded and extremely up-to-date on everything. The last time I saw him was on the day of my birthday, on April 9, before going to England for the summer at the Glyndebourne Festival." The news prompted Scappucci to share her feelings in the form of a heartfelt letter to her departed teacher and friend.

Caro Maestro,

From Vienna—far away physically,

but ever so close in spirit and with all my heart—I want to express my grateful and warm "good-bye," now that you are at the end of your long and adventurous journey on this earth, a journey that has seen you live most of the 20th century and begin the present one, coming from the Old Europe into the New World, always passionately devoted to the only great love of your life: music!

I was one of your last students, like you had been of the great Bela Bartok. I remember when, as a teenager, I met you for the first time in Maratea, a little village in the south of Italy, where you were giving a concert. For the sake of art, you never declined to bring everywhere—from the most prestigious concert halls and theaters of the world, to the small-

est and most remote corners of the planet—the sublime message of your music, therefore remaining faithful to



Speranza Scappucci with Gyorgy Sandor in March 2004, at Mr. Sandor's apartment on Central Park South.

your teacher, who took inspiration for his compositions from the most humble people.

During my years at Juilliard, I was able to take advantage of your precious teachings as a pianist and a

musician. But more than anything, you enriched my life as a human being, sharing with me your cultural background and your numerous encounters with the greatest figures of the past century, from Stravinsky to Toscanini, from Kodaly to Schnittke, and many others.

In your own youth, free-spirited and independent, you left with deep sorrow your native country, oppressed at that time by a totalitarian dictatorship, and you reached the generous land of America, where the dream of expressing your talent could be finally fulfilled in freedom.

I still have vivid in my mind and in my heart the last time I saw you in April; your elegant and aristocratic figure was fading away, but your eyes were alive, bright, and witty as always, your hands powerful and agile, ready for the last eternal and endless note.

Addio, Maestro!

Yours, Speranza

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Ferdinand L. Alcindor (DIP '52, *trombone*)
- Camille A. Budarz (BS '57, *piano*)
- Syd Debin ('39, *double bass*)
- John M. Langstaff ('48, *voice*)
- James V. O'Brien (DIP' 51, *piano*)
- Patsy J. Pace (DIP '50, *piano*)
- Charlotte M. Smale (DIP '39, BS '40, *piano*)

Faculty

- Homer Mensch
- Gyorgy Sandor

Former Faculty

- Enrico E. Di Giuseppe ('59, *voice*)
- Mary E. Johnson (PGD '49, *piano*)

Friends

- Beebe Bourne
- Edythe Fass
- Dora L. Foster

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February 28: Aaziza and Mealiff Duo

Fatima Aaziza, Violin
Julie Mealiff, Piano
Works by Respighi and Brahms

Sorting Fact From Fiction in the Life of Rabin

By **FRANCESCA ANDEREGG**

SOME 20 to 30 students and violin fans crowded into Room 542 on December 8, to hear Anthony Feinstein speak about the life and times of Michael Rabin, a virtuoso violinist whose meteoric rise to and fall from stardom in the 1950s and '60s has been the subject of intense rumor, speculation, and interest. Feinstein is the author of a new biography of the artist titled *Rabin: America's Virtuoso Violinist* (Amadeus Press, 2005). Although he is a psychiatrist by profession, Feinstein became interested in Rabin's story because he also used to play the violin. Although he never actually met Rabin, in his research for the book he met some of Rabin's closest associates: Lewis Kaplan, a violin faculty member at Juilliard, and Rabin's sister, Bertine Lafayette. Both Kaplan and Lafayette, as well as Lafayette's husband, Ivan, were present at the talk, and their reminiscences helped to give a sense of the personality and story of this extraordinary artist who attended Juilliard's Pre-College Division from 1947-50 and College Division from 1950-52.

The setting for the presentation was Kaplan's studio, and the audience sat in a circle around the edges of the room as Feinstein began by giving a biographical sketch of Michael Rabin's life, starting with his childhood. According to Feinstein, Rabin's early life was structured around practicing: he was taken out of school and tutored at home so that he could continue this intense schedule of eight-hour days spent at the violin. His first big opportunities came at the age of 14, when he performed on the *Bell Telephone Hour* on TV and then gave a debut recital in Carnegie Hall. The critics' praise for this and future concerts was "superlative," according to Feinstein. Michael was described as a "violin wizard" and as having "complete command over the instrument." The composer and critic Arthur Berger wrote, after that debut recital, that "[Rabin's] rare gifts have created quite a bit of excitement among experts who have heard him." He was considered to be one of the finest violinists of his generation, and

was often compared to Heifetz (with whom he regularly and admiringly corresponded).

Feinstein described Rabin's subsequent touring schedule as "intense"—he would sometimes give six concerts in five different cities within six days. Feinstein mentioned one particular feat of endurance in which Michael, as a teenager, would perform a



Violinist Michael Rabin performed on an alumni concert in Alice Tully Hall on October 3, 1969.

Paganini concerto four times a day, with a movie showing in between each performance. Rabin's performances and tours in Europe and the U.S. in the 1950s and '60s were a result of his extraordinary success, but they took their toll. In 1962 he developed an addiction to sedatives, probably because of the pressures engendered by the long years of touring. The situation reached a crisis when he began to cancel concerts, and in 1963, he visibly shook during a performance in front of 3,000 people. Rabin developed a reputation for being "unreliable" in the eyes of managers, according to Feinstein. He spent some time away from

the violin—time described by Feinstein in the book as lonely and frustrating—and was beginning to resurrect his career when he mysteriously died in 1972.

Feinstein said that part of his goal in writing an autobiography of Rabin was to debunk some of the myths surrounding his death. At the time, rumors that he died of a drug overdose or committed suicide circulated widely—rumors that have persisted throughout the decades since his death. However, by interviewing Rabin's friends and family, Feinstein ascertained that he died of a fractured skull, apparently from a fall at home. In the book, Feinstein portrays Rabin as an artist who had struggled with loneliness and intense pressure, but enjoyed life, and had close relationships with a small circle of friends.

Toward the end of the presentation, there was a mix of anecdotes from Kaplan and Lafayette, analysis by Feinstein, and questions from the listeners. The audience was small enough so that it felt like an intimate conversation. "He was no different from anyone else," Lafayette said, when asked what Michael had been like as a person. "He didn't think of himself as anyone special." According to Kaplan, Rabin had a mischievous sense of humor, even as a young boy: In a skit in front of his teacher, Ivan Galamian, and his fellow students, he pretended to smash his priceless violin. "It was bedlam," Kaplan recalls.

When asked if Rabin's long hours of practicing had been "imposed" on him as a child, each participant in the presentation had a different answer. "To be taken out of school meant to grow up without peers," Kaplan said. "That was difficult for him all his life."

"I think he had a talent of such great magnitude that he could have had a more relaxed childhood" and still turned into a great violinist, said Feinstein. Rabin's sister offered these words: "You just don't know. Theoretically, it's better to have a balanced life. But he had this tremendous talent. If it was more dispersed ... who knows?" □

Francesca Andereg is a master's student in violin.

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Fanfare Magazine, January/February, 2006

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Mikhail Kopelman (Eastman)
Joan Kwuon (Juilliard, Concert Violinist)
Jennifer Leshnow (Cassatt Quartet)
Muneko Otani (Columbia, Mannes)
Itzhak Rashkovsky (Royal College)
Jan Repko (Royal Northern, Chetham's School)
Jacqueline Ross (Guildhall School)
Maria Schleuning (Dallas Symphony)
Ani Schnarch (Royal College)
Sergiu Schwartz (Lynn University)
Joel Smirnoff (Juilliard String Quartet)
Akiko Tatsumi (Toho School, Courchevel Academy)
Timothy Ying (Eastman, Ying Quartet)

VIOLA
Roberto Diaz (Curtis Institute, Philadelphia Orchestra)
Ralph Fielding (Lynn University)
Michael Klotz (Amernet String Quartet, Florida International University)
Michiko Oshima (Cassatt Quartet)
Rami Solomonow (Chicago Chamber Musicians, DePaul University)
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CELLO
Steven Doane (Eastman)
Rosemary Elliot (Eastman)
Andre Emelianoff (Juilliard)
Peter Howard (St. Paul Chamber Orchestra)
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David Ying (Eastman, Ying Quartet)

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Peter Basquin (Hunter College, CUNY)
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Yong Hi Moon (Peabody)
Constance Moore (Juilliard, Mannes)
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SHRINK

From the Counseling Service

RAP

When Relationships Turn Rocky

Dear Shrink Rap:

Well, another Valentine’s Day is coming up, and I just don’t know what is going on in my love life. I have been in a romantic relationship for about seven months now, and the person I was so attracted to last summer seems to have changed so much that I hardly remember what it was that used to make me feel so happy and excited. I think we really care for each other, but we just don’t seem to relate as easily as we used to. And frankly, some of the things I have discovered (that were not there in the beginning!) about this person are hard to take ... like the fact that I am criticized now if I sleep past 10 o’clock in the morning. It is just starting to feel as though there are all sorts of expectations that are interfering with our ability to talk to one another, and we definitely do not have as many good times together as we did in the beginning. So, do you think it is time to move on, or what should I do?

Frustrated in Love

Dear Frustrated in Love:

You are describing what many would regard as a normal progression in a relationship that moves beyond the first phase of excitement and happiness. During those initial weeks and months, people tend to look beyond or ignore little personality traits (or flaws) in the individuals who have captured their hearts. You are in the next phase, when you have each slowed down enough and spent enough time together

er that you are discovering your differences, and now the real work begins. Learning to communicate and compromise will help you both to build a foundation for a healthy relationship. Some people take the approach that when a relationship requires work, it is time to depart. However, it is the work that can make a relationship meaningful, rewarding, and solid, and even if this particular relationship does not last forever, you will have learned new skills that you will rely on in your next romantic endeavors.

The first reality that you both must come to terms with is that relationships change. Romantic relationships often begin with a euphoric feeling that nothing can ever go wrong. So it comes as a rude awakening when one morning you roll over and look at your partner and suddenly you find one small characteristic immensely irritating. If your relationship has not begun as a romance, you may not be so comfortable talking openly with your partner. One way to start is to talk to your partner about establishing a way to regularly take an inventory of what is happening in the relationship. It can be a difficult exercise to begin, but if you pledge to each other that you will be mindful about discussing without being accusatory, or complaining about something that your partner cannot reasonably change (e.g., physical attributes that bother you for some reason), you will start to learn how best to

communicate and work through things. Did we already mention the word “compromise”? This is a concept in all relationships (not just romantic ones) that presents a constant challenge. The absolute key to learning about when to

Relationships often begin with a euphoric feeling, so it comes as a rude awakening when you suddenly find one small characteristic immensely irritating.

compromise is, again, communication. You have to get to know each other, and as you do, you will learn your partner’s perspective on things, his/her family history, fears, passions, weaknesses, and strengths, and that all-important element of trust will begin to grow. All of this will help you identify problems that are worth serious energy and attention, versus those that require only a slight adjustment (sometimes by you alone), or for which a compromise will result in a much more positive outcome. Sometimes a compromise comes in the form of an acknowledgment that you just don’t see eye-to-eye about something, and that neither of you is


able or willing to change. A compromise is coming to an understanding about the disagreement and deciding how to work with it in the future, knowing that you do disagree.

One of the keys to deepening a relationship is the pledge of honesty. This means being willing to take responsibility when you have done something wrong, even if it is just a minor inconsideration. This will often require you to “look in the mirror,” to honestly reflect upon your own actions and feelings to see them for what they are.

Most of what we have advised here is easier said than done. And a small newspaper column can hardly give you the guidance you need for something as vast as a human relationship. We’d like to suggest that you take a look at the excellent advice on relationships available at the following Web site: www.utexas.edu/student/cmhc/booklets/romrelations/romrelations.html


We also advocate couples counseling when you feel you have either reached an impasse with your partner, or you just want guidance in how to proceed or how to look at something in the relationship. Couples therapy is available at the Juilliard Counseling Service.

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



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RECENT EVENTS



Photos by Jessica Katz



THE GOOD PERSON OF SZECHWAN
December 16-20, Studio 301

Left: The cast of the third-year drama production of Bertolt Brecht's *The Good Person of Szechwan*, performed in December.

Above: Eric Wentz (left) and Leigh Wade were in the production, which was directed by Pamela Berlin.

FACULTY MEETING AND HOLIDAY PARTY December 15, Lobby

Continuing a holiday tradition, the Trombone Choir performed seasonal favorites after the annual faculty meeting in December.



Photo by Ira Rosenblum



JUILLIARD YOUNG ARTISTS AND THEIR MENTORS
December 9-10, Zankel Hall

Top: Brian Zeger (at the piano), artistic director of the Department of Vocal Arts, performed with (left to right) Jin-Woo Lee, Michèle Losier, and Amir Eldan.

Bottom: (Left to right) Arnaud Sussman, Emily Smith, faculty member Joseph Kalichstein, Earl Lee, and Nadia Sirota also performed at the Zankel Hall concerts.



Photos by Hiroyuki Ito

STAFF GOODBYE PARTY December 8, Health Services Office

Renaldo Barrios (center), adult nurse practitioner in the Health Office, shared a humorous moment with physician assistant Cheryl Heaton (left) and Chenxin Xu, a master's piano student, at his goodbye party in December. Barrios is now a full-time nurse practitioner at the Callen-Lourde Clinic in Manhattan.



Photo by Caroline Greenleaf



Photo by Peter Schaaf

BRASS BASH
November 30, Peter Jay Sharp Theater

Brass students and faculty members collaborated in this concert on the Daniel Saidenberg Faculty Recital series.

ALICE TULLY VOCAL ARTS DEBUT RECITAL November 29, Alice Tully Hall

Soprano Sarah Wolfson and pianist Lydia Brown gave the Alice Tully Vocal Arts Debut Recital this fall. The concert included works by Turina, Musorgsky, Wolf, Berio, and Bolcom.



Photo by Nan Melville



Photo by Steve J. Sherman

JUILLIARD ORCHESTRA CONCERTS

Top: James Conlon led the Juilliard Orchestra in a performance of Mahler's Third Symphony at Carnegie Hall on December 11. Jane Gilbert was the mezzo-soprano soloist and the Juilliard Choral Union and Brooklyn Youth Chorus, directed respectively by Judith Clurman and Diane Berkun, joined forces for the work.



Photo by Margot Schulman

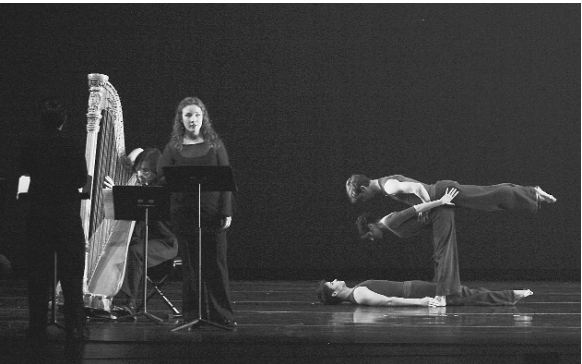
Bottom: Conlon and the orchestra took the same program to the Kennedy Center in Washington on December 13.



JUILLIARD COMPOSERS AND CHOREOGRAPHERS
December 14, 16, and 17, Peter Jay Sharp Theater

Top: Dancers Collin Baja, Jamal Callender, Aaron Loux, Nathan Madden, Brett Perry, Kevin Shannon, and Amaker Smith performed in *Broken Rituals: Confessions From a Bound Spirit*. The work was choreographed by Shamel Pitts and composed by Ricardo Romaniero.

Bottom: Choreographer Laura Careless and composer Jonathan Keren collaborated on *Ode to Some Yellow Flowers*. Singer Alexandra Cooke, conductor Vince Lee, and harpist Sivan Magen were among the musicians performing. The dancers included Aaron Carr (horizontal above the floor), Kyle Robinson (on the floor), and Yara Travieso (in the middle).



Photos by Nan Melville

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Cook's Advice to Voice Students: Talk, Don't Sing

By BENJAMIN SOSLAND

IN a 1994 *Financial Times* article, critic Alistair Macauley asserted that Barbara Cook “is the only popular singer active today who should be taken seriously by lovers of classical music.” By any measure, Ms. Cook’s achievements are considerable. She created touchstone roles on Broadway such as Marian the Librarian in *The Music Man* and Cunegonde in *Candide*; she has been awarded Tony, Grammy, and Drama Desk awards; she has even been named a Living New York Landmark. Ms. Cook’s career, already stretching over five decades, shows little sign of abating. In January, at the age of 78, she was presented at the Metropolitan Opera in a solo show, making her the first female pop-cabaret singer to give a solo concert at the Met in its history.

So it was with some anticipation that more than 600 people, many of them presumably avowed lovers of classical music, made their way to the Peter Jay Sharp Theater on December 1 for a master class featuring Ms. Cook and students from the Vocal Arts Department. In his introductory remarks, President Joseph W. Polisi called Ms. Cook “sunshine incarnate,” praising both her artistry and her deep humanity. He also jokingly admitted to an exchange he had with Ms. Cook before he took the stage to introduce her: neither he nor she could recall exactly how many classes she had given at Juilliard over the years, but both seemed pleased that it was more than they could remember.

Ms. Cook began the class with comments directed toward young performers. “When we are just starting out, we feel we are not enough,” she said, adding that she tried all sorts of “crazy things” when she was young, especially in her efforts to get noticed at auditions. Over the years, she has come to realize that when performers have the courage to accept and share their gifts on an intimate level, they create a sense of “deep communication you can’t put words to.”

Then the work began. Alex Mansoori, a fourth-year undergraduate studying with Stephen Smith, was

the first student of the afternoon. Together with graduate collaborative pianist Paul Kwak, Mr. Mansoori gave a tender performance of Stephen Flaherty and Lynn Ahrens’s “The Cuddles Mary Gave” from *A Man of No Importance*. After hearing the song straight through, Ms. Cook claimed she was “put off” by Mr.



Barbara Cook (left) coaxed a more intimate performance from soprano Erin Morley (right), as she sang directly to Alex Mansoori, with Michael Baitzer accompanying.

Mansoori’s “stilted speech.” She wanted him to sing in a way that was “as close to talk as you can get.”

In this assessment, she established what turned out to be the unvaried theme of her class. But to students of classical repertoire, who learn to sing without the aid of amplification, and for whom a specific kind of diction is a key component of their training, such a request is much more difficult than it may sound. (Moreover, musical theater repertoire, from which the afternoon’s vocal selections were drawn, is also unfamiliar territory for Juilliard’s singers.) In essence, Ms. Cook asked the six technically savvy singers who performed that afternoon to eschew an important part of their training, to take a more vernacular approach to diction, and to do so in front of an audience of hundreds. As the afternoon progressed, Ms. Cook tried various ways to shape the students’ performances to conform to her notion of naturalness, with decidedly mixed results.

When soprano Erin Morley, a member of the Juilliard Opera Center and student of Edith Bers, together with pianist Michael Baitzer, sang Stephen Schwartz’s “With You” from *Pippin*, Ms. Cook, who did not seem to know the song, acknowledged Ms. Morley’s “beautiful voice.” But of the actual performance she said, “I don’t hear you letting us in.” “Think of lyric as dialogue,” she added. She then had Ms. Morley sing the song directly to Mr. Mansoori, who gamely went back up on stage.

Of the afternoon’s six singers, Ms. Cook seemed most impressed with soprano Jennifer Sheehan. A third-year undergraduate studying with Stephen Smith, Ms. Sheehan sang a convincing rendition of Sondheim’s “Not a Day Goes By” from *Merrily We Roll Along* with the sort of non-classical diction that clearly appealed to Ms. Cook. She praised Ms. Sheehan, saying, “I think you’re really on the right track.”

The theme of the class continued unabated with Michael Kelly, a graduate tenor studying with Marlena Malas. Mr. Kelly sang only a few phrases of “Low and Lazy” from *The Sweet Bye and Bye* by Vernon Duke and Ogden Nash when Ms. Cook interrupted him: “I don’t want you to perform, I want you to talk to us.” For Ms. Cook’s taste, Mr. Kelly’s voice was clearly too operatic. She wanted him to “avoid formality” and to “get off the page.” “Worry about the notes when you’re learning the song,” she said. Wondering aloud how she might get him to loosen up, a member of the audience shouted out, “Tell him to take off his tie and jacket!” Ms. Cook laughed and said, “Why didn’t I think of that?” After Mr. Kelly removed his jacket and tie, she asked him to have a seat on stage, and to loosen his faithfulness to the score’s notation in favor of a more conversational approach.

The most poignant moment in the afternoon came when soprano Ariana Wyatt, a member of the Juilliard Opera Center also studying with Ms. Malas, took the

Continued on Page 23

Resnik Offers Coaching, Discussion, and a Class in Weeklong Residency

By DAVID KECK

SINGING is a visceral art. The elements involved in the production of a beautiful sound and the delivery of a dramatic text are internal, and consequently avoid ready manipulation. While technical jargon and physiological explanation may work for one performer, imagery and metaphor speak to another. Despite these potential discrepancies in learning style, it is difficult to deny the power that the simple presence of a world-class performer has on students. It is an enigmatic phenomenon, but the presence of such experience and control—whether observed from an audience’s perspective or, more effectively, in a master-class setting—can have a profound effect on a young performer still developing his or her art. With this in mind, the Vocal Arts Department of The Juilliard School had the foresight to invite Regina Resnik, not simply for a master class, but for an entire week of coaching and discussion, culminating in a final master class before the public on December 5.

Ms. Resnik began her career as a dramatic soprano, making her debut (on 24 hours’ notice) as Lady Macbeth in *Macbeth* with the New Opera Company of New York, under the baton of Fritz Busch, in 1942. This was followed two years later by her Metropolitan Opera debut as Leonora in *Il trovatore*, also on 24 hours’ notice. After 13 years of singing the great soprano repertoire, she went on to an even more remarkable conquest of the mezzo-soprano roles, with regular invitations in New York, London, Vienna, Salzburg, Paris, Milan, Berlin,

and Buenos Aires. Collaborating with the great conductors of the past century (Bernstein, Solti, Karajan, Klemperer, Walter, Kleiber, Reiner, and Rostropovich), Ms. Resnik set the standard in countless roles, most notably in her portrayals of Carmen, Mistress Quickly (*Falstaff*), Klytemnestra (*Elektra*), and the Countess (*Queen of Spades*). In the 1970s she and her husband, the late painter Arbit Blatas, collaborated on the design for numerous international productions, from the Hamburg State Opera to the Australian Opera. In 1983 Ms. Resnik made her documentary-directing debut with *Geto: The Historic Ghetto of Venice*, shown on PBS, which was followed more recently by *Blatas: A Painter’s Homage to The Threepenny Opera*. In 1987 Ms. Resnik made her Broadway debut as Frau Schneider in *Cabaret* with Joel Gray, a performance that garnered wide acclaim and a Tony nomination, and in 1990 she received a Drama Desk Award for her Mme. Armfeldt in Sondheim’s *A Little Night Music* with New York City Opera.

Currently Ms. Resnik provides the greatest service an artist of her experience can: she is imparting her knowledge to the next generation, giving master classes and instruction at Mannes College of Music (where she was recently named master teacher-in-residence), the Manhattan School of Music, The Juilliard School, the Curtis Institute of Music, the Lindemann Young Artist Development Program of the Metro-

politan Opera, as well as abroad.

Four mezzo-sopranos (Michèle Losier, Ronnita Nicole Miller, Sasha Cooke, and Faith Sherman) and two collaborative pianists (Vlad Ifinca and Matthew Odell) at Juilliard were invit-



Mezzo-soprano Faith Sherman was one of four singers who took part in the December 5 master class with Regina Resnik.

ed to participate in a series of classes with Ms. Resnik in late November and early December. The week began with an introduction to Ms. Resnik—an informal meeting that turned into something of an audition, as each of the singers was asked to perform. This was followed by discussion with Ms. Resnik regarding the repertoire that each singer had presented, as well as what sort of repertoire she deemed appropriate for each of them—a notoriously difficult topic for young singers. The *fach* system (translated loosely from the German as “compartment”) was devised in Germany in the 19th century to classify singers by vocal range, color, and weight (col-

oratura soprano, lyric soprano, dramatic soprano, soubrette, etc.). It is an insidiously static framework for singers who are still in the development process; some of the greatest singers of the last century (including Ms. Resnik herself) have undergone major transitions in *fach*.

A private master class for members of the Vocal Arts Department and a week of private coaching with Ms. Resnik followed—an opportunity for singers and pianists to work for hourlong sessions in a private setting on the repertoire to be presented in the public master class.

The four singers and two pianists presented the results of their work with Ms. Resnik on December 5 in Morse Hall. Ms. Losier, a new member of the Juilliard Opera Center who studies with Marlena Malas, began the evening with “Que fais-tu blanche tourterelle” from Gounod’s *Roméo et Juliette* followed by the suicidal lament of Dido, “When I am laid,” from *Dido and Aeneas* of Henry Purcell. Ms. Resnik asked that Michèle focus on the connection between her body and her voice—more specifically, the way her breath could bring out more of her voice and express her intentions in the piece. In both of these arias Ms. Resnik pushed Michèle to engage all of her being in the presentation of the text, not simply her voice.

Ms. Miller (also in her first year with the J.O.C., and studying with Cynthia Hoffmann) was scheduled to perform after Ms. Losier but was unfortunately ill, and after singing the first of her pieces (“Voce di donna” from Ponchielli’s *La Gioconda*), she was

Continued on Page 26

A Walk Down the Corridors of Jazz History

By CHRISTOPHER MADSEN

At the inception of “The Jazz Influence,” the panel discussion that took place in Morse Hall on November 14, the low-ceilinged space normally reserved for student recitals was disappointingly only half-full, lending an unexpected echo effect to the voice of the panel’s moderator, liberal arts faculty member Renée Baron, whose introduction seemed to resonate down the deep corridors of jazz history through which the distinguished panelists would be walking us for the next few hours.

But as time went by, the hall filled to expected capacity, as quite a good-sized (and, as we would discover later, well-informed) audience showed up. By the time we reached the question-and-answer session at the end, it was obvious that we were in the company of an audience worthy of the insights of panelists Greta Berman, Farah J. Griffin, Jürgen Heinrichs, and Joseph McLaren. But first, to start the evening off, President Joseph W. Polisi opened with his typically inspirational and profound remarks about jazz at Juilliard, speaking about how the inclusion of jazz at the School serves to enrich our community and our art. “I can’t imagine Juilliard without jazz,” he concluded, effectively reinforcing why he has become the beloved president he is today.

The organizers of the event included Laurie Carter, executive director of jazz studies; Alison Scott-Williams, director of educational outreach; President Polisi; and Dr. Baron, who served as moderator for the evening. They had searched for a cross-section of panelists who could effectively demonstrate just how far-reaching the influence of jazz is. As a jazz musician, I was particularly struck by the fact that these people were not practitioners of the music, but they have devoted as much effort to studying the same music that I love from a completely different angle, almost viewing it from afar while we as musicians are inside the music looking out. Not only that, but we musicians often discuss how jazz affects and is affected by other forms of music, be it classical or various forms of pop or folk music. Very rarely do we talk among ourselves about how jazz has influenced literature, iconography, or German painters of the 1920s, which is what the first speaker, Jürgen Heinrichs of Seton

Hall University’s art history department, began the evening examining.

Dr. Heinrichs spoke almost exclusively about jazz’s effects on German visual artists such as Otto Dix, Max Beckmann, Paul Grunwaldt, and others during Berlin’s “Golden Twenties,” in which jazz played a central role. Like the other panelists would do, he spoke from a text that he wrote on the subject, but his presentation was accompanied by a slide show to allow him to illustrate what he was describing. He pointed out the differences between artists like Dix, Beckmann, and George Grosz, and artists who focused on superficial aspects of jazz

So much of Armstrong’s persona was (and continues to be) misunderstood; the wide grin and gravelly voice of his entertainer side was a kind of ironic counterpoint for what he really stood for. For example, during the 1950s, Armstrong made unfavorable comments about the Eisenhower administration’s unwillingness to push desegregationist policy. This is an entirely different person from the jolly entertainer with whom we normally associate him. The issue of what lies beneath was brought to mind again as I remembered the opening chapter of Ralph Ellison’s *Invisible Man*, in which the protagonist listens

women as dispensable accessories to the jazz protagonists’ complex lives, to writers such as Toni Cade Bambara and Sherley Anne Williams, who saw the male musician and the female counterpart as equals. One particularly visual sequence was described in Bambara’s “Medley,” wherein a bass player and his female companion play a duet as metaphor for their relationship. The bassist holds down the foundation and allows her to be who she is with a complete sense of freedom, while grounded to his pulse at the same time. This struck me as a beautiful way to look at relationships in general, musician or not.

Greta Berman provided an insightful response to the panelists, commenting on how she was reminded of jazz’s all-encompassing and boundary-crossing nature, echoing President Polisi’s sentiments about how well jazz fits in at this institution. Her remarks allowed me to ponder the very nature of jazz and its transcendental qualities. While the discussion was enlightening to all, jazz musicians especially need to attend these types of events, because they are similar to a sermon at church for us. At a spiritual meeting, you’re reminded of why it is you do what you do, and you’re lifted out of the everyday, occasionally mundane aspects of your existence by an enlightened thinker who reminds you of why your religion is so worth participating in. When we as jazz musicians attend live concerts or healthy discussions such as this one, we are reminded of why our music is so special and worthy of our devotion. □

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

Jazz’s all-encompassing and boundary-crossing nature is reflected in the varied works of the visual artists and writers who have been inspired by it.

and continually used symbols such as the presence of African-Americans, the saxophone, and the Charleston dance step. These paintings are intriguing but tend not to shed light on how jazz really affected day-to-day life, he said. Other painters such as Paul Grunwaldt or anonymous photographs attempted to portray visually the deeper aspects of the music, such as the blues and the rapidly shifting harmonic sequences, to provide a more accurate portrayal of jazz’s effect on German life in the 1920s. This reminded me of the duality of jazz; it’s entertaining on the surface, but it is the artistic traits of the music, revealed only upon further study, that serve to draw us in and transform jazz from folk art or entertainment to a fine art.

THE second panelist was Joseph McLaren, who is associate professor of English at Hofstra University. Dr. McLaren chose to focus on a figure who was a trumpet player but transcended his instrument as well as his music: the great Louis Armstrong, who forever helped to shape not only jazz but American life in the 20th century and beyond. Dr. McLaren explained that the baby-boom generation of the 1960s had been reluctant to identify with Armstrong because of his extreme duality, but now we have a chance to reclaim him and learn from the lessons he presented through his music and life.

to Armstrong and finds himself brought deep down into the social context of the music through the course of a hallucinogenic journey into the undertones of Armstrong’s art.

The third and final guest speaker was Farah J. Griffin, director of the Institute for Research in African-American Studies and professor of English and comparative literature at Columbia University. She chose to address a very specific topic: how are black female writers portraying women and jazz culture in their fiction, particularly when women share lives and/or living space with the musicians? Of course, this question yields a variety of answers, depending on what you read or whom you ask. She demonstrated a variety of examples, from writers who clearly saw

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Juilliard shares a yearlong student exchange program with the Royal Academy of Music in London, and is now accepting applications from currently enrolled music students. One candidate will be selected to spend the 2006-07 academic year at the Royal Academy, while one Royal Academy student studies at Juilliard.

This exchange program itself is not funded, but both students will be eligible for financial aid packages from their home institutions. Any student who wishes to be considered for this program should contact the Dean’s Office as soon as possible. Applications are due by March 1, 2006.



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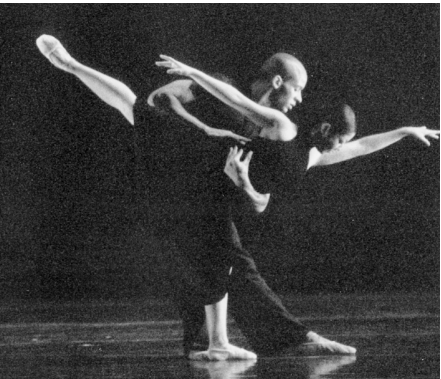
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Collaboration 3 Ways

Continued From Page 1

Choreographer and 1997 alumna Jessica Lang has known composer Pete M. Wyer for three years, and this marks their fourth collaborative piece together. Their working relationship began when Lang was asked to choreograph for the first-year students in Juilliard's first-ever New Dances concert three years ago. For that event, the choreographers worked with a musical score of their choosing, and it was Wyer's music



Anthony Smith and Harumi Terayama were among the dancers premiering Jessica Lang's *Discoveries Uncovered* at Juilliard in December 2002. Lang is creating a new work for the February 2006 concert, again with music by Pete Wyer.



Alan Hineine

that caught Lang's attention. "I trust his music," explains Lang. "We have similar visions and similar sensitivities." Over the past three years they've honed their collaborative style around the fact that Wyer lives in London and rarely gets to spend time with Lang in person; the majority of their conversation happens via e-mail. It is this trans-Atlantic dynamic that has made their collaborations so unique and successful. The concept for this year's piece had been simmering for more than a year and the distance allowed them plenty of space


in which to steep their ideas and dreams for the dance, though the original inspiration has remained constant throughout. "You have to allow your-



Pete M. Wyer

self time to dream about different endings and different ideas," says Lang, "and ultimately you just choose one and go with it—and hopefully it's the right choice." During one of Wyer's few visits to New York, he'd come to rehearsals and then go with Lang to museums or cafes, where they'd shoot ideas back and forth. The yearlong preparation allowed the pair an opportunity to be ambitious in a way that might have been impossible in most other places—with a cast of 14 dancers, and four opera singers onstage in addition to the orchestra in the pit.

Choreographer Alan Hineine and composer Jerome Begin evolved their work through yet another working method: an on-the-spot pairing of music with dance. Hineine and Begin, who met each other in Utah while doing separate projects, have been using opportunities such as this one at Juilliard to make pieces in the most collaborative way possible. Each day of rehearsal, Begin sets up his laptop, keyboard, and recording equipment in the dance studio and puts on his headphones. As Hineine creates movement on the

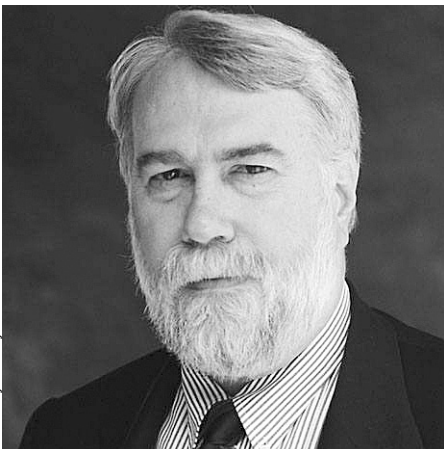


New Dances/
New Music
Peter Jay Sharp
Theater
Wednesday-Sunday,
Feb. 22-26

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

dancers, Begin is busy watching and also listening to what his fingers are creating on the keyboard on his head-

phones, which is also being recorded onto his laptop. It's the ultimate give-and-take; Begin's music is always present in the rehearsal process because he is influenced directly by what he sees in the dancers. "It's not just like I'm writing a piece of music and he's making a



Christopher Rouse

dance piece, but we're both making something else," says Begin. "It ties the music and the choreography together in a much stronger way." Their method of close contact works successfully not only because they have similar approaches to the work, but also

because they are friends. It takes very particular personalities to be able to mesh in the heat of the creative environment. "We really trust each other's



Jerome Begin

opinions, so it's not a big deal for one of us to say, "This part doesn't work," says Begin. "It's really a luxury to have someone you can bounce ideas off of."

The good fortune the Juilliard dancers have to learn and perform in such a creative environment was summed up best by Lawrence Rhodes when he said, "Only at Juilliard can you do this." □

Riley Watts is a third-year dance student.

Cook Gives Advice to Voice Students

Continued From Page 21


stage. Although she did not appear to be familiar with the song, Ms. Cook wanted to know "why on earth" Ms. Wyatt chose Gershwin's "In the Mandarin's Orchid Garden" from *Ming Toy*. Ms. Cook asserted that the song did not suit the format of the class because it lacked emotional depth. (Prior to the class, she had asked students to choose music that had deep emotional meaning for them.) Ms. Wyatt's response was courageously candid: To her, the song was about feeling "out of place with a situation." She admitted to feeling a strong connection to it because "I feel out of place," having never sung musical theater before. After Ms. Wyatt sang the first few notes of the song, Ms. Cook stopped her and requested that she "try to not to be concerned with sound." Ms. Cook's idea of a natural style of delivery proved difficult for a classically trained singer, for whom naturalness has other connotations, to achieve on the spot. Both teacher and student were clearly frustrated. Ms. Wyatt left the stage, momentarily overcome with emotion. She composed herself and returned to give a

searing performance.

The final performer was bass Matt Boehler, a member of the Juilliard Opera Center and a student of Stephen Smith. After the first few bars of Edward Heyman and Victor Young's "When I Fall in Love" from *One Minute to Zero*, Ms. Cook once again stopped the performance. "We don't want to hear singers singing the way they 'ought' to sing," she said. She asked Mr. Boehler to recite the lyrics. "You don't even have to sing with that voice!" she said of his rich bass. Mr. Boehler dutifully scaled down his sizable instrument to offer an intimate performance that incited swoons from some quarters in the audience.

In the brief question-and-answer session that followed, Ms. Cook credited Mabel Mercer and Judy Garland with shaping her basic notions about performing and song interpretation. Ms. Cook and her pianist Eric Stern closed the afternoon with a performance of "A Wonderful Guy" from *South Pacific*. □

Benjamin Sosland, a D.M.A. candidate in voice, also serves as publications coordinator and assistant to the administrative director in the Vocal Arts Department.



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PAST
Reprints From
Juilliard Publications
TIMES

The *Juilliard Review Annual*, a Juilliard publication from 1962-68, featured scholarly articles similar to those in the *Juilliard Review* (1954-1962) and also functioned as an annual report of school activities, including complete concert listings, convocation and commencement addresses, obituaries, and production photographs. This month's Past Times reprint is an

interview with Anna Sokolow (a dance faculty member from 1957-93) from the 1965-66 issue of the *Juilliard Review Annual*, edited by Alan M. Kriegsman with design and illustration by Lou LoMonaco. Anna Sokolow is shown rehearsing *Night*, set to Luciano Berio's *Differences* and premiered by the Juilliard Dance Ensemble in May 1966 with the composer conducting.



AN INTERVIEW
WITH ANNA SOKOLOW

In February, 1966, Anna Sokolow became one of eight American choreographers to receive grants for creative work from the recently established National Endowment for the Arts. Miss Sokolow was awarded \$10,000. It is interesting to note that like Miss Sokolow, three other grant recipients—Martha Graham, José Limón and Anthony Tudor—are members of the Dance Faculty at Juilliard. Miss Sokolow has also taught in Sweden, Switzerland, Germany, Holland and Mexico. In 1939 she founded her own dance company, for which she choreographed such works as Rooms, Lyric Suite, and Dreams. Since 1953 she has also taught and directed in Israel, organized her own company there, and served as advisor to Inbal. On Broadway, she has choreographed such productions as Candide, Regina, Red Roses for Me, and Camino Real. She contributed two works for the opening seasons of American Dance Theater at Lincoln Center in 1964 and 1965. This summer (1966), she will work for the first time in Japan, with the assistance of a recent Fulbright Award.

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The following interview was conducted by Alan M. Kriegsman on April 21, 1966 at Juilliard

Q. Miss Sokolow, what are your immediate plans?
A. First I'm going to London to set a work of mine for the Ballet Rambert company. I saw them last summer in London; it ought to be interesting working with them. Why? Because they're not exactly the Establishment over there, you know—they are very interested in modern



Anna Sokolow rehearses the Juilliard Dance Ensemble in May 1966 for her work *Night*. The photo appeared in the 1965-66 *Juilliard Review Annual*.

Photo by Milton Oleaga

works. I think they'll probably be horrified when they see what I do. I'm going to do a work called "Time Plus 6" for them, with a marvelous jazzy score by Teo Macero. Teo and I call this our "Harkness reject." Rebekah Harkness; she commissioned it in 1962, but when she saw it she hated it—really hated it. She said it was a dirty piece, and threw it out, refused to do it. The Boston Ballet did it this January and it was a fantastic success.

After London, I go to Stockholm in July to teach at Lia Schubert's Ballet Academy. No, I will not be doing any performances in Sweden. It's a funny thing—they asked me to come and teach, yet none of my works has ever been performed there. Then I go to Japan for three months on the Fulbright Fellowship. I'll be teaching there too, but I'd also like to get together a program. It will be a completely new experience for me, I've never been there before. I may start experimenting with Edgar Varese's "Deserts" score, which is a big project I want to undertake. Or maybe I'll meet an interesting Japanese composer and work with him. We'll see how it goes.

Q. What was your reaction to the grant you received from the National Council on the Arts, and what will you do with the money?

A. I was really very surprised about the grant. But when I was told that I had been elected unanimously by the panel, this touched me more than getting the grant itself.

I'd like to use the money in connection with the future activities of the American Dance Theater. If plans for this company materialize, I'd like to put the money into the company for the costs of mounting the work I have in mind using Varese's "Deserts." The score is complex and partly electronic; the musical demands of the production would be great, and also costly.

Q. Do you foresee any dangers in the increasing governmental and foundation patronage of the arts—dance in particular?

A. The only danger I see is the tendency of the foundations to give too much to colleges. I think they should match this money by what they give to creative people. What goes on in dance at the colleges would not be possible without the creative artists, the professionals. The danger is that the artists are not going to get any of this money. Why? Because they're usually not at colleges. The colleges are stifling—I wouldn't go to one. There's no esthetics, no atmosphere for art; what kind of esthetics can you have when dance performances are given in a basketball gym? This kind of thing doesn't seem to make any difference to the so-called "dance educators;" I've watched them—they don't see anything wrong. Of course, they get horribly self-conscious when a professional walks in.

Another trouble with the colleges is that the students are too old to start becoming dancers. The Juilliard Dance Department has made the only true attempt in the country to create a really professional modern dance program—and we could still do a lot better. Sure, there is an age problem at Juilliard too, but the difference between Juilliard and the colleges is that the students who audition here have studied seriously for a long time someplace else.

Q. Why is it, do you think, that the foundations have been so generous with the colleges, even though the creative artists may be elsewhere?

A. Because foundations need respectability. What's more respectable than a university? Sometimes the foundations seem more interested in having plaques put up than in anything else.

Q. What, if anything, would you say is unique about dance as an art form?

A. When the human body is forced—that's what happens in dance, it is forced—to say something in movement, it creates a very special urgency. Whether the expression of the dance is tragic or joyful, this urgency must be present. I feel that dance is very close to music, in this respect. Words, for me, have much less meaning, less impact, than music or dance.

Q. How do you work out your choreography in relation to the music? Is there a particular kind of music you favor?

A. There must be something in the music which attracts me strongly. It must yield images and emotions that I can work with. But I often work on the dance without the music, at first. Even after I've chosen the music, as in "Dreams" and "Rooms," I sometimes put it away and begin to work without it. I'll listen to it now and then; it stimulates my imagination. But I hate "fitting things together." I don't ever try to make the dance "go with" the music. Sometimes I start without music entirely—but then I begin to hear a certain kind of music, and I go looking for it. Or else I'll have it composed—but I never tell the composer, "I want so-and-so many bars here" or anything like that.

Take my "Opus '65" for example. I had heard some crazy twist music and liked it, thought I could do something with it. So I got Teo (Macero) to write some for me. When he saw what I was doing with it, he was the one who suggested adding the Bossa Nova section, which we did—the idea was perfect. For the last movement, as things turned out, I used music that he had already written—it just happened to work terrifically.

Q. How do you regard dancers in your work—do you think of them as distinct personalities, or merely as vehicles for choreographic ideas?

A. In my work with dancers I always think of

them as people—always. But dancers have to be trained to dance in a way that is truthful to the artist's conception. I try always to give them very strong images to work with. I rarely work with choreography involving a soloist (though I don't work with a "corps" either, for that matter). But when I do something for a soloist it is greatly conditioned by the individual dancer, by the kind of person the dancer happens to be. So that, by the time the dancers are trained, the movement, the idea, looks like their own. It's all mine, you understand, but it must look like theirs.

Q. Do you feel that ballet training is important for modern dancers?

A. All dancers must definitely study ballet. Ballet technique is there already, it has been discovered—why should it not be used? It is the perfect foundation, the perfect discipline for the body. This is generally accepted now—the old feuds between ballet and "modern" dance are long outdated. Besides, there is a lot in dance that's called modern which isn't really. It is the conception which makes something modern, not the technique.

Good ballet dancers, certainly, can do my work without any problems. A good dancer is a good dancer.

Q. There has been a lot of talk recently about the possibility of building a new theater in New York, specially designed for the requirements of dance. What do you think of the idea?

A. I am all for it; I think there is a real need. It would have to have a large stage, and it should have about a thousand seats—not much more. There are plenty of good choreographers with fine works to choose from, and I think the public is very eager for dance now. I'm convinced it would work. Right now, everything is looking up for dance.

Friends First, Now a Quartet

Continued From Page 1

inspiration from both the artist’s work and his life. Jonathan speaks of Calder’s mobiles, describing them as “musical in their motion and their stillness. Each movement is slightly different each time.” The quartet is also deeply moved by Calder’s work ethic and strives to incorporate his philosophies into their own objectives. Jonathan continues, “Calder worked on his art up until he died, always trying to push the boundaries of his ideas. He was always tinkering, trying to find new ways of expressing his ideas. He was always so youthful at heart, even to his last day. We try to keep the youthful energy in our playing while always looking for different ways to approach the music. The

Memorial Concert, the quartet has a very hectic and wide-ranging performance schedule outside of Juilliard. Their season consists of performances of the late Beethoven quartets at places like the Kennedy Center and the Philharmonic Society of Orange County, as well as a concert series at the Colburn School in Los Angeles. But it also includes the La Jolla Music Society co-presenting the quartet’s own Carlsbad Music Festival for alternative music; side-by-side performances with Terry Riley at the first Minimalist Music Festival, run by John Adams, and with the Los Angeles Philharmonic; and appearances at the Festival of Arts and Ideas in New Haven, performing music of Christopher Rouse and Shostakovich. Andrew explains the quartet’s experi-



The Calder Quartet: (left to right) Jonathan Moerschel, Eric Byers, Benjamin Jacobson, and Andrew Bulbrook.

work is never done. It is always a work in progress.”

As part of its Juilliard residency, the quartet will present the annual Lisa Arnhold Memorial Recital in February in Alice Tully Hall. In observance of its tradition of offering programs with diverse works, the quartet will perform Haydn’s String Quartet in G Major, Op. 76, No. 1; Christopher Rouse’s String Quartet No. 2 (1988); and Smetana’s String Quartet No. 1 (“From My Life”).

Lisa Arnhold Memorial Recital
Calder String Quartet
Alice Tully Hall
Thursday, Feb. 21, 8 p.m.

Free tickets available beginning Feb. 7 in the Juilliard Box Office.

Andrew points out that, although diversity in programming is key, “there is also a tragic element to the evening. At this point in our growth, tragedy is something that we get.”

Though the program will begin with Haydn’s upbeat and humorous quartet, it quickly moves to Rouse’s work, described by Andrew as “dark and jagged. It is capable of extreme beauty and extreme anger, and when it ends, everything is not O.K.” Jonathan emphasizes that audiences seem to “really connect” with Rouse’s quartets, and because he is a Juilliard faculty member, the quartet seized the opportunity for a New York performance of his piece. The concert will conclude with Smetana’s “From my Life” Quartet, which, Andrew explains, “chronicles Smetana’s life: the meteoric rise to the top, and then crashing into insanity and his inevitable destiny.”

In addition to the Lisa Arnhold

menting: “We are just trying to find our voice and do the projects that have meaning to us, and will help us grow as artists and people.”

Before arriving at Juilliard, the Calders spent their entire career on the West Coast, and recently completed the graduate quartet-in-residence program at the Colburn School. Relocating to Manhattan might seem like a drastic move, but the entire quartet concurs that it is an amazing opportunity. Jonathan elucidates: “Working with the Juilliard Quartet is a chance to play for a group that has a long tradition of quartet playing. That is something we didn’t have out in Los Angeles.” Although the Calder Quartet has been performing professionally for several years, Benjamin praises the Juilliard residency for “the time it gives us to work and develop. Once you leave school, there’s less and less time to study. Here, we’re able to coach a few times a week, take private lessons, and rehearse really hard. We’ve never had the chance to work in depth with a major quartet, and it’s really opened our minds.”

While the main focus of the Calder Quartet’s residency is undoubtedly on growing as a musical ensemble and enjoying their own success, the group is also appreciative of the opportunity to study at an institution like Juilliard. As Andrew adds, “Being here in the centennial year, you realize that the greatness of Juilliard wasn’t necessarily a given; a chain of great men and women have worked hard for years to bring this school to where it is now, and it is wonderful to be here and celebrate this achievement with Juilliard.” □

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

The Eloquence of Benny Golson

Continued From Page 11

people on this planet for whom his sophisticated merging of harmony, rhythm, and melody not only work, but work well. It’s hard to imagine any society in which Western sounds have infiltrated themselves where Golson’s “Killer Joe,” in its famous Quincy Jones version, will not quickly set fingers snapping and toes tapping. Then there are the many jazz originals (“Along Came Betty,” “Stablemates,” “Whisper Not,” for starters) that show up with frequency in the repertoires of musicians young and old. And if you ever saw the TV shows *It Takes a Thief*, *Mission Impossible*, or *Mannix*, you

heard some of Golson’s work. There is slightly more than a glimpse of the Golson magic in the Steven Spielberg/Tom Hanks film *The Terminal*, where his presence in the famous *Great Day in Harlem* photograph taken for *Esquire* magazine in 1958, and recently celebrated in the eponymous Academy-Award nominated documentary, make him the object of Hanks’s American sojourn. But why settle for a glimpse when Mr. Golson in all his glory can be found in these very halls? □

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

Rhythm Reigns at Tully Hall

Continued From Page 7

settings; performing solo on electronics; and collaborating with musicians from non-Western traditions. His music has been commissioned and/or performed by the Kronos Quartet, Ensemble Modern, Orchestre National de Lyon, the Vienna Festwochen, New York University, the American Composers Forum, and many others. His *Pattern Transformation* for four players on two marimbas (1988) is inspired by traditional court music from the kingdom of Buganda, in what is today Uganda. The composer writes, “In this style, performed on the

‘amadinda’ and other xylophones, musicians play interlocking melodic patterns at very high speeds. The listener perceives melodic figures that are not present in any one player’s part, but result from the combination of the interlocking lines. The pulse is so fast that it’s impossible to consider any part as syncopated; each player feels the beat in a different place, and it is this relative view of the beat that renders the music playable.” □

Daniel Druckman, a percussion faculty member since 1991, directs the Juilliard Percussion Ensemble.

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CALENDAR
OF EVENTS

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

Continued From Page 28

RACE: THE POWER OF AN ILLUSION
Film screening and discussion
Renée Baron, Discussion Moderator
Part 3: The House We Live In
Room 309, 7 PM
Limited seating.

Wednesday, March 1

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

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

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

NADIA SIROTA, VIOLA
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
James DePreist, Conductor
Joseph Kalichstein, Piano
Avery Fisher Hall, 8 PM
Tickets \$20, \$10; available at
Avery Fisher Hall Box Office or
CenterCharge, (212) 721-6500.

Thursday, March 2

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

VIKINGUR OLAFSSON, PIANO
Paul Hall, 8 PM

Friday, March 3

MATTHEW ODELL,
COLLABORATIVE PIANO
Paul Hall, 4 PM

KYLE ARMBRUST, VIOLA
Paul Hall, 6 PM

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

JISOO OK, CELLO
Paul Hall, 8 PM

Saturday, March 4

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

Saturday, March 11

PRE-COLLEGE SYMPHONY
Ki-Sun Sung, Conductor
Peter Jay Sharp Theater, 5 PM

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

Tuesday, March 14

KASIN CASS HO, VIOLA
Paul Hall, 8 PM

Wednesday, March 15

NOAM SIVAN, COMPOSITION
Paul Hall, 8 PM

Saturday, March 18

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

Monday, March 20

COMPOSITION CONCERT
Paul Hall, 8 PM

Tuesday, March 21

CELLO FACULTY RECITAL
Daniel Saidenberg Faculty Recital
Series
Paul Hall, 8 PM
Free tickets required; available
March 7 at the Juilliard Box Office.
Limited availability.

Wednesday, March 22

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

EUNICE KIM, COLLABORATIVE PIANO
Paul Hall, 4 PM

JOSEPH LEE, CELLO
Paul Hall, 6 PM

AUGUSTIN HADELICH, VIOLIN
Paul Hall, 8 PM

Thursday, March 23

BENEFIT FOR AMERICAN FRIENDS
OF LUCERNE FESTIVAL
Includes a performance of the
Juilliard Chamber Orchestra
Weill Recital Hall, 6 PM
Tickets \$350; email
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AYMERIC DUPRE LA TOUR,
HARPSICHORD
Paul Hall, 8 PM

Friday, March 24

DANIEL SULLIVAN, ORGAN
Paul Hall, 4 PM

ARIANA KIM, VIOLIN
Paul Hall, 6 PM

JUILLIARD PIANISTS AT STEINWAY
HALL
109 W. 57th Street, 6:15 PM

ANG LI, PIANO
Paul Hall, 8 PM

Saturday, March 25

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

NOAH GELLER, VIOLIN
Paul Hall, 8:30 PM

ADIEL SHMIT, CELLO
Morse Hall, 8:30 PM

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

Monday, March 27

* MILTON BABBITT 90th BIRTHDAY
CELEBRATION
BABBITT *A Solo Requiem* (1976)
Paul Hall, 8 PM
Free tickets required; available
March 13 at the Juilliard Box Office.

Tuesday, March 28

NICK SCHWARTZ, BASS TROMBONE
Paul Hall, 4 PM

JULIA SAKHAROVA, VIOLIN
Paul Hall, 6 PM

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

Thursday, March 30

PIANO CONCERTO COMPETITION
FINALS
MOZART Piano Concerto No. 20 in
D Minor, K. 466
Paul Hall, 4 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

SONATENABEND
Paul Hall, 8 PM

Friday, March 31

WEI-PING CHOU, FRENCH HORN
Paul Hall, 4 PM

YOON-JUNG CHO, VIOLIN
Paul Hall, 6 PM

ADRIAN KRAMER, BARITONE
Paul Hall, 8 PM

TREVOR PINNOCK CONDUCTS
HANDEL
Jerome L. Greene Concert
With Juilliard musicians
Alice Tully Hall, 8 PM
Free tickets required; available
March 17 at the Juilliard Box
Office.
Limited availability.

Resnik Offers Weeklong Residency

Continued From Page 21
unable to continue.

Sasha Cooke (a second-year master's student studying with Stephen Smith) was next on the program, and began with Olga's aria from *Eugene Onegin* by Tchaikovsky. Ms. Resnik focused on the difficulties of Russian diction, especially singing through the consonant clusters. Ms. Cooke then presented "Must the winter come so soon?" from Barber's *Vanessa*, in which Ms. Resnik sought to bring out the shifts in character and dramatic impetus of the text, asking Ms. Cooke to show the changes in character with her face as well as her voice.

Faith Sherman (also studying with Mr. Smith, and in her first year of J.O.C.) unfortunately only had time for one piece, "Wie du warst" from *Der Rosenkavalier* of Richard Strauss. Ms. Resnik brought her formidable experi-

ence with language to bear on the rich text of Hugo von Hofmannsthal's libretto. She asked Ms. Sherman to take special care with the German consonants, even starting the enunciation before the beat if necessary to make the words understood through Strauss's rich orchestration.

Throughout the class, Ms. Resnik focused very strongly upon two primary issues, the first of which was breathing. As Ms. Cooke commented, "in our private coachings, almost every time I sang a phrase that I felt was not great, Ms. Resnik pointed out that I hadn't taken a good breath." (Not one singer escaped the reminder that breathing properly is the foundation of proper singing.) The second issue was the pace at which young singers are being rushed into their careers. "It's like running a marathon without proper training," Ms.

Resnik commented regarding improper technical preparation. She supported work with exercises like those of Vaccai, comparing this work to that of a pianist doing scales. The time that is given to proper role preparation has been dramatically shortened over the years—certainly since the time when Ms. Resnik coached three times a week for two months with Bruno Walter before presenting her first *Fidelio* at the Metropolitan Opera.

The less-than-ideal acoustics of Morse Hall could not detract from the stunning presentation of the students, and the thorough and capable fashion in which Ms. Resnik worked with them. An artist and musician of profound experience, she took each of the singers from a high level of competence in their performance, to the next step of truly presenting the text and music in all

its subtlety and nuance—exactly what one hopes for in a master class.

If the practice of week-long residencies and workshops is to become a trend, it is an encouraging one. The students involved were consistent in their feeling that this experience was vastly more effective than a single master class. Ms. Cooke commented that the most effective and influential aspect of the week was her personal class with Ms. Resnik—a chance to work in an intimate setting, without the intrusion of observers. The opportunity to work with Ms. Resnik in a private setting before working publicly led to a much more thorough and gratifying educational process—evident even to those of us only privy to the first and final classes of this "mini-residency." □

David Keck is a diploma candidate in voice.

FACULTY AND STUDENT NEWS

FACULTY

The January issue of *Strings* magazine included an article by Pre-College cello faculty member **Jerome Carrington** on "The Cadential Trills in Haydn's C-Major Cello Concerto."

Music of composition faculty member **John Corigliano** was performed in December at the Institute for Advanced Study in Princeton. **Jon Magnussen** (MM '95, DMA '99, *composition*) gave a pre-concert talk. Corigliano also spoke with **Michael Boriskin** (BS '73, *piano*) and Magnussen in another event that month. Composition faculty member **Robert Beaser**, Boriskin, and Mark Laycock were part of an event at the institute in November titled Great Music Programming (in Theory and Practice).

In October, organ faculty member **Paul Jacobs** performed a nine-hour marathon of Olivier Messiaen's complete organ music at the Cathedral of Our Lady of the Angels in Los Angeles. He also

performed a concert of works by Bach, Widor, Duruflé, and Reger at the Miami Beach Community Church.

The **Juilliard String Quartet** performed **Ezequiel Viñao's** (MM '87, *piano*) Quartet No. 2 in Boston, San Francisco, Philadelphia, Washington, Canada, and Europe after giving the premiere at the School on October 20. The group is recording Shostakovich's Quartets Nos. 3 and 15 for Sony BMG.

Assistant faculty member **Mark Kosower** (AD '03, *cello*) gave a recital with Jee-Won Oh at the Walter Reade Theater in December.

Installments of graduate studies faculty member **Greg Sandow's** book on the future of classical music are available online at artsjournal.com/greg.

Evening Division faculty member **Emily White** (MM '85, *piano*) was an adjudicator for the Hksmsa piano competition in Hong Kong in spring 2005. During the fall, she gave guest lecture-recitals on the piano music of Szymanowski at the

University of Oregon, University of Washington, University of Puget Sound, Western Washington University, and Trinity University in San Antonio, Tex. She also performed Beethoven's "Spring" and "Kreutzer" Sonatas with violinist Kees Kooper for the Historical Piano Concerts series in northern Massachusetts.

Jazz faculty member **Ben Wolfe's** Quintet performed at Firehouse 12 in New Haven, Conn., in October.

STUDENTS

Doctoral candidate **Miranda Cuckson** (BM '94, *violin*) performed with the Momenta Quartet in December at Symphony Space. **Stephanie Griffin** (MM '97, DMA '03, *viola*) was another of the performers.

Three Pieces for Piano by **Huang Ruo**, a doctoral candidate in composition, were given their New York premiere by master's degree student **Chu-Fang Huang** at Alice Tully Hall in November. □

READ THE JOURNAL ONLINE:

www.juilliard.edu/journal



Benjamin Fingland

Andrew Fingland
Photographer
(917) 783-2166

FOCUS by Greta Berman ON ART

Emerging Black Artists On View in Harlem

WHAT better place to take the pulse of contemporary African-American art than Harlem?

The current exhibition at the Studio Museum in Harlem, titled "Frequency," does just that. The show features 35 artists between the ages of 25 and 46, from across the United States. Its title (with an intentional pun) refers both to recurring situations and to sounds, whether they accompany the art or are merely suggested. Diversity, rather than any one unifying impulse, drives the exhibit. Thus it achieves the stated goal of the curators: to provide a snapshot of emerging black artists of 2005.

This very animated "snapshot" comprises a preponderance of collage, multimedia, and digital prints. Things are (more often than not) fragmented into grids, separate pieces, and non-traditional forms. Race and ethnicity, while not always the subject, often inform the artworks. Reverberations from black history, literature, and such diverse, creative minds as Jacob Lawrence, Romare Bearden, August Wilson, and hip-hop artist Mos Def lie behind many of the pieces.

Take, for example, Jefferson Pinder's (b. 1970, Washington, D.C.) *Invisible Man* (2005). In this five-minute video, clearly based on Ralph Ellison's images in his novel of the same name, a carefully dressed black man stands among electric light bulbs of varying sizes and types. At first he is nearly invisible, blending into the blackness, but then the bulbs light up one at a time, revealing him to the viewer. Soon, however, there is too much light, obliterating the man's image in its glare. Finally the lights go out again, leaving him once more in the dark. Is it a case of "damned if you do, and damned if you don't?"

Another Pinder video (co-produced with Jeff Stein), called *Carwash Meditations*, silhouettes a black man in profile in a car, listening to loud, angry rap music, while beautiful, abstract colors and patterns (reminiscent of abstract expressionist

painter Morris Louis) swirl around, presumably cleaning his car.

Jeff Sonhouse (b. 1968, New York City) glues bright orange and black matches onto wood, aligning them to make up the hair of the man in his Bearden-influenced collage, called *Inauguration of the Solicitor* (2005). For the rest of the diptych, the artist employs oil and other mixed media. Tribal tattoo and decoration appear to be incon-

I also loved Shinique Amie Smith's (b. 1968, N.Y.C.) three-dimensional *Bale Variant No. 006* (2005). Large (at 72 inches) and colorful, it consists of actual discarded clothing—funny T-shirts, jeans, blanket fragments—literally tied together into a bale. It evokes both memories of hard work (laundry), the poverty of hand-me-downs, and bales of cotton, reminiscent of slavery.

Nick Cave (b. 1959, Jefferson City, Mo.; now in Chicago) created three *Sound Suits* (2005). All three are con-

Cave, a performance artist who studied dance with Alvin Ailey, describes the *Sound Suits* as ritualizing the isolation and insulation black people experience in America. Like Pinder and Sonhouse, he examines the problems of invisibility, disguise, oppression, and chameleon-like behavior endemic to marginalized peoples.

Mike Cloud's (b. 1974, Chicago; now in N.Y.C.) series of collages, *Untitled (African Ceremonies: Volume I and II)*, take up a whole wall. They illustrate rituals by means of rearranged cut-out pieces from a book, originally made by a white woman photographer. Though the wall labels and checklist calls these *Untitled*, the artist has written directly on each of three of the collages the words "circumcision," "womanhood," and "funeral." In a way, Cloud has reclaimed the gaze of the original photographer, remaking the images into something at once new and old, illustrative but original. Previously, this artist had done similar manipulations to photographs by Diane Arbus.

There is not enough space in this brief article to explore the worlds of all the artists in the show. But the exhibit is characterized by variety, and work of interest on many levels.

The gallery devoted to films and videos includes some pretty nifty shorts, including Michael Paul Britto's irreverent action-trailer spoof, *Dirrrty Harriet Tubman*; Kalup Linzy's gay, campy, soap-opera satire, *Conversations wit de Churen III: Da Young and Da Mess*; and Shinique Amie Smith's autobiographical *Letter to Johnny*.

We can be sure that we will see and hear more of many of the artists in this show. This colorful, noisy, irreverent, funny, satirical, and serious exhibition continues at the Studio Museum in Harlem until March 12.

The Studio Museum in Harlem is at 144 West 125th Street, between Adam Clayton Powell Boulevard and Lenox Avenue. Suggested donation is \$7 for adults, \$3 for students and seniors. Admission is free on the first Saturday of every month. Hours are Wednesday-Friday and Sunday, noon-6 p.m.; Saturday, 10 a.m.-6 p.m. The museum is closed on Monday,

Tuesday, and major holidays. □

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

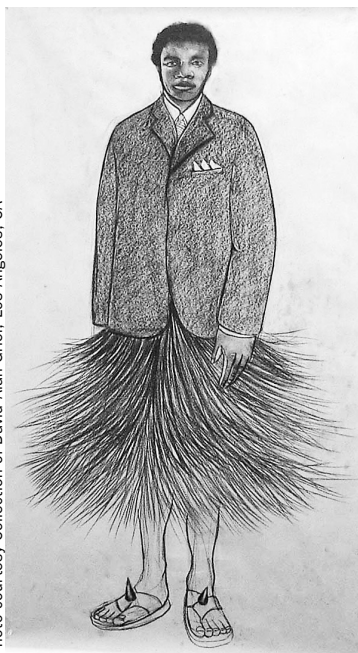


Photo courtesy Collection of David Alan Grier, Los Angeles, CA



Photo courtesy of Xaveira Simmons

Among the varied works in the current exhibit at the Studio Museum in Harlem are (above left) Robert Pruitt's *CEO Portrait (Talented 10th Series)*, 2004; (right) Shinique Smith's *Bale Variant No. 0006*, 2005; and (above right) Xaveira Simmons's *High Seasoned Brown*, 2004.

gruously encased in a suit and tie. But even the suit has bright green stripes, and the red of the shirt clashes with the orangey-black hair. The composition led me to wonder if the man was on fire underneath his mask. Then I read that, in some earlier shows, the artist actually set the matches on fire at the opening.

A second Sonhouse mixed-media portrait titled *Exhibit A: Cardinal Francis Arinze* (2005) is made of oil paint, cowrie shells, matches, and pumice gel. The subject of the portrait is, of course, the Nigerian cardinal many speculated would be the successor to Pope John Paul II; he would have been the first African pope. The work is appropriately big and imposing. Its wonderful composition also features the artist's signature matches, but now arranged in the cardinal's hat. The three-dimensional black beads and crucifix that dangle from his neck made me think of Chris Ofili and the scandal of his *Madonna* that included (discreet) pieces of elephant dung on the surface.



Photo courtesy of Shinique Smith

structed of a metal armature and mannequins, covered with found, beaded-and-sequined garments. Lined up, standing in the large room, they command attention. Something is scary about them; my first impression was that of hooded Ku Klux Klan figures. Their heads are entirely covered up; in fact, they have no heads. But instead of white sheets, they are covered with colorful garments and jewels, perhaps reflecting Caribbean festivals and African ritual.



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CALENDAR
OF EVENTS

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

Wednesday, February 1

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

SILANG MENG, VIOLA
Paul Hall, 6 PM

JULIO ELIZALDE, PIANO
Paul Hall, 8 PM

* FOCUS! 2006: NEW AND NOW
LAM *Loin d'ici*, for flute and piano
ADÈS Court Studies from *The Tempest*, for piano trio
OROZCO *Nengón Transformation 4*, for flute, clarinet, and bassoon (premiere)
❖ ALI-ZADEH *Khazar*, for piano quintet
WATSON *Mandible*, for bass clarinet
ROLF WALLIN (Norway) *The Age of Wire and String*
MARTINO Fifth String Quartet
Peter Jay Sharp Theater, 8 PM

VIOLA STUDIO RECITAL
Morse Hall, 8 PM

Thursday, February 2

SONATENABEND
Paul Hall, 6 PM

* FOCUS! 2006: NEW AND NOW
NASVELD *Display*, for violin and cello (premiere)
STRINDBERG *Puff*, for wind quintet
FERNÁNDEZ *El Sacrificio*
FUJIKURA *Another Place*, for string quartet
RZEWSKI *Honk*, for solo tuba
ORTÍZ *El Águila bicéfala*
❖ BATES *Digital Loom*, for organ and electronics
Peter Jay Sharp Theater, 8 PM

SUZANNE K. WAGOR, VIOLA
Paul Hall, 8 PM

HELENA BERG, VIOLIN, AND URIEL VANCHESTEIN, CLARINET
Morse Hall, 8 PM

Friday, February 3

LAURA USISKIN, CELLO
Paul Hall, 4 PM

MISUZU TANAKA, PIANO
Paul Hall, 6 PM

ALEX MANSOORI, TENOR
Paul Hall, 8 PM

* FOCUS! 2006: NEW AND NOW
Juilliard Symphony
Anne Manson, Conductor
Juilliard Choral Union
Judith Clurman, Director
LONG *The Enlightened*
TIENSUU *Spiriti*, for accordion and orchestra
❖ SCHOENFIELD *Channah*
Peter Jay Sharp Theater, 8 PM
Free tickets required; available Jan. 13 at the Juilliard Box Office.

Saturday, February 4

JUILLIARD JAZZ ENSEMBLES
York College, CUNY Performing Arts Center, 5 PM
www.york.cuny.edu/pac
SOOKKYUNG CHO, PIANO
Paul Hall, 8:30 PM

YOUNSUN CHUNG, OBOE
Morse Hall, 8:30 PM

Tuesday, February 7

ROSE ARMBRUST, VIOLA
Paul Hall, 4 PM

KAI-YIN HUANG, PIANO
Paul Hall, 6 PM

JUILLIARD PIANISTS AT STEINWAY HALL
109 W. 57th Street, 6:15 PM

RACE: THE POWER OF AN ILLUSION
Film screening and discussion
Renée Baron, Discussion Moderator
Part 1: The Difference Between Us
Peter Jay Sharp Theater Lobby
(enter at 155 W. 65th St.), 7 PM

JEEWON LEE, PIANO
Paul Hall, 8 PM

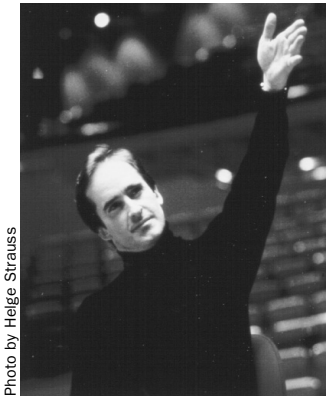
Wednesday, February 8

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

ELSPETH POOLE, CELLO, AND JULIO ELIZALDE, PIANO
Morse Hall, 6 PM

Thursday, February 9
VIOLIN COMPETITION FINALS
RANJBARAN Violin Concerto
Paul Hall, 4 PM

JUILLIARD JAZZ ORCHESTRA
Above and Beyond
Victor L. Goines, Conductor and Artistic Director
Benny Golson, Saxophone
GOLSON “Stablemates”; “I Remember Clifford”; “Whisper Not”; “Blues March”; “Along Came Betty”; ❖ “Above and Beyond”
Alice Tully Hall, 8 PM
Standby admission only.
See related article on Page 11.



James Conlon conducts the Juilliard Symphony at Avery Fisher Hall on February 15.

LIEDERABEND
Paul Hall, 8 PM

Friday, February 10
CONSTANTIN ADRIAN PINTEA, VIOLIN
Paul Hall, 4 PM

MORSE HALL FACULTY RECITAL
New York Woodwind Quintet
Morse Hall, 6 PM

ANDREW FORD, CELLO
Paul Hall, 6 PM

VLAD IFTINCA, PIANO
Paul Hall, 8 PM

Saturday, February 11

NANAE IWATA, VIOLIN
Paul Hall, 8:30 PM

Monday, February 13

PERSPECTIVE OF THE MUSIC OF GEORGE WALKER
A Discussion with Walker, President Polisi, and James DePreist
Morse Hall, 5 PM

JUILLIARD JAZZ ENSEMBLES
Jazz Emergent, Part 2
Paul Hall, 8 PM
Standby admission only.

JUILLIARD PERCUSSION ENSEMBLE
Rhythm and Process
Daniel Druckman, Director
Daisy Press, Voice
Alexandra Sopp, Piccolo
NORGARD *Square and Round*
REICH *Drumming (Part III)*
WALLIN *Stonewave*
L. LIGETI *Pattern Transformations*
RIHM *Tutuguri VI*
Alice Tully Hall, 8 PM
Free tickets required; available Jan. 31 at the Juilliard Box Office.
See related article on Page 7.

Tuesday, February 14

CHING-WEN HSIAO, PIANO
Paul Hall, 6 PM

GRACE KWON, CELLO
Paul Hall, 8 PM

Wednesday, February 15

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

FRANK HUANG, PIANO
Paul Hall, 8 PM

JUILLIARD SYMPHONY
James Conlon, Conductor
Yun Kyung Choo, Piano
VARÈSE *Tuning Up*
DEBUSSY, arr. B. SACHS *Prélude à l'après-midi d'un faune*
BERNSTEIN Symphony No. 2 (“The Age of Anxiety”)
SCHOENBERG/H. RUO *Vorspiel* from *Gurrelieder*
VARÈSE *Amériques*
Avery Fisher Hall, 8 PM
Tickets \$20, \$10; available Jan. 11 at the Avery Fisher Hall Box Office or CenterCharge, (212) 721-6500. Free student & senior tickets available.

Thursday, February 16

SONATENABEND
Paul Hall, 6 PM

BRIAN HSU, PIANO
Paul Hall, 8 PM

ANGELA PICKETT, VIOLA
Morse Hall, 8 PM

Friday, February 17

PATRICIA PEI-I WANG, BASSOON
Paul Hall, 4 PM

LIZA STEPANOVA, PIANO
Paul Hall, 6 PM

KEUN-A LEE, COLLABORATIVE PIANO
Morse Hall, 6 PM

LAURA POE, COLLABORATIVE PIANO
Paul Hall, 8 PM

YOORHI CHOI, VIOLIN
Morse Hall, 8 PM

MUSIC FOR ORGAN
Peter Jay Sharp Theater, 8 PM
Free tickets required; available Feb. 3 at the Juilliard Box Office.

Saturday, February 18

* MARLOWE *EDWARD II*
Directed by Sam Gold
Drama Theater, 8 PM
Limited free tickets required; available Feb. 3 at 5 PM at the Juilliard Box Office.
See related article on Page 3.

Sunday, February 19

* MARLOWE *EDWARD II*
Drama Theater, 7 PM; see Feb. 18.

Monday, February 20

HORN COMPETITION FINALS
BRITTEN Serenade for Tenor, Horn, and Strings
Paul Hall, 4 PM

COMPOSITION CONCERT
Morse Hall, 8 PM

* MARLOWE *EDWARD II*
Drama Theater, 8 PM; see Feb. 18.

HILARY DEMSKE, PIANO
Paul Hall, 8 PM

Tuesday, February 21

JOHN WHITENER, TUBA
Paul Hall, 4 PM

MONICA OHUCHI, PIANO
Paul Hall, 6 PM

RACE: THE POWER OF AN ILLUSION
Film screening and discussion
Renée Baron, Discussion Moderator
Part 2: The Story We Tell
Room 309, 7 PM
Limited seating.

* MARLOWE *EDWARD II*
Drama Theater, 8 PM; see Feb. 18.

YOU-YOUNG KIM, VIOLA
Paul Hall, 8 PM

CALDER STRING QUARTET
The Lisa Arnhold Memorial Recital
HAYDN String Quartet in G Major, Op. 76, No. 1
ROUSE String Quartet No. 2
SMETANA String Quartet No. 1
Alice Tully Hall, 8 PM
Free tickets required; available Feb. 7 at the Juilliard Box Office.
See related article on Page 1.

JUILLIARD ON TOUR

Juilliard Jazz Orchestra

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

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

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

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

Juilliard Dance Ensemble

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

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

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



A related article about the national tour is on Page 5.

Wednesday, February 22

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

KYLE ROSS COVINGTON, TENOR
TROMBONE
Paul Hall, 4 PM

JULIE MEALIFF, COLLABORATIVE PIANO
Paul Hall, 6 PM

* NEW DANCES/NEW MUSIC
Juilliard Dance Ensemble
Juilliard Orchestra
Andrea Quinn, Conductor
❖ ADAM HOUGLAND/CHRISTOPHER ROUSE *Watershed*
❖ JESSICA LANG/PETE M. WYER *Senbazuru (A Thousand Cranes)*
❖ ALAN HINELINE/JEROME BEGIN *Confines*
Peter Jay Sharp Theater, 8 PM
Tickets \$20; available Jan. 18 at the Juilliard Box Office or CenterCharge, (212) 721-6500.
Half-price tickets available for students and seniors; TDF accepted.
See related article on Page 1.

* MARLOWE *EDWARD II*
Drama Theater, 8 PM; see Feb. 18.

Thursday, February 23

DAVID MARKS, VIOLIN
Paul Hall, 4 PM

PETER LORENZO ANDEREGG, CELLO
Paul Hall, 6 PM

* MARLOWE *EDWARD II*
Drama Theater, 8 PM; see Feb. 18.

JONATHAN COOMBS, PIANO
Paul Hall, 8 PM

Friday, February 24

GREG DETURCK, PIANO
Paul Hall, 4 PM

Juilliard Orchestra

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

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

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

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

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

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

Juilliard Drama

SHAKESPEARE *A MIDSUMMER NIGHT'S DREAM*
Directed by Joe Dowling

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

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

TIAN TIAN, PIANO
Paul Hall, 6 PM

CHEN-XIN XU, PIANO
Paul Hall, 8 PM

MAKSIM SHTRYKOV, CLARINET, AND ALINA KIRYAYEVA, PIANO
Morse Hall, 8 PM

* NEW DANCES/NEW MUSIC
Peter Jay Sharp Theater, 8 PM; see Feb. 22.

Saturday, February 25

* NEW DANCES/NEW MUSIC
Peter Jay Sharp Theater, 8 PM; see Feb. 22.

AMIR ELDAN, CELLO
Paul Hall, 8:30 PM

Sunday, February 26

* NEW DANCES/NEW MUSIC
Peter Jay Sharp Theater, 3 PM; see Feb. 22.

Monday, February 27

YURI NAMKUNG, VIOLIN
Paul Hall, 4 PM

WEI-YANG ANDY LIN
Paul Hall, 6 PM

ALEKSANDR NAZARYAN, VIOLA
Morse Hall, 6 PM

HIROMI FUKUDA, COLLABORATIVE PIANO
Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available Feb. 13 at the Juilliard Box Office.

Tuesday, February 28

SERGIY LUGOVSKY, PIANO
Paul Hall, 4 PM

ESTHER PARK, PIANO
Paul Hall, 6 PM

CLARA LEE, CELLO
Morse Hall, 8 PM

RUI SHI, PIANO
Paul Hall, 8 PM

* Juilliard Centennial event
❖ Commissioned for Juilliard’s centennial
Unless otherwise noted, events are free and no tickets are required. Programs are available through The Juilliard School Concert Office one week prior. Check for cancellations. For further information about Juilliard events, call the Concert Office at (212) 769-7406. Juilliard Association members have special privileges for most events. For membership information, call (212) 799-5000, ext. 303.