

The Juilliard Journal

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A.B.Q. Celebrates a Milestone

45th-Anniversary Concert Features Premiere of a Joan Tower Quintet

By DAVID PRATT

LEST the Juilliard centennial overshadow other landmarks this year, let us be clear: This article commemorates not the 100th anniversary of the School's founding, but rather the 45th season of the American Brass Quintet, one of the School's three chamber ensembles-in-residence and a group unique in contemporary concert music. On Thursday, May 4, in the Peter Jay Sharp Theater, the A.B.Q. (as we will henceforth refer to the esteemed quintet) celebrates Juilliard's anniversary and its own with a program of Renaissance and contemporary works, including the world premiere of one of its latest commissions, Joan Tower's *Coppervue*.

"One of its latest" because, as A.B.Q. followers already know, the ensemble almost always has several simultaneous commissions in various stages of development. Through these commissions, the A.B.Q. has helped build a large part of the contemporary brass chamber repertoire—which is actually quite a large part of the brass chamber repertoire, period. Since 1960, when the group was founded, more than 800 pieces have entered the brass quintet repertoire, many written for the A.B.Q., compared to fewer than 100 in the 30 years before. The quintet's commissions in the 1960s, '70s, and '80s came from, among others, Charles Whittenberg, Elliott Carter, Jacob Druckman, and William Bolcom. More recently, they have com-



Photo by Richard Frank

The American Brass Quartet: (left to right) members Michael Powell, Ray Mase, John Rojak, David Wakefield, and Kevin Cobb.

missioned, performed, and recorded works by David Sampson, Melinda Wagner, Daniel Asia, and Paul Moravec; Juilliard's own Eric Ewazen, Robert Beaser, and Huang Ruo; and now, Joan Tower, with whom Mase says the group has long wanted to work.

As enthusiastic as the A.B.Q. is over our finest living composers, so the composers are for the A.B.Q.

In a recent interview, Tower recalled the first time she got together with her commissioners to hear how her nascent work sounded. "Those guys are phenomenal the way they read," she said. "They read through it like nothing. They're orchestral players, which means they are very good sight-readers. They have also played together for so long that they can follow each other easily. They're a real team."

But the A.B.Q.'s attractiveness as repertoire-builders goes beyond musicianship. "They do the whole package," Sampson says. "They pay you, they play the work, they record it; what else could you want? They play it for an entire season, 20 to 25 performances. They get the details and subtleties down, and then they go in and record it. They have been the most consistent in commissioning, recording, and performing new work. They have single-handedly put together a repertoire that will live in history. I give them huge credit for saving the brass quintet as a serious ensemble."

The teamwork began 45 years ago with trumpet players Theodore Weis and Robert Heinrich, horn player Arthur Goldstein, trombonist Arnold Fromme, and bass trombonist Gilbert Cohen. (There are bass trombone quintets and there are tuba quintets. The A.B.Q. is among the former; the Empire Brass and Canadian Brass are among the latter.) A fair amount of turnover characterized the A.B.Q.'s first dozen years. Then Raymond Mase took over one of the

Continued on Page 16

A Shakespearean Hero As Intergalactic Traveler

By ANNA O'DONOGHUE

PERICLES has always been a literary underdog. One of Shakespeare's later plays, most scholars agree that it was written with a collaborator (the majority credit George Wilkins)—and they think it shows. The play has been attacked by centuries of critics, who have attributed only the final scenes to Shakespeare and dismissed the first half of the play as a sprawling, unwieldy epic written by a young hack. *Pericles* didn't even make it into the First Folio, the first compilation of Shakespeare's collected works, and was only acknowledged as part of the canon in the Third Folio of 1664.

Low critical esteem notwithstanding, by 1642 *Pericles* had become one of Shakespeare's most published and produced plays, with more quarto editions than *Hamlet*. It may not have "To be or not to be"—but *Hamlet* doesn't have pirates. The play's

bizarre theatricality and massive scope are thrilling to audiences and present exciting challenges in production. And while it may still not be the average theatergoer's first association with Shakespeare, its profile in the modern theater world is rising. In the last few years, *Pericles* has found its way into the seasons of numerous respected regional theaters and Shakespeare festivals—and, this month, onto the Juilliard stage, as the third-year actors make their debuts in the Drama Theater with their final production of the season.

Narrated by 14th-century poet John Gower, *Pericles* is a fairy tale of epic proportions, chronicling the trials and adventures of its title character. The play begins in the kingdom of Antioch, where Antiochus, the king, has promised his daughter to the man who can solve a particular riddle. The catch: if the suitor fails, he will be killed. Pericles figures out the riddle, but in the answer

lies a terrible secret. Faced with death

Continued on Page 18



A sketch by costume designer Suttirat Anne Larlarb for the princess Thaisa.

JAMES HOUGHTON APPOINTED NEW DRAMA DIRECTOR

James Houghton (right), the founding artistic director of New York's Signature Theater Company, has been named the new Richard Rodgers Director of the Drama Division at Juilliard, beginning with the 2006-07 school year. He succeeds Michael Kahn, who completes a 14-year tenure in that position at the end of the current academic term. Mr. Kahn, who has been a drama faculty member since the division was created in 1968, will continue teaching at Juilliard. An article appears on Page 2.



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CONTENTS

Features
A.B.Q. Celebrates a Milestone 1
A Shakespearean Hero as Space Traveler 1
New Drama Director Is Appointed 2
7 to Receive Honorary Doctorates 3
Theme and Variations 6
Juilliard Students Tour the Country. 8
The Centennial Year in Pictures. 12
What's in a Name? 16
O'Donoghue Wins Journal Award 19
Q&A: Steven Bryant 24

Departments
Message From the Director. 2
Voice Box 2
Discoveries 4
Past Times 5
Juilliard Portraits 10
Focus on Art 17
Thank You to Our Advertisers 18
In Memoriam. 19
Alumni Reflections 20
Alumni News. 21
Faculty and Student News. 23
Calendar of Events. 24

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Journal

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Director of Publications
Ira Rosenblum

Senior Editor
Jane Rubinsky

Production & Assistant Editor
Lisa Yelon

Editorial Board
Jamée Ard Jerry Shafnisky
Gloria Gottschalk Sabrina Tanbara
Bärli Nugent Karen Wagner

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VOICE
by Sarah Crocker
BOX

Balancing on the Edge
Of the Flat World

I was recently browsing on Amazon.com for CDs. When I was ready to proceed to the checkout, my electronic shopping cart contained a Deutsche Grammophon disc of Messiaen's *Éclairs sur l'au-delà*, performed by the Orchestre d'Opéra



Sarah Crocker

Bastille with Myung-Whun Chung conducting. The purchase of this international collaboration was made with a simple click of the mouse and very little consideration of the factors behind it. Yet the forces that came together to make my transaction possible are the forces of globalization.

In his recent weigh-in on the state of globalization, *The World Is Flat: A Brief History of the 21st Century*, Thomas Friedman outlines the rapid advances in communication and information-sharing that have, to use his metaphor, "flattened" the world. There are obvious advantages to a flat world, one in which information flows more freely and communication with other cultures is much easier. But this flattening also presents unique challenges to artists.

A notable feature of the flat world is the diminishing importance of real human contact. As artists we depend on human contact and connection to give

A MESSAGE FROM THE DIRECTOR OF PUBLICATIONS

WHAT'S this? *The Juilliard Journal* ... in color?!

Yes, dear reader. As the School's 100th-anniversary season draws to a close, the Publications Office wanted to wrap up the centennial year in style and acknowledge the many colorful events of the last 12 months, to create something that members of our community could hold as a keepsake, a reminder of the extraordinary year that we've shared. What better way, we thought, than to do a special edition of the newspaper (which also celebrated a milestone anniversary of its own this season: its 20th)? And how better to make it special than to print it in full color, on high-quality paper?

The result is what you hold in your hands: 24 pages of color—a first (but not last, I hope!) for *The Journal*. In them you'll find a photo essay featuring high points from the year's performances along with a complete list of works commissioned by the School for this historic season; an expanded version of our popular Juilliard Portraits column, in which 13 longtime faculty (including some emeriti) share their thoughts about Juilliard then and now; six Alumni Reflections, representing an actor, opera

singer, violinist, choreographer, conductor, and composer; and other special features we hope you will find as memorable as this entire year has been. (Space limitations forced us to omit some of our regular columns this month, but look for them again in the fall.)

This special color edition of *The Juilliard Journal* was made possible in part by a grant from The New York Times Foundation, for which we are extremely grateful. I also want to take this opportunity to publicly thank a number of people whose contributions to *The Journal* are outstanding. (If I've left anyone out, I beg his or her forgiveness.) First, our regular columnists, who devote enormous time and energy, month after month, to their assignments: Greta Berman (Focus on Art); Jeni Dahmus (this year's Past Times column of archival reprints and, in previous seasons, Time Capsule); Caroline Greenleaf (Shrink Rap); Derek Mithaug (Career Beat); and Brian Wise (Discoveries). Many faculty and staff members write for the paper, but a few deserve special mention for their frequent—and excellent—contributions: Judith Clurman, Daniel Druckman, Jane Gottlieb, Christopher Mossey, Lisa Robinson, Joel

Sachs, and Loren Schoenberg. Hats off to the many Juilliard students who take time out from what, by anyone's standard, can only be described as an impossibly demanding schedule, to don reporters' hats and write stories for *The Journal*. Thanks are also due our colleagues, Liberal Arts faculty members Ron Price, Gonzalo Sanchez, and Jo Sarzotti, for their behind-the-scenes help in finding contributors for our regular student columns; the staffs of the Alumni Relations and Student Affairs Offices for their assistance with articles related to their areas; and the many department heads, administrators, and staff members—too numerous to name individually—who suggest stories and student writers. A special word of gratitude to our wonderful printer, David Chusid, who always goes the extra mile to ensure *The Journals'* high-quality appearance. Finally, the Publications staff: senior editor Jane Rubinsky and assistant/production editor Lisa Yelon, whose hard work and dedication are evident in every issue. The contributions of all these people, and so many more, add an element of depth and professionalism to this newspaper that I have come to relish.

— Ira Rosenblum

New Richard Rodgers Director of Drama Is Appointed

JAMES HOUGHTON, a noted producer, theater administrator, and award-winning director, will be the new Richard Rodgers Director of the Drama Division at Juilliard, beginning with the 2006-07 school year. The appointment was announced on April 17 by Juilliard's president, Joseph W. Polisi.

Mr. Houghton, 47, is the founding artistic director of New York's Signature Theater Company; he will remain in that position as he assumes directorship of Juilliard's Drama

Division. He succeeds Michael Kahn, who completes a 14-year tenure as the Richard Rodgers Director at the end of the current academic term. Mr. Kahn, who has been a drama faculty member since the division was created in 1968, will continue teaching at Juilliard.

In making the announcement, President Polisi said, "Jim Houghton's appointment as the Richard Rodgers Director of Drama at Juilliard heralds a new era in the distinguished history of



Photo © 2006 Joseph Moran Photography

James Houghton

inspired political action leading to increased funding in the arts in America (think of the U.S. during the Cold War years). The personal power of art is not a practical sentiment for a politician to express, but the international status attached to a country that is a leader in the arts is something much easier to grasp politically. As the world flattens and individuals and companies—not nations—become the forces guiding world markets, the weight of the argument for federal arts funding on the basis of international cultural standing will diminish. From a financial perspective of the arts in America, this could be a serious problem. Because when federal arts funding is cut, the art being produced becomes the art that can reach the largest audiences the most cheaply and can make the most money, not only for the artists, but for the entire arts industry. In the flat world of the future, the arts game will increasingly become a money game.

Indeed, Friedman's view of the future is sobering when applied to the arts, but in his crusade for a compelling metaphor, he overlooks the fact that people *always* will be driven to look outside of themselves for greater meaning in life, and it is in this quest for meaning that they will ultimately turn to the arts.

The good news about the flat world is that the most important strength you can have is creative imagination, and as artists, we have a history of this. If we wish to survive the flattening of the world without being squashed, we must constantly search for new ways to connect artistically without sacrificing the integrity of our artistic traditions. If we keep our eyes open, educate ourselves as broadly as possible, and think creatively about our roles as artists, we will find a way to balance on the edge of this flat world. □

Sarah Crocker is a master's degree student in violin.

7 Distinguished Individuals to Receive Honorary Doctorates
Trumpeter Wynton Marsalis Will Be the 101st Commencement Speaker

SEVEN honorary doctorates will be presented at Juilliard's 101st commencement ceremony—which officially ends the School's centennial season—on Friday, May 26, in Alice Tully Hall. Receiving the degrees will be composer Milton Babbitt; dancer/choreographer Pina Bausch; theater director and outgoing Richard Rodgers Director of Drama, Michael Kahn; violinist Robert Mann; trumpeter Wynton Marsalis, who will be the commencement speaker; Juilliard trustee Elizabeth McCormack; and philanthropist Martin E. Segal.

An extensive catalog of works for multiple combinations of instruments

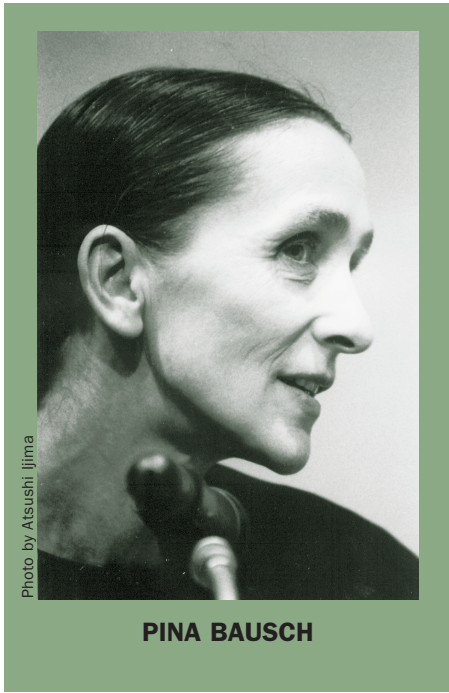


Photo by Atsushi Iijima

PINA BAUSCH

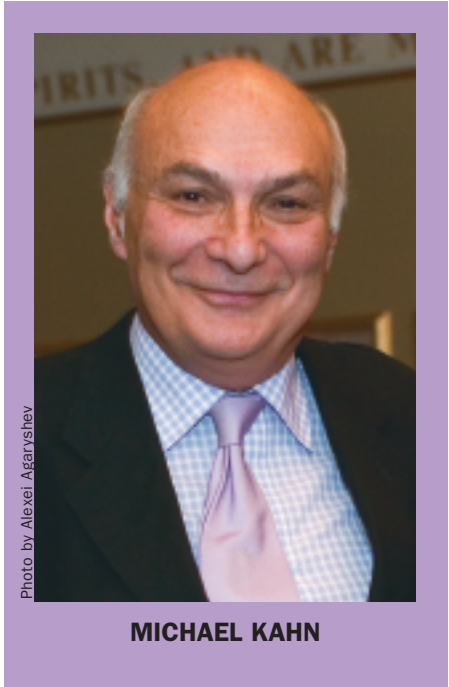


Photo by Marcel Agnewsky

MICHAEL KAHN



Photo by Charles Aubott

ROBERT MANN



Photo by Clay Patrick McBride

WYNTON MARSALIS

and voice, along with his pioneering achievements in synthesized sound, have made Juilliard faculty member **Milton Babbitt** one of the most celebrated of 20th-century composers. His teaching and writings have expanded the understanding of 12-tone compositional theory and late 20th-century musical styles, and influenced a wide range of musicians.

Pina Bausch is one of the giant figures in modern dance. Trained at Juilliard, she returned to her native Germany and evolved a dark and brooding new form of dance-drama that resonates within the subconscious. She has created more than 30 works for Tanztheater Wuppertal, which she has directed since 1973.

A Juilliard faculty member since the Drama Division's founding in 1968, **Michael Kahn** served as the division's director from 1992-2006. He is also artistic director of the Shakespeare Theater in Washington. Kahn has served as artistic director of the American Shakespeare Festival in Stratford, Conn., and producing director of the McCarter Theater in Princeton, N.J. In addition to creating the Chautauqua Conservatory's actor-training program, he has taught at N.Y.U. and Circle in the Square.

Robert Mann, a founding member of the renowned Juilliard String Quartet in 1946, served as its first violinist until he retired from the ensemble in 1997 after 51 years. He has also conducted since 1988, and has more than 100 works to his credit as a composer. A mentor to generations of string musicians, he founded and was the first artistic director of the Ravinia Institute for Young Artists. He teaches at Juilliard and is president of the Naumburg Foundation.

Trumpeter **Wynton Marsalis** is artistic director of Jazz at Lincoln Center, which he co-founded in 1987. A Juilliard alumnus and trustee who studied with William Vacchiano, he is also on the faculty at the School and the winner of nine Grammy Awards for both classical and jazz recordings. Recognized as the most accomplished and acclaimed jazz artist and composer of his generation, Marsalis has done much to propel jazz to the forefront of American culture.

Juilliard trustee **Elizabeth McCormack** is a visionary whose expertise and commitment have touched many lives in the worlds of education, philanthropy, medicine, the arts, and foreign affairs.

After serving as president of Manhattanville College, she joined the Rockefeller Brothers Fund and headed the Rockefeller Family Philanthropic Office. She is currently also a trustee of the American Academy in Rome and the Asian Cultural Council, in addition to advising many other families and individuals on charitable giving.

Founder of the Segal Company, an actuarial firm, in 1939, **Martin E. Segal** has been dedicated to New York City's cultural institutions for more than five decades. At the invitation of William Schuman, he established the Film Society of Lincoln Center in 1968. After erasing deficits at City Center in the 1970s, Segal served as chairman of Lincoln Center from 1981-86. He also founded and chaired the New York International Festival of the Arts from 1985 until its final season in 2002. □



MARTIN E. SEGAL

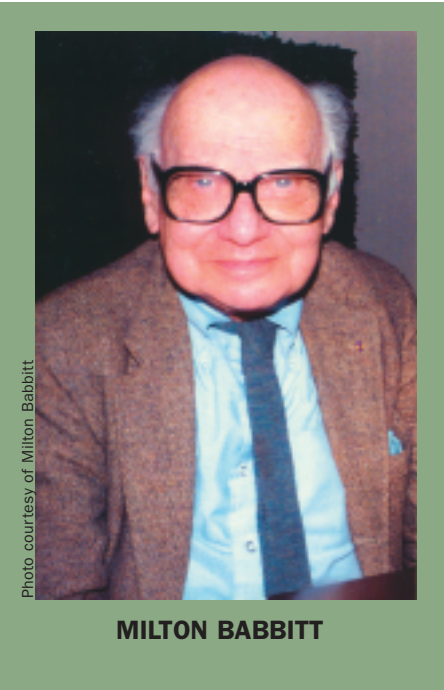


Photo courtesy of Milton Babbitt

MILTON BABBITT



Photo by Sepp Seitz

ELIZABETH MCCORMACK

DISCOVERIES

by Brian Wise

THE next time someone quotes the old saying “those who can’t do, teach,” just introduce them to a Juilliard teacher. Almost since the School’s inception, faculty members have shared their talents as performers and recording artists in addition to being extraordinary teachers. So before the School’s centennial celebrations come to an end, it’s worth sampling some recorded highlights of Juilliard faculty, past and present. Of course, there is simply no way in the allotted space to include all of the worthy names, and we regret in advance the countless omissions that undoubtedly arise in such an exercise. That said, here are some high points of the past 100 years for your listening pleasure.

PIANO

Few pianists better maintained careers as active performers and respected teachers longer than Gyorgy Sandor, a member of Juilliard’s piano faculty from 1982 until his death in December 2005 at age 93. Sandor studied with Bela Bartok in his native Hungary, and while teaching at Juilliard nearly 50 years later, he strove to pass on the composer’s intentions to his own students. In 1963, Sandor recorded Bartok’s complete piano music, a set that won him the 1965 Grand Prix du Disque. Since being re-released on a 5-CD compilation (Vox 3610), it continues to set the standard, even outdoing the pianist’s own 1990’s Bartok recordings for Sony.

Among the current piano faculty to actively record is Seymour Lipkin, who, at 78, has been busy putting his stamp on the monumental Beethoven piano sonatas. Newport Classics has released his impressive performances of the 32 sonatas in three box sets (NCD60171/3-172/3-173/3). A standout is Volume 3, which features Lipkin’s nuanced readings of the “Appassionata” and “Hammerklavier” sonatas. The complete set is also available on a single CD-ROM (NRM59001) of high-quality MP3s that comes with sheet music to all the sonatas in PDF format—a full 600 pages’ worth—as well as program notes by Ted Libbey, and photos and biographical material on the performer.

VIOLIN

New York-born violinist Joseph Fuchs (1899-1997) enjoyed a performing career that spanned a phenomenal 70 years. His final concert appearance took place in 1995 at Juilliard, where he had been a teacher since 1946 (he was also an alumnus, having attended the Institute of Musical Art intermittently from 1906 to 1924, picking up two diplomas along the way). While many of Fuchs’s recordings have gone out of print, a CD of a live concert, recorded in December 1974, showcases the nimble violinist at age 75, performing sonatas by Mozart and Fauré, the Martinu Sonata for Two Violins (with his pupil Hamao Fujiwara), and pieces by Bach, Saint-Saëns, and Ravel (Video Arts International 1190). Joseph Fuch’s sister, Lillian Fuchs (1902-1995) was also an alumna of I.M.A. who taught viola at Juilliard. She recorded many standard and non-standard pieces in the viola literature, including transcriptions of the Bach Cello Suites, currently available on DoReMi Records (DHR 7801/02).

Violinist Cho-Liang Lin, a Juilliard alum and faculty member since 1991, made numerous recordings of the standard repertoire while signed with Sony Classical during the 1980s and ’90s. He’s increasingly branched out into contemporary works as well, as heard on an Ondine CD featuring the Violin Concerto of Juilliard composition faculty member Christopher Rouse (Ondine 1016-2). Written expressly for Lin, and premiered by him in 2001 with the New York Philharmonic, the two-movement concerto, here per-

In Praise of Teachers Who Can Do

formed with the Helsinki Philharmonic conducted by Leif Segerstam, shows Lin’s broad interpretive range, from the rhapsodic first movement to the pyrotechnical finale. The disc also features Rouse’s *Der Gerettete Alberich* (Fantasy for Solo Percussion and Orchestra), with soloist Evelyn Glennie.

ORCHESTRA

During the late 1980s and early ’90s, the Juilliard Orchestra made a series of recordings for New World Records—the “university press” of record labels—that focused on relatively neglected works by American composers. The discs also feature former and present directors of Juilliard’s orchestral conducting program. On a New World CD (NW 368-2), the late Sixten Ehrling, who directed the program from 1973 to 1987, leads a taut performance of Copland’s *Connotations*, an austere 12-tone work that seems perfectly tailored to the conductor’s own rigorous style.

Also represented are William Schuman’s *In Praise of Shahn* (under the baton of another former director of orchestral conducting, Otto-Werner Mueller) and Roger Sessions’ Suite from *The Black Maskers* (conducted by Paul Zukofsky).

Another disc on the same label features Juilliard’s current director of conducting and orchestral studies, James DePreist, leading the Juilliard Orchestra in the *Night Dances* of Persichetti (New World 80396). A respected pedagogue in his own right, Persichetti, who taught at the School from 1947 to 1987, was DePreist’s composition teacher at the Philadelphia Conservatory. The disc also features Milton Babbitt’s *Relata I* and David Diamond’s Fifth Symphony.

VOICE

You won’t find a more compelling recording of a Juilliard master class (or any master class for that matter) than EMI’s 3-CD set *Maria Callas at Juilliard* (EMI 65082), which pares down 46 hours of recordings of the soprano’s historic master classes at the School in 1971 and 1972. Although the celebrated soprano was not on the Juilliard faculty, her classes drew crowds of adoring fans and later became the subject of Terrence McNally’s hit play, *Master Class*, and the book *Callas at Juilliard*, edited by John Ardoin (Amadeus Press). The CD set carries particular immediacy and has the bonus of featuring recordings of Callas singing the very same roles that she was coaching.

Robert White, a member of the voice faculty since 1992, and alumnus Lowell Liebermann, a composer and pianist, make a natural and sympathetic pair on a 1997 CD of Liebermann’s songs (Arabesque Z6770). Liebermann has particular flair for vocal writing as the debut of his second opera, *Miss Lonelyhearts*, made clear last month in performances by the Juilliard Opera Center. White has a natural affinity with Liebermann’s neo-Romantic language, delivering affecting and poetic interpretations here.

CHAMBER MUSIC

As the School’s oldest chamber ensemble-in-residence, the Juilliard String Quartet, marks its 60th anniversary in 2006, the Testament label offers a chance to hear the group as it sounded in the late

1950s and early ’60s, with several recordings originally made for RCA. One standout is a disc pairing the Ravel and Debussy Quartets (SBT 1375). The J.S.Q.’s personnel at the time were Robert Mann (still on the School’s faculty) and Isidore Cohen, violins; Raphael Hillyer, viola; and Claus Adam, cello—musicians known for their modernist tastes and tightness of ensemble, as this disc nicely illustrates. Going back even further in time, to its beginnings, the original ensemble—Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello—can be heard on a 2-CD set of the complete Bartok String Quartets, originally recorded in 1950 (Pearl GEMS 0147). These

works have been associated with the J.S.Q. since its founding, and these early recordings set a standard that has yet to be surpassed.

Composer David Diamond, a longtime Juilliard faculty member who died in June 2005 at 89, was perhaps best known for his symphonies, yet he devoted considerable effort to chamber music as well. Last year, the Washington, D.C.-based Potomac String Quartet finished a complete set of the composer’s 10 string quartets for Albany Records. The set shows Diamond’s evolution from a post-Romantic to the writer of leaner, more dissonant, and yet highly expressive chamber music, and the members of the Potomac Quartet—George Marsh and Sally McLain, violins; Tsuna Sakamoto, viola; Steven Honigberg, cello—give intelligent readings of these unjustly neglected works.

Finally, not to be overlooked is the American Brass Quintet, another of the School’s chamber ensembles-in-residence. This month, the A.B.Q. celebrates its 45th anniversary with a concert featuring the premiere of a work by Joan Tower (see story on Page 1). Five years ago, to mark its 40th anniversary, the quintet released the CD *Quintessence* (Summit 263), a disc featuring several Renaissance-era works, a reading of Bach’s Contrapunctus VII from *The Art of Fugue*, and more recent works by Anthony Plog and Henri Lazarof. Brass lovers should relish the group’s diverse choice of repertoire and immaculate performances.

JAZZ

While Juilliard’s Jazz Studies program is just five years old, jazz pedagogy is not entirely unprecedented at the School. Swing pianist Teddy Wilson was a faculty member of the Juilliard Summer School from 1946 to 1952, teaching both classical and jazz piano. Wilson played with many leading swing musicians of his era, most notably Benny Goodman, in the process breaking important ground in the struggle against segregation. The majority of the tracks on *Best of Teddy Wilson and His Orchestra* (Collector’s Choice 126) are actually recordings of Wilson’s performances while he was in Goodman’s band.

Clarinetist and saxophonist Victor Goines cut his teeth as a member of the Lincoln Center Jazz Orchestra and the Wynton Marsalis Septet for more than a decade. Since becoming the artistic director of Juilliard’s Jazz Studies program in 2001, Goines hasn’t slowed down his recording career. After appearing on several albums with the Wycliffe Gordon Sextet and the Lincoln Center Jazz Orchestra, he makes his debut as a bandleader with *New Adventures* (Criss Cross Jazz 1274), a program mixing pungent originals with jazz standards like “The Nearness of You” and Sidney Bechet’s “Petite Fleur.” □



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.



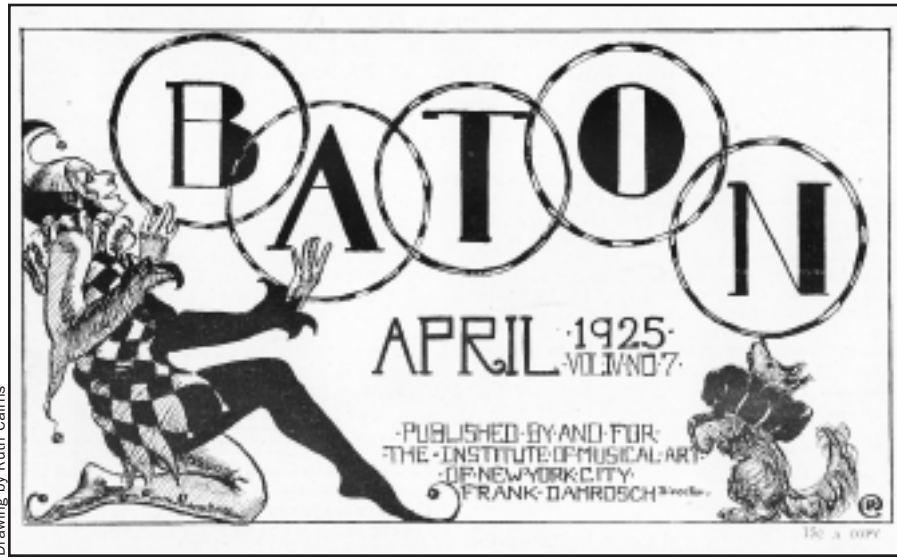
Drawing by Louis Lomonaco



Photo by Bob Green

PAST TIMES

Reprints From the Juilliard Archives



Drawing by Ruth Cairns

WE’VE been featuring articles from Juilliard periodicals in our Past Times column throughout the year, in honor of Juilliard’s centennial—but the wide range of colorful and artistic covers provide an additional lens through which to view the School.

The April 1925 issue of *The Baton* gives a nod to April Fool’s Day with a charming drawing by Ruth Cairns (Diploma ’25, *piano*), while the January 1929 issue features a signed photograph of a pensive young Yehudi Menuhin, who studied with Wallingford Riegger and Dorothy Crowthers in the Institute of Musical Art’s Special Theory course from November 1925 to January 1926.

Dramatic photos are featured on the covers of the *Juilliard News Bulletin*, published by the Communications Office: the premiere of Anna Sokolow’s *Scenes From the Music of Charles Ives* is big news in 1971-72, while the December 1968 issue brings us up close to a moment of a *Barber of Seville* rehearsal with Anita Terzian as Rosina and Alan Titus as Figaro.

A stylized rendering by Louis Lomonaco of two instrumentalists and a singer graces the 1964-65 *Juilliard Review Annual*, while an energetic drawing of a dancer by Stanley Appelbaum alerts readers to Norman Lloyd’s article on “Composing for the Dance” in the Spring 1961 *Juilliard Review*.

Our thanks go to Juilliard’s archivist, Jeni Dahmus, who gave generously of her time and expertise throughout the year to unearth and share these printed treasures with our readers.

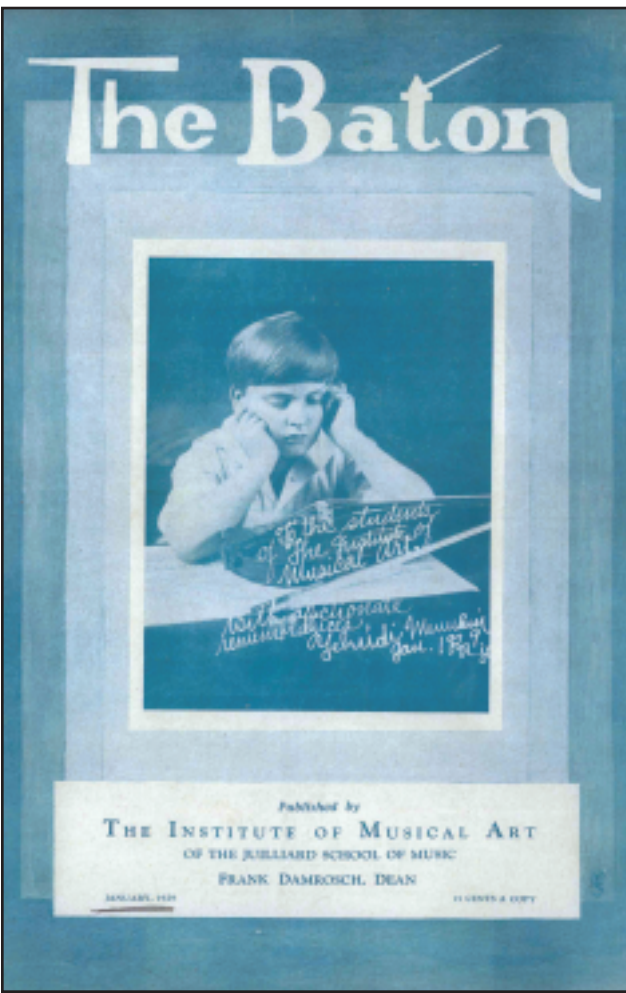


Photo by Milton Olagage

Theme and Variations

A CONVERSATION WITH THE PRESIDENT

It was a happy coincidence that I arrived at Juilliard in the same year as the publication of Joseph W. Polisi's book, *The Artist as Citizen*, and under an administration committed to a holistic education in the arts. Having studied history, science, and health policy, I have been burdened for some time with several "big questions": how art would remain a part of my life; how to define the boundaries between vocation and avocation; how to marry passion and career; and how—at the risk of being glib—to be happy amid it all.

Perhaps it was the smile of Fortune upon me that led me to explore these profoundly personal questions in a school devoted to the pursuit of beauty through art, rather than in more familiar academic environs. As a participant in Juilliard's unique Mentoring program, I could have found no more sympathetic an ear than in my mentor, President Polisi, with whom I have been privileged to cultivate a cordial friendship over the past two years. Our conversations have helped me not only to grapple with the ways I make meaning of my own art, but have revealed to



PAUL KWAK "Aren't we artificial arbiters of what it means to have integrity and to do good work?"

me the many facets of a great man, a thinker rooted in the practical everyday who is quietly uncompromising in his idealism and noble belief in the importance and power of art.

In February, I sat with Dr. Polisi for an hour to revisit some of the topics we had explored in our private conversations. The transcript that follows is a worthy representation of the insights of a man whose gracious and tempered wisdom has become an important part of who I am.

— Paul Kwak

Paul Kwak: What did you set out to accomplish in planning Juilliard's centennial celebration, and how do you think it has turned out?

Joseph W. Polisi: What I really hoped for was an inclusive, interesting, excit-

ing experience, and I think it's turned out to be that. The commissions in particular are what make it so exciting, and many of them will go into the repertory. And with the tour, the opportunity to play around the country in drama, dance, and music has always been a dream of mine.

PK: Commissioning is an important part of encouraging new music and composers. What kind of commitment is Juilliard making to that?

JWP: We've put together an endowment for commissioning new works. So now, in perpetuity, we're going to have significant money on an annual basis to do that. And we have the resources to pull it off: the artists, the physical plant, everything that's involved. We'll also try to record many of these works, so that they can have lives of their own.

PK: That's one way Juilliard contributes to the arts scene of the future, but let's talk about what we're teaching our students. How do you reconcile the intensive training that one

undergoes here with the reality that it might not work out for an artist?

JWP: I don't see this as a vocational education, but as an artistic and aesthetic one. Vocational education, to my mind, prepares someone to work on a specific task—let's say, fixing brake linings. We all want our brake linings to work; somebody needs to do it, and I hope they're paid well. But their job is to repair brake linings, not to design the brakes, and not to come up with new ideas about how to stop cars in general. That's what distinguishes an artistic education that we have here at Juilliard. We're talking about creativity, imagination, the

human experience. Would you call a medical or law degree a vocational degree?

PK: I think I would; wouldn't you?

JWP: No. I suppose you can be a mediocre doctor and never attempt to explore remedies you didn't address in medical school, but that's not what anyone is aspiring to. That's my point. Juilliard's mission remains educating—not training—the very finest musicians, actors, and dancers who will go out and use their art to change the world for the better. I know the circumstances and the techniques and the art will change—but I hope not the mission.

PK: The distinction between "educating" and "training" artists highlights a

Joseph W. Polisi and Paul Kwak discuss the distinction between vocational training and arts education, the role of artists in society, and the part Juilliard plays in it all.

frequent misperception that our aim here is to put people into jobs. It might be simplistic to gauge the success of an institution by the success its graduates attain in the fields in which they were trained. But how do we respond to changes in the world that put increasing pressure on students to get jobs while it becomes increasingly difficult for them to do so?

JWP: I think we respond to those changes, which will be inevitable, by providing the appropriate tools to our students, and those tools are always going to change. So we are always examining the curriculum and adjusting it to make sure that we are providing the very best tools and experiences for the students, so they can adapt to the future, whatever that turns out to be. Judging the value of an education on whether you're going to be hired afterwards isn't unrealistic, but today's Juilliard graduate isn't just going to be a soloist or a chamber musician or an orchestral player or a collaborative pianist or an administrator or teacher, but all of those—and you have to keep all of those options open.

PK: To play devil's advocate for a moment: We've worked very hard at changing our notion of what it means to educate, incorporating humanities and liberal arts and veering away from the notion of practicing eight hours a day—but doesn't "having to spend time" doing things other than practicing diminish the acuity that students seek in their playing?

JWP: Absolutely not. I've seen many spectacular students over my 22 years here, and when you talk to these young artists about something other than how they finger a B-flat, they have an informed view of the world. To be quite honest, it's *these* students who are musically or artistically the most successful, because they have a much broader view of what it is to be an artist and to communicate. We've got to eliminate the notion that, if you go to Juilliard, you're an idealist or an unrealistic person who didn't want

financial stability or a lucrative career, or that this was your only option in life. There's enormous value to what artists bring to society, and it's so undervalued in America. We should be celebrating these young people who are dedicating their lives to the artistic experience.



JOSEPH POLISI "The human spirit is always looking for different ways to view our world, and that's what the artist provides."

PK: What contributes to the undervaluing of arts in America, and is it possible to be optimistic about their future?

JWP: Remember that we've been upset about this undervaluing of the arts for the past 30 years or perhaps longer; the people over 50 filling the seats now were 20 when we were first talking about it. But that said, the undervaluing of the arts comes from a lack of education in the arts at the primary- and secondary-school levels. If you're not exposed to the arts, you are not going to know what they are. President Bush has just announced an initiative on improving math and science scores up to the 12th grade and has given financial incentives to schools, teachers, and students. I think it's a very sad commentary that he didn't even mention the importance of the humanities and the arts as well. Engineers and scientists will play their parts in making the world a better place, but they won't save the world alone.

PK: Are artists suffering from the biotechnological boom and the American cultural interest in it?

JWP: I think it's more than that. It is an emphasis on the commercial over the non-commercial, the enormous power of pop culture throughout our world, the ease with which every possible electronic device now delivers content—but what is the quality of that content? This pervasive pop culture has deadened our sensibilities and has diminished the impact of the so-called classical arts in our society.

well as add economics and political science, so that we have a broader spectrum of experiences. On all levels, we have to talk about what new programs Juilliard needs. Is it greater specialization in "early music" or original instruments? What are we looking at in musical theater? What about technology? And there's the whole issue of the understanding of music theory and ear training in relation to performance and composition. Here at Juilliard, it's quite remarkable that every one of our jazz students composes. Classical musicians don't—and they should, to



JOSEPH POLISI "Today's Juilliard graduate isn't just going to be a soloist or a chamber musician or an orchestral player or a collaborative pianist or an administrator or teacher, but all of those."

You know, there *was* a day when you exercised in silence.

PK: What do we do about that? It seems the trend has not only changed the culture, but the very wiring of our bodies. We have shorter attention spans now, so we can't bear four-hour operas or, for example, *The Iceman Cometh*.

JWP: We don't give up on what we believe in. We say, "O.K., this is the way the world exists today. How can I shape the education at Juilliard to make current and future students more nimble, more flexible to use their art in ways that *will* be compelling and provocative for future generations?"

Frequently you'll suddenly see a little hot spot where some artist's done this remarkable thing that's different and compelling, and people respond. You have a version of *Swan Lake* in China that uses gymnastics and tumbling in combination with classical ballet, and people say "wow." The human spirit is always looking for different ways to view our world, and that's what the artist provides. I want to give the young people here a sense of personal pride. They are involved in a very meaningful and important quest, a bigger mission than just getting through four years and then signing up for a job someplace.

PK: You've observed that students of today are less political than when you started at Juilliard 20 years ago. Granted that students make art political just by doing it and being advocates for it, is there any sense to educating them more directly in politics?

JWP: On the undergraduate level, I'd really like to expand liberal arts, as

understand the process and the experience, and the expressiveness within oneself. Although technique is often what one is judged on, at least early on, at the end of the process it's all about communicative power. That's a hard thing to convey to first-time college students, who have to get the notes right. How do you teach a young person to really shape his or her day?

PK: We focus very much—and rightfully so—on how we shape classroom time, practice time, and rehearsal time, but I wonder how much of the person I am has been shaped by leaving the building, by going out and living. Where is there time for all of that? And who is looking out for the physical and mental health of the students?

JWP: When I studied at the Paris Conservatory for a year as an *auditeur libre*, we had six hours of class a week—three hours with six bassoonists, with the teacher, and six hours with all 12 bassoonists together. I learned more in terms of personal initiative just listening to other people than I did in years of private lessons. It would be fun to shake things up a little bit at Juilliard and have, let's say, two weeks of private lessons, one week of classes, and three weeks of workshops—just to keep everybody intellectually off balance in a very healthy way. Bill Schuman tried something like that with L&M, back in 1946, where every composer was the theory teacher and understanding theory was through repertoire. The concept was magnificent, but the implementation was highly problematic. But it would be fun to experiment further.

It's very difficult to convince 17-year-olds that their physical health is important because they naturally take

their health for granted. We could legislate physical exercise at 8 a.m., but then I'd be accused of making Juilliard more like West Point than it is already! [Laughter]

PK: How often do you find yourself asking these questions about the philosophy of what you do, as opposed to the ins and outs of everyday administration?

JWP: Not often enough.

PK: It also makes me wonder if you find yourself fighting a paradigm. How flexible do you find the faculty? Do you feel at liberty to make a drastic change?

JWP: This place can turn on a dime, compared to any other educational institution I've seen. The faculty is very open-minded. They're so involved in their own artistic lives and have such high standards that if you come up with a compelling idea, everybody listens and thinks about it. I've been in other institutions where you study something for two years and then it dies. But sometimes I do get the complaint that I'm moving too fast on some issues!

PK: I know that the management consulting firm McKinsey & Company came in and did some work with us about the "branding" of Juilliard, and how it might be marketed in the public sphere. How does marketing become a part of what we do, and what is its role in this institution?

JWP: Any institution has to have a sense of its own marketing position—its own branding, its external image.

"We've got to eliminate the notion that, if you go to Juilliard, you're an idealist or an unrealistic person who didn't want financial stability or a lucrative career, or this was your only option. There's enormous value to what artists bring to society, and it's so undervalued in America."

What message do you want to get out to the public? If you don't think that through, you're being very foolish. Juilliard is a brand name in the very best sense of the word—one that exudes excellence, accomplishment, youthfulness, and the arts. What are the downsides of our brand? I've heard complaints that it's elite or exclusionary. How do you address both the positives and the negatives? A member of our board, Dr. Bernard T. Ferrari, is a director at McKinsey, and they provided some very powerful advice on a pro bono basis. We learned a lot about ourselves and what other people think of us—which is, for the most part, very good. People see our name closely linked with excellence, but they don't really know in detail what we do. One of the goals is figuring out how to use our brand to increase revenue, so we can provide more scholarship assistance. The McKinsey study was a very interesting experience for us because it allowed us to "think out of the box," so to

speak, as to how we perceive the Juilliard "brand" and how those unfamiliar with the School might get to know us for the first time.

For example, we discussed the creation of a Juilliard edition of musical manuscript facsimiles, which fits very neatly into our image of ourselves. But then McKinsey gently guided us to uncharted waters by asking what our comfort level was with a Juilliard entry in Nascar. At first we just laughed, but as a thought exercise I saw that such broad visibility for a section of the American population that knows little about Juilliard and perhaps the arts could be a real wake-up call for us and for new audiences.

Obviously, we're not fielding an entry in Nascar, but the provocative idea did get us thinking in new directions; in other words, do we demean the excellence of Juilliard by having the School associated with such popular endeavors? I personally think not.

PK: Some might wonder whether we demean our curriculum by considering something like musical theater.

JWP: Musical theater wouldn't be demeaning at all; it's an American art form. I think nothing is demeaning as long as you do it with integrity and artistry. Often, what is presented as "provocative" isn't of high quality. It may be something that exploits. But if it's good work, I'm always willing to take a look at it.

PK: But aren't we artificial arbiters of what it means to have integrity and to do good work?

JWP: One of the exercises in the first two weeks of my fall class is to try to

define art—and of course, we always fail, because people have different perceptions of things. Some people say that anything goes; others have a much tighter definition. But I turn the question around and say, "I'm not going to give you a definition of art; I'm just going to give you the tools to be discerning. It's up to you to decide what is art and what isn't," which is what we ask of every single student in this school. Eventually, our graduates have to come up with their own standards. Fundamentally, that's what schools do. But getting into the business of defining high art in America is a no-win situation. Better to ask, what have you done to prepare yourself to be a discerning individual? That's really what I think is the fundamental problem with the American public; they're not discerning enough. *American Idol* has "leveled the playing field" in a very disturbing way!

PK: How does what we do here at

Continued on Page 19

From the Windy City to Tinseltown, Juilliard Student

On and Off Stage, Finding Rewards and Meeting Challenges

By LAURA CARELESS

FOR two weeks in March, the Juilliard Dance Ensemble traveled to Chicago and Los Angeles to give a total of seven performances on the Dance Division's first-ever national tour. As we arrived at school to take the bus to the airport, the prospect of an extended field trip to far-off lands (luxury hotels and a healthy per diem included) was enough to give us way more energy than was appropriate for 8 a.m., and the driver must have wondered whether he got on the wrong bus and should, in fact, be driving his fourth-grade passengers to the Central Park Zoo. What we could not have foreseen, however, were the opportunities we would have to develop as performing artists. Taking responsibility for daily performances in unfamiliar places taught us invaluable lessons about our habits, our strengths, and our aspirations that are not always revealed within the stability of our usual routine. Along with suntans (or freckles, for me), lots of photos, and hopefully an extended Juilliard fan base, this trip left us with all kinds of memories that will add immeasurably to our educational experience, on and off the stage. The auditorium and stage of the Harris Theater in Chicago are about the same size as the familiar Peter



Dancer Armando Braswell in William Forsythe's *Limb's Theorem III*, one of the works performed by the Juilliard Dance Ensemble at the Harris Theater in Chicago on March 17.

Jay Sharp Theater at Juilliard, but the slippery floor was a force to be reckoned with. It was not so much fun for the dancers in the final piece of the program, William Forsythe's *Limb's Theorem III*, who wear socks and prefer to remain vertical unless the choreography requires otherwise. That said, a lot of the dance is improvisation-based, and I enjoyed watching how dancers changed their movement choices nightly. From the stage in the Harris Theater, the audience appeared dark and distant, while the theater in Los Angeles was smaller and more intimate. The dancers' movements were stimulated as much by the performance space as by everything they were doing, thinking, and feeling throughout the days in new places. In terms of visual inspiration, Chicago was influential for many of us. Not having class until the afternoon, there was time to enjoy the city's great collection of architecture and museums. Somehow, I adapted incredibly easily to a schedule of late mornings followed by a sight-seeing stroll—taking in a Picasso at the Art Institute, the Gehry auditorium in Millennium Park, or contemporary photography at the gorgeous Getty Center when we got to L.A.—before class and performance on stage. After a couple of days I decided I wanted to be on tour for the rest of my life. Soon, however, the realities of touring set in; this

was not a dance vacation but a job that requires consistent levels of quality and personal investment, with a set of skills to learn beyond performance itself. Our last show in Chicago was a matinee, which meant less sleep the night before, and a seven-day dance week. Congested sinuses? Check. Jammed ankle joints? Check. P.M.S. from hell? Check. This show was to be a test of my newly-learned lesson that I couldn't expect to feel the same about consecutive performances, that taking a different approach each night to the piece I was dancing (Mark Morris's *New Love Song Waltzes*, with unforgettablely wonderful, live music provided by friends from Juilliard's Vocal Arts Department) was nothing to be afraid of. By the end of class I had discovered a way to breathe without my mouth hanging open, and I think the fact that I don't remember much about the show that day is probably a good sign. Performances at the Gloria Kaufman Hall on the U.C.L.A. campus were increasingly fun as we became both more comfortable and more explorative in our dancing. After the final performance, there were tears as we realized how much the dances—the Morris, the Forsythe, and Adam Houghland's *Watershed*—had taught us. Knowing that we would not be performing them again felt like losing a friend and a mentor. As a finale to the tour, Gloria Kaufman invited us all to her ranch home for dinner and a dance with her invited guests, many of whom had attended the performance that afternoon. We all felt like we had arrived in a parallel, dancer-celebrity universe—until the early start the following morning for the long ride home, when many were suffering the effects of a little too much champagne. □

Laura Careless is a third-year dance student.

A Warm Welcome for the School's Ambassadors of Jazz

By ANDREW GUTASKAS

THE Juilliard Jazz Orchestra kicked off its portion of Juilliard's centennial tour on March 1, traveling to the Midwest, the West Coast, and the South. Despite aggravating delays and flight cancellations, the orchestra finally made its way to Appleton, Wis., greeted by cold weather and freezing rain. But we were warmly accommodated at the Candlewood Suites, in spacious rooms that included kitchens. There was also an Outback Steakhouse close by, to keep us continuously rewarded with Bloomin' Onions! During our two-day stay in Appleton, the band gave two outstanding performances in the beautiful Fox Cities Performing Arts Center, located in Appleton's downtown area. The first performance, led by our jazz program's artistic director, Victor Goines, was an educational workshop presented for more than 1,000 middle- to high-school students from the area. During the workshop, members of the band got to show off some of the interesting features of each instrument. The band then showcased these various features in performance, playing a few selections from the standard jazz repertoire. The second of the two performances was a concert for the general public that was followed by a reception at Heid Music, a popular music store in the downtown area.

Involving another long and wearying journey, the second leg of the tour brought the orchestra to California. However, once we arrived at the San Diego Airport, the warm Southern California air rejuvenated our tired bodies. After an evening of much needed rest, the band was granted a day of leisure. Some members relaxed at the hotel, some met up with friends from the San Diego area, while others hopped on a downtown bus to take in some of the local sights like the San Diego Zoo. After an engaging and invigorating day off, the orchestra went on to perform for an audience of 1,200 at the California Center for the Arts in Escondido. It was a wonderful concert that featured works by Duke Ellington, Benny Carter, and even some student originals such as those by Yasushi Nakamura and Willie Applewhite. The evening was capped off with a guest appearance by Juilliard alumnus and jazz faculty member Wynton Marsalis, who sat in for two selections and gave an impressive performance. After returning to New York City for a brief three-day break, our voyage then brought us to Aiken, S.C. Once there, the students were welcomed by

their host families, with whom they would spend the next three days. We immediately felt the aura of Southern hospitality. Everywhere we went, we given a tour of Dogwood Stables, a thoroughbred horse training stable. It was great to get the inside scoop on which horses were going to be the big-money winners this year! That evening, we gave another great performance at the Washington Center Theater, which was followed by a jam session at the Southside Gallery. The band members played selected tunes, mingled with the guests, and even played with some of the local talent. The following morning, members of the band were treated to a Southern breakfast that would have been fit for kings. It was the perfect breakfast to send us on our way back to New York and to wrap up the centennial spring tour for the Juilliard Jazz Orchestra. The entire tour was a wonderful experience, and a fine tribute to the excellence of Juilliard and its accomplishments in the past 100 years. □

Baritone and alto saxophonist Andrew Gutasukas is an artist diploma candidate in jazz studies.



Juilliard jazz students Sharel Cassity, William Reardon-Anderson, Tatum Greenblatt, Chris Crenshaw, and Satoru Ohashi board the bus home from the jazz tour over spring break.

Actors, Dancers, and Musicians Tour the Country

A Dramatic Lesson in Living From Moment to Moment

By AMY WARD

FOR many members of the Drama Division's Group 35, the centennial tour of *A Midsummer Night's Dream* and *Edward II* to Los Angeles and Chicago meant seeing a new city for the first time. Some would realize they didn't pack enough sunscreen for the sunny L.A. skies. Some, like myself, who weren't familiar with the blistering wind for which Chicago is famous would come to find that adjusting the contents of a suitcase or two would have been a beneficial way to spend the days off in New York between shows. Aside from the obvious differences between weather in the two cities, there were other things to get used to: new costume and make-up assistants, new theater supervisors, new audiences, new spaces. Having copiously already rehearsed and performed

these necessary adjustments with a new sense of confidence, a sharpened ability to adapt. All in all, the tour experience was packed with surprises. Although the weather was close to perfect in California, it did rain one day when I was visiting West Hollywood. I was approached by a young boy who saw I was drenched and offered me his umbrella. Slightly confused but relieved, I accepted the polite offering and watched as he sped off in an S.U.V. with his father, who gave a jovial nod and wave goodbye. I was impressed by their generosity. The simple kindness I witnessed in that little boy's eyes that day reminded me that sacrifice is what it takes to adapt to a new environment. At each theater, the audience size and their response to our performances varied immensely. Still, I believe it was this uncertainty that kept the per-



A rehearsal of *Edward II* in the Walt Disney Concert Hall's Redcat theater in Los Angeles.

Midsummer in New York, we felt confident in telling the story again—this time, with the creative freedom that comes with experience. The show became something new because we no longer death-gripped it, as is easy to do when in the beginning stages of performing Shakespeare. Instead, the additional performances on the tour afforded us the opportunity to share *A Midsummer Night's Dream* as a work that included the actors, the audiences, the cities, the new theater spaces, and the new crew involved. If we learned anything in the three-week stretch of touring, it was how to adjust our minds, bodies, and souls to a new atmosphere. Sean Davis, who played Puck, replaced an L.A. pre-show bit regarding Beverly Hills with jokes more suited to our Chicago audiences. Peter Harris, who wears cornrows in *Edward II*, witnessed the distinct differences between Los Angeles and Chicago hairdressers. And all of us realized we'd have to exercise our four years of vocal training even more so in the Museum of Contemporary Art's 280-seat theater than in Redcat's slightly smaller one. The most important thing was, we made it through

formances fresh and exciting for us. It reminded me of a sort of mantra you will hear if you visit the third floor of The Juilliard School. It goes something like, "You must rediscover what it is to know. You must 'not-know.' It is in the not-knowing that we are revitalized." In that respect, the centennial tour was a lesson in living moment-to-moment, a revitalization of Group 35's inspiration. With graduation just around the corner, what better way to end our journey here but with a question? We can enter a new realm now, confident in our abilities to mold and adapt, to play, to listen, to sacrifice, to learn. After all, I began this article not knowing what I would say, and in the process, I've become more inspired to keep asking questions. Who knows what the future holds for this group of dedicated actors as we make our way into the real world of actor-waiters and arts enthusiasts? I think I've actually learned to embrace it that way. Relieving oneself of the obligation to know, of the pressure to control one's own environment, and to instead greet change and newness with open arms, is an amazing gift to give to oneself. □

Amy Ward is a fourth-year drama student.

Confirming the Promise Of Juilliard's Bright Future

By MICHELLE GOTT

MY alarm went off at 7:30 on the gorgeous morning of March 4. Unlike other mornings, sleepily rolling over and hitting the snooze button was not an option. If I hoped to make the 10 a.m. bus from Juilliard to LaGuardia Airport with the rest of the orchestra, I had to fill my empty suitcase, dash to Commerce Bank, attend to several overdue business calls, and somehow make myself presentable for the first official day of the Juilliard Orchestra's centennial tour. Fortunately, I made the bus with not an item forgotten. Excitement bubbled in the air as my colleagues and I embarked on what was to be a most incredible journey. Our first stop was Chicago; our hotel, the Fairmont—as majestic as the city itself. We had the evening free, but were strongly advised to make the morning bus to Orchestra Hall for rehearsal. Arriving at the hall Sunday morning, I was overwhelmed with memories from my last visit to Chicago, when I was 13. When I sang in that hall as part of an American Choral Directors Association conference, I could never have predicted that, eight years later, I would be part of a historic celebration. The gravity of the term "centennial" was gradually revealed to me throughout the tour. During the concert that afternoon, I had to refrain from blatantly exhibiting the joy I felt in playing with such fine young musicians and Maestro James DePreist. The acoustics of Orchestra Hall are such that every sound is heard clearly, and every player is significant. Although our performance was solid and well received, the orchestra was just warming up. We left a snowy Chicago for a shockingly warm Dallas. Coats and sweaters were peeled off like banana skins as we turned our faces to the sun. We had plenty of free time in Dallas, which allowed for both relaxation and a bit of harmless mischief. Our rehearsal at Meyerson Concert Hall was lighthearted albeit focused, with the maestro pulling a few conducting surprises. During the second movement of Bartok's Concerto for Orchestra, he took an extended *breve* (pause), catching a trumpet player off guard. Anticipating a much shorter breath, the player nearly choked in preparation and let out a loud "OOK!"—a sound that had the unusual effect of dissolving Mr. DePreist into a giggling fit of silent laughter, inevitably bringing along the entire orchestra. We certainly had our fun, but when it came to performance, the orchestra continued a long tradition of excellence. Our concert in Dallas was warmly received, and we eagerly prepared for our California sojourn. For the last leg of the tour, the orchestra was based in San Diego. Having a home base allowed me to feel grounded and to connect with my

colleagues. I took advantage of the free time by visiting the Maritime Museum, Seaport Village, the San Diego Zoo, and many restaurants with newly found friends. Perhaps the most significant moments of the tour were those shared in a social context. Because orchestra personnel at Juilliard are constantly shifting, it is often



The Juilliard Orchestra performed at the Morton H. Meyerson Symphony Center in Dallas on March 7.

difficult to develop relationships much beyond the superficial level of acquaintance. It is also impossible to feel fully satisfied by concerts during the year, because the orchestras only perform once before changing repertoire and musicians. The tour was a rare opportunity for the orchestra to deepen its experience, both musically and interpersonally. During our stay in California, we performed at the Irvine Barclay Theater, Copley Symphony Hall in San Diego, and the Walt Disney Concert Hall in Los Angeles. I had heard about the acoustical perfection of Disney Hall, but the performance confirmed all words of praise. The collective sound of the instruments resonated within the hall, enveloping the musicians and the audience in sublime beauty. The L.A. audience was the first to clap between movements of our pieces, their enthusiasm overriding concert tradition. After the last note soared through the hall, they sprang to their feet in a lengthy standing ovation. As I stood with my colleagues to receive the overwhelming response, I could not control my beaming smile or the joy I felt in being a musician and a part of Juilliard. The success of the centennial tour is owed to a long list of talented and dedicated individuals. The level of organization was so high that the orchestra had only to be on time, stay out of jail, and play well when it was time. I am confident that we communicated the centennial message, which is both a confirmation of Juilliard's place in the world and a promise for a bright future. □

Michelle Gott is a third-year harp student.

JUILLIARD

PORTRAITS

Examining Tradition From the Inside Out

THIS column normally focuses on one faculty and one staff member each month, but here's a different twist for our last issue celebrating Juilliard's centennial. Instead of focusing on two individuals, we asked faculty members—11 current and 2 emeriti—who've been at Juilliard 20 years or more to comment on how the School, and their own perspectives, have changed since they began teaching. The resulting collage of answers presents an enlightening portrait of an ever-evolving institution ... and the inspirational faculty who are behind it.

How has Juilliard evolved since you first started teaching here?
I feel it has become more and more sensitive to changes in the actors' profession and the arts in general in the United States. Some significant changes in the Drama Division include dramatically reducing the size of incoming classes, so that the faculty can focus with greater attention and care on helping students to finish their four years of training. I also think that the attitude toward training has become humane ... There was a great element of fear in the early years, which I believe has somewhat abated. The student body has also been significantly diversified over the years as well. Another major change has been the creation of a very successful and very vital Playwrights program, under the co-directorship of Christopher Durang and Marsha Norman.

Michael Kahn
Drama faculty since 1968
Director, Drama Division, 1992-2006

It used to be that the dancers were in one place and the musicians were in another, and occasionally they got together. This may sound a bit odd, but then it was an atmosphere that seemed less wholesome and more neurotic. There is now a tremendous focus on programs to help the students—the Mentoring program, Colloquium, psychological services, the dorm, the Horizons programs, the parties, the active student life. There was never so much focus on making it possible for the students to exist in a more conscious and social and political way.

Jane Kosminsky
Drama faculty, 1971-86
Dance faculty since 1986

There's much less of the sense of separation of the divisions. I think the liberal arts classes have helped in that, because the students from the three areas take classes together and get to know each other. But there's also a much greater sense of openness to what we do. When we first started, there was a real skepticism on the part of the students and even some of the faculty as to the value of academic courses. As it's become clear that the president is committed to the liberal arts, the rest of the school has evolved to take them more seriously. There are also a lot more interdisciplinary performances now. So there's a sense of community as a whole, of Juilliard being one

school rather than, like Gaul, divided into three parts.

Roger Oliver
Liberal Arts faculty since 1985

The level of emphasis on thinking is miles higher. When I first started in the early '70s, Juilliard was a good deal like the myth: for stars, not for brains. Now it is really a school, in which broad learning is possible for those who choose to pursue it. The residence hall, as well as all the student services, have made a vast difference in the attitudes of students and our ability to cope with failures, discouragement, and all of the normal problems facing young artists.

Joel Sachs
Faculty since 1970
Music History, Chamber Music, Graduate Studies

Juilliard is a much friendlier and more open place now than when I first began in 1979. At that time, there was little interaction between musicians, dancers, and actors. Faculty from different divisions (and even within divisions) scarcely knew each other. With the new residence hall, outreach efforts, Colloquium, Mentoring, and so many more programs, there is a genuine feeling of community. We have so much to learn from each other. And most of us have great respect for other faculty, administrators, and students.

Greta Berman
Liberal Arts faculty since 1979

What are the biggest changes/improvements at Juilliard since you began teaching at the School?
The move to Lincoln Center had a major impact on Juilliard—putting the School at the center of the world's musical stage at a time when globalization was changing the world. We went from what had been a relatively small institution with a rather personal ambience to a professional school. This was magnified by the changes taking place in the world. The competition of students internationally for entrance to the best schools worldwide raised the technical standards enormously. I think there was more individuality, certainly less pressure, 30 or so years ago. There are fewer career opportunities, and this certainly impacts the psyche of students and faculty alike.

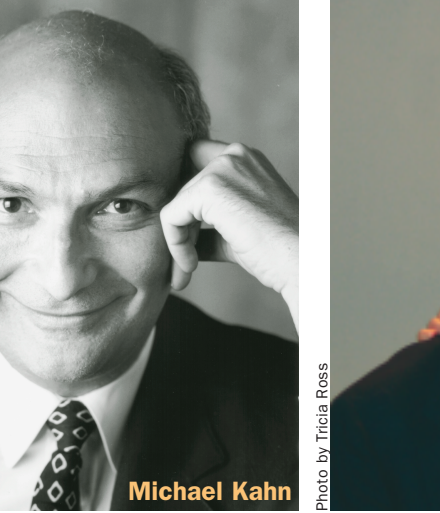
Lewis Kaplan
Faculty since 1976
Violin, Chamber Music

The first real shock I had at Juilliard was in my second or third year, when one of my students came up to me after class and wanted to talk to me about something that clearly upset him. His teacher had seen him talking to a student who studied with another teacher of the same instrument and had said, "I forbid you to talk to any students of this teacher." I

thought this was absolutely appalling, and I had never experienced anything like it in any educational institution. That kind of thing would not happen nowadays, nor would it be tolerated by the administration.

Roger Oliver

Would you like to be a student at Juilliard now? Why or why not?
Of course! Juilliard is in New York City at Lincoln Center, with an enlightened administration, the best



facilities, and a premium faculty. Around the world, it is a magic name.

Joseph Bloch
Faculty, 1948-1996
Piano, L&M, Graduate Studies

Well, I think once is enough! I've been grateful to Juilliard for getting a wonderful education, and I've had a great life teaching here, and I have no regrets.

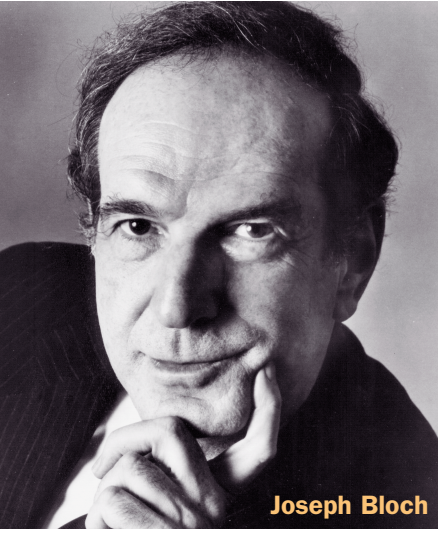
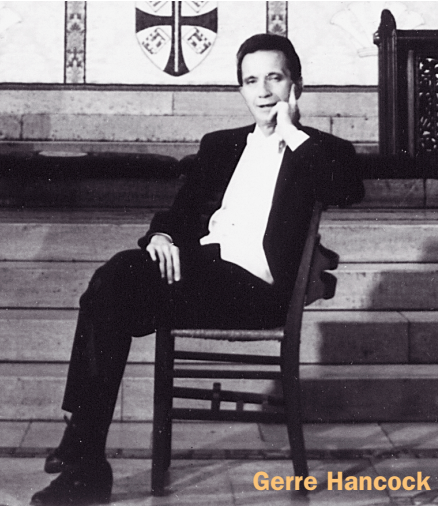
Martin Canin
Faculty since 1959
Piano, Chamber Music

Would that I could return this day as a student! Artists who teach there have more to offer with each passing year, it seems. Vast knowledge and superb

examples, which result from talent and industry and experience, abound; there is always ever so much more to learn from such a brilliant assembly of artists, young and not entirely young, alike.

Gerre Hancock
Faculty, 1971-2004
Organ, L&M, Keyboard Skills

Yes, because we couldn't do an academic exchange with Columbia and Barnard back when I was a student, and that would have interested me.



Also, the dance program is much more eclectic. These days, dancers have to work in many styles to make a living, and the program supports that. The demands are huge, and what is offered in terms of the program is phenomenal. It's very rigorous, and because I was the kind of kid who would have danced 26 hours out of 24, if it were possible, Juilliard as it is now would be the ideal place.

Jane Kosminsky

What would you say to a prospective Juilliard student who wasn't sure if this was the place for him/her?
Do not go after a career in the arts unless you absolutely can't live without

it. Play your instrument, act, dance—enjoy it, love it. You don't have to be a professional to do so. Never mind that some will consider you an amateur. An amateur is one who loves his/her art (amateur=lover). There is a difference between amateur and amateurish.

Baruch Arnon
Faculty since 1971
Keyboard Skills, Chamber Music, Graduate Studies

They should come and watch classes



and watch the teaching. Watch the dancers in performance, and in class. Find out. Don't let it be an accident.

Jane Kosminsky

I would suggest that unless their determination to enter Juilliard and their commitment to stay in the Drama Division program are total and unshakable, they should study somewhere else.

Robert Neff Williams
Drama faculty since 1970

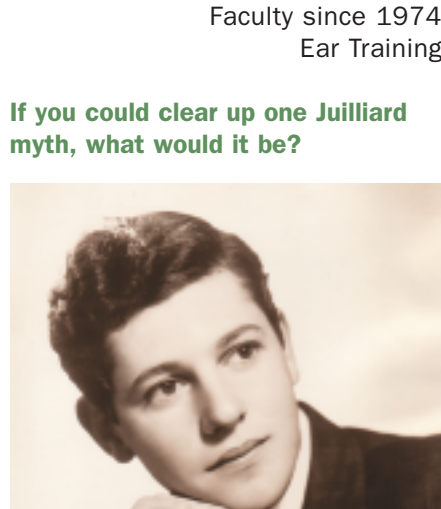
If students are not sure, they should go to a liberal arts college while they pursue their artistic study. Juilliard may not be the place for them right away. I had one student in a humanities class who

decided Juilliard wasn't exactly what he wanted. He left and went to one of the top small liberal arts colleges, and then came back to Juilliard for his master's. This may be heresy, but I think he got the best of both possible worlds.

Roger Oliver

Visit, talk with students, meet your teacher, try it out—you have to want to be a serious performer and want to come to Juilliard, not just come because you got in.

Rebecca Scott
Faculty since 1974
Ear Training



We are not the West Point of conservatories! People are amazed, when they come to audition in the Dance Division, that our students are warm and caring and responsive to their needs. The faculty is supportive to an extreme extent—sometimes, of course, the students don't realize that until 10 years after the fact!

Jane Kosminsky

I would clear up the myth that students do not support one another. I find their devotion to each other often very touching.

Joel Sachs

That Juilliard teaches only technique

and Juilliard students are not musical, only technical. Our students are thoughtful, sensitive, serious musicians, and concerned with finding ways to let the music speak to the listeners.

Rebecca Scott

For me, there are two myths. As a graduate of the Institute of Musical Art, founded in 1905 by Frank Damrosch, I am well aware of how different that school was from Juilliard; the 100-year birth date is manufactured. Also, it is one of the best music schools in the world, but there are others.

Robert Mann
Faculty since 1946
Violin; Chamber Music; founding member of the J.S.Q.

What about Juilliard in the "old days" would current students find quaint or surprising?
For today's pianists, it may seem "quaint" that, 57 years ago, the major piano faculty would not allow the Debussy *Etude pour les Octaves* to be used as part of the third-year final performance exam. The chairman of the piano faculty then stated, "The 12 Etudes, Debussy's last works for piano, are sadly disappointing. No student resorts to them for technical profit and few players seek repertory material in them."

Joseph Bloch

In the Claremont Avenue building, before the days of self-service elevators, we had elevator men: Joe and Louie. And the coat check room was where people left things—messages, packages—and met, and chatted with Annie, who was very Irish, with a wonderful brogue, and always kind of funny, and very nice.

Martin Canin

That many teachers called their students by their last name, using Mr., Ms., Miss, and Mrs.

Rebecca Scott

Has your teaching changed over the years? How?
I think it's gotten better. I'm teaching Alexander Technique, which is about problem-solving, and I've done it long enough to have solved quite a few problems! I'm very grateful that I've taught as much as I have, because more things occur to me, and I've worked very hard at being able to do it well. But, you know, Judy Leibowitz used to say, you're only as good as your students.

Jane Kosminsky

I have a deeper understanding of the problems students have with the material, a greater variety of ways to approach the material, and more flexibility in handling it.

Rebecca Scott

Hopefully, my values have deepened and my teaching has become more effective.

Robert Mann

When I began, I gave traditional "lights out" art-history lecture courses (like those I myself had, as a student).

Joel Sachs

Students promptly tuned out, fell asleep, or (the best ones) provoked and interrupted—in essence, forcing me to change. My classes are far more oriented now towards asking questions, eliciting students' thoughts, analyses, and opinions. We always have lively conversations. And if we don't "cover" the syllabus, that is O.K. Students are not here to become art historians, but to learn something they can apply to their own fields.

Greta Berman

Have Juilliard students changed over the years?
There are more talented students now than 30 or 40 years ago. However, many are less committed than in previous times. This may be due to the fact that scholarships are relatively easy to get, and also that, in general, people are less inclined to make a real effort to accomplish what they want.

Baruch Arnon

With a few shining exceptions, students are more and more lacking in cultural background and knowledge of art, music, and history—especially theatrical history. The American educational system seems to be failing them, and so I now try to present such background material as often as possible. My other observation is that, having had in my classes every student who has studied in the Drama Division, I have long been aware that, although the names change and the faces change somewhat, the same general types—with surprisingly similar voices, appearances, and acting styles—reappear every few years.

Robert Neff Williams

In recent years—slowly and quietly, but surely—a transformation has begun to take place, for the students are becoming more involved in promoting the work of our profession to a wider public than before. In learning to communicate with audiences, in far-ranging ways, our Juilliard community is making larger audiences—and not a moment too soon!

Gerre Hancock

Students now are more involved in all activities of the school; they are more secure, more at home; they know and treat each other as friends and colleagues. Overall, they seem better prepared for Juilliard and more focused on what they want to do and how they intend to handle a performing career.

Rebecca Scott

Students through necessity have become more realistic, practical, and goal-oriented.

Robert Mann

The biggest change, with respect to students, was the requirement that Juilliard students readuination for the master's program. That immediately opened up the doors to quality on the postgraduate level and brought an influx of many graduates of top-flight undergraduate institutions such as Harvard and Stanford, thereby dramatically improving the intellectual climate and proving that being bright and curious is actually good for performing.

Joel Sachs

12 MONTHS ... 100 YEARS ... LOOKING BACK AT THE CENTENNIAL SEASON

JUST when you thought a year at Juilliard couldn't possibly get any more crowded with events and performances, along came the School's centennial—and with it, a cornucopia of concerts, commissions, tours, exhibits, and celebrations that seemed far more than the Lincoln Center campus could contain. But it didn't have to ... because Juilliard celebrated its 100th birthday by sharing the wealth of its talented musicians, actors, and dancers with audiences across the country and around the world, through tours by all three divisions.

The 2005-06 academic year saw dozens of brand-new, specially commissioned works unfold

on the School's stages, within the 700-plus concerts that took place during the season. (At press time, a number of them were just happening or had yet to occur, which explains the absence in this year-end photo gallery of some highly anticipated events, such as the premiere of Lowell Liebermann's new opera, *Miss Lonelyhearts*, at the end of April.)

But new works were only part of the story, as Juilliard showcased its glorious history with tributes to composers past and present, exhibits, special forums, and much more. The photos on these four pages present a kaleidoscope of the activities that unfolded over the course of the past 12 months and are sure to be remembered by those who saw, heard, or participated in them.



Photo by Hiroyuki Ito



Photo by Heikki Tuuli

MAY-SEPTEMBER

The festivities were officially launched with Juilliard's 100th commencement on May 20, 2005 (above), as 17 previous honorary doctorate recipients returned to the Alice Tully Hall stage to be awarded the new Juilliard Medal, designed by artist Milton Glaser. In August, the Juilliard Orchestra departed for its first tour of the season, performing in Lucerne, Berlin, Helsinki, Aldeburgh, Leicester, and London. Finnish composer and Juilliard alumnus Einojuhani Rautavaara was on hand (left) for the orchestra's preview of a movement from his commissioned work *Manhattan Trilogy*, conducted by James DePreist, in Helsinki's "Rock" Church; the work was later performed in its entirety on the orchestra's October 11 concert at Carnegie Hall.

More than 60 students from the Dance Division were featured in the premiere in September of Eliot Feld's ballet *Sir Isaac's Apples* (far left), the first major centennial commission to be presented this season. Performing on a giant ramp constructed on the stage of the Peter Jay Sharp Theater, the dancers were accompanied by the Juilliard Percussion Ensemble performing Steve Reich's 1971 work *Drumming*.



Photo by Peter Schauf



Photo by Hiroyuki Ito

OCTOBER-NOVEMBER

Second-year drama students Finn Wittrock and Jared Nathan are pictured (at left, left to right) in a Tuesday-morning stage-combat class in Room 312, one of dozens of ordinary and not-so-ordinary Juilliard moments documented in photos on October 11 (Juilliard's actual 100th birthday) for *The Juilliard Journal*, capturing a day in the life of the School. Birthday cake and coffee were served in the lobby all morning amidst blue and red balloons, and the Empire State Building was lit up in Juilliard's colors that night. A concert by the Juilliard Orchestra in Carnegie Hall (below), led by alumnus Dennis Russell Davies, capped the Centennial Day festivities with the premiere of Einojuhani Rautavaara's *Manhattan Trilogy*, along with works by Webern and Schubert.



Photo by Jessica Katz



Photo by Nan Melville



Photo by Hiroyuki Ito



Photo by Rama



Photo by Hiroyuki Ito

In September, curators at Juilliard and at the New York Public Library for the Performing Arts at Lincoln Center collaborated to put together a multimedia exhibit, "The Juilliard School, 1905-2005: Celebrating 100 Years," on view through January 14 in the library's Vincent Astor Gallery (above left). A panel discussion in the Peter Jay Sharp Theater on September 22 titled American Society and the Arts brought together a diverse group of speakers that included (above right, left to right) composer and lyricist Stephen Sondheim, historian David McCullough, soprano Renée Fleming, Supreme Court Justice Antonin Scalia, and President Joseph W. Polisi to discuss the state of the arts before a full house.

Thomas Gibbons' play *Black Russian* (right), directed by Marion McClinton in the Drama Theater, launched the drama season at the end of September. Pictured left to right are fourth-year students James Zimmerman, Daniel Morgan Shelley, and Amy Ward.



Photo by Jessica Katz



Photo by Jessica Katz



Photo by Nan Melville

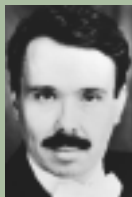
The Drama Division commissioned 10 alumni playwrights to write 10-minute plays, which were premiered by the third-year actors in October in a single evening titled *Ten Times Ten*, directed by Will Pomerantz. Anna O'Donoghue and Stephen Bel Davies are pictured (top) in *Baby Food*, by David Lindsay-Abaire.

Shakespeare's *A Midsummer Night's Dream* (far left), directed by Joe Dowling, was presented by fourth-year students in November. Pictured are (front, left to right) Keith McDonald, Mary Rasmussen, and Jaron Farnham, with (back, left to right) Will Pailen, Michael Markham, and Daniel Morgan Shelley. Running concurrently with the play was the Juilliard Opera Center's production of Britten's opera *A Midsummer Night's Dream* (left), directed by Eve Shapiro and conducted by David Atherton, in the Peter Jay Sharp Theater. Pictured are Randall Scotting as Oberon and Erin Morley as Tytania.

Jazz was presented for the first time on the Daniel Saidenberg Faculty Recital Series, when the Juilliard Jazz Quintet performed on November 11 in Paul Hall (above). Pictured are faculty members Victor Goines and Ben Wolfe; not shown are Wycliffe Gordon, Carl Allen, and guest Marc Cary.

IN MEMORIAM

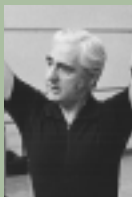
Juilliard mourns the loss of these faculty members who died during the centennial season:



Randall Behr
(1952-2005)



Isidore Cohen
(1922-2005)



Alfredo Corvino
(1916-2005)



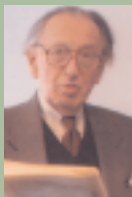
David Diamond
(1915-2005)



Roland Kohloff
(1935-2006)



Homer Mensch
(1914-2005)



Gyorgy Sandor
(1912-2005)



William Vacchiano
(1912-2005)



Photo by Steve J. Sherman



Photo by Hiroyuki Ito



Photo by Peter Schaaf



Photo by Peter Schaaf



Photo © Schreyer's

On February 28, Juilliard Chairman Bruce Kovner presented the School with his extraordinary collection of 139 rare music manuscripts. Among the treasures included is a *Stichvorlage* or printer's copy (left) of Brahms's *Sechs Klavierstücke*, Op. 118, extensively annotated and revised by the composer in 1893.

Adam Houghland's *Watershed* (right), with a score by faculty member Christopher Rouse, was one of three new ballets with new scores commissioned for the Dance Division's New Dances/New Music program in the Peter Jay Sharp Theater in February. Dancers Abbey Roesner (front) and Bryna Pascoe are pictured.

Photo by Rosalie O'Connor



JUILLIARD CENTENNIAL COMMISSIONS

DRAMA

Ten Times Ten by David Auburn, Tanya Barfield, Stephen Belber, Brooke Berman, Julia Cho, Noah Haidle, Steve Harper, Deborah Laufer, David Lindsay-Abaire, and Ellen Melaver (Oct. 19, 2005)
The Listener by Craig Lucas; music by Michael Torke (Jan. 12, 2006)

MUSIC

Sonata for Flute and Piano by Samuel Adler (Sept. 14, 2005)
Manhattan Trilogy by Einojuhani Rautavaara (Oct. 11, 2005)
String Quartet No. 2 "The Loss and the Silence" by Ezequiel Viñao (Oct. 20, 2006)
Bongo+ by Roberto Sierra (Jan. 27, 2006)

More Melismata by Milton Babbitt (Jan. 30, 2006)
Quartet for B-flat Clarinet and String Trio by Mario Davidovsky (Jan. 31, 2006)
Khazar Quintet by Franghiz Ali-Zadeh (Feb. 1, 2006)
Digital Loom by Mason Bates (Feb. 2, 2006)
Gospel Oratorio No. 2 (*Channah*) by Paul Schoenfield (Feb. 3, 2006)
Above and Beyond by Benny Golson (Feb. 9, 2006)
String Quartet No. 2 by Daniel Brewbaker (Feb. 21, 2006)
Take Flight arr. by David Shire (April 6, 2006)
Let Me Go Where'er I Will by Marvin Hamlisch (April 6, 2006)
Heebie Jeebies by Laura Karpman (April 6, 2006)

The Garden by Howard Shore (April 6, 2006)
A Seed of Grain, arr. by Marc Shaiman (April 6, 2006)
String Quartet No. 2 (*Dance for My Fathers*) by Daniel Brewbaker (April 11, 2006)
Miss Lonelyhearts by Lowell Liebermann; libretto by J.D. McClatchy (April 26, 2006)
Copperwave by Joan Tower (May 4, 2006)

DANCE

Sir Isaac's Apples by Eliot Feld (Sept. 28, 2005)
Confines by Alan Hineline; music (titled *Friendises*) by Jerome Begin (Feb. 22, 2006)
Watershed by Adam Houghland; music by Christopher Rouse (Feb. 22, 2006)
Senbazuru (A Thousand Cranes) by Jessica Lang; music by Pete M. Wyer (Feb. 22, 2006)



Photo by John Kringas Photography



Photo by Jessica Katz



Photo by Nan Melville

Composer and faculty member Milton Babbitt's 90th birthday was observed with a concert of his works in Paul Hall on March 27. Pictured at the pianos are the directors of the contemporary ensemble Continuum, Cheryl Seltzer and faculty member Joel Sachs, with soprano Lucy Shelton (right).

The Juilliard Choral Union performed in Alice Tully Hall on April 6 (bottom right), premiering five commissioned choral works written by composers noted for their prizewinning film scores. The program, titled *Cinema Serenades*, was conducted by Juilliard Choral Union director Judith Clurman. The commissioned composers included Marvin Hamlisch, Laura Karpman, Marc Shaiman, David Shire, and Howard Shore.

For Juilliard's gala celebration on April 3, distinguished alumni such as Kevin Kline (left) joined forces with current students and faculty members in paying tribute to the School's 100-year history. The performance was broadcast from the Peter Jay Sharp Theater on Public Television's *Live From Lincoln Center*. Other performers included Renée Fleming; the Juilliard String Quartet and Emanuel Ax; Itzhak Perlman; the Juilliard Orchestra, John Williams and Andrea Quinn conducting; Victor L. Goines and Wycliffe Gordon; and Juilliard dance, drama, and music students.



Photo by Peter Schaaf



Photo by Nan Melville

MARCH-APRIL

The Juilliard Orchestra headed out in March to Chicago, Dallas, Irvine, San Diego, and Los Angeles, performing under the baton of its music director, James DePreist. The orchestra presented a preview of its tour program for New York audiences on March 1, on Lincoln Center's Great Performers series in Avery Fisher Hall (below). The program included Schuman's *New England Triptych*, Bartok's *Concerto for Orchestra*, and Beethoven's Piano Concerto No. 5. Faculty member Joseph Kalichstein joined the orchestra for the Beethoven, which was alternated on tour with Mozart's Piano Concerto No. 17.



Photo by Hiroyuki Ito

As part of Juilliard's first-ever national tour of all three divisions, the Juilliard Dance Ensemble also toured Chicago and Los Angeles in March, presenting seven performances of a program that included a commissioned work by alumnus Adam Houghland, as well as Mark Morris's *New Love Song Waltzes* (above left) with live music by members of Juilliard's Vocal Arts Department, and William Forsythe's *Limb's Theorem III*. In addition to dance and drama and the Juilliard Orchestra, the Juilliard Jazz Orchestra also toured in Wisconsin, California, and South Carolina.

Christopher Marlowe's *Edward II* (left), a fourth-year drama production directed by Sam Gold, was presented in Chicago and Los Angeles on the Drama Division's tour in March, along with Shakespeare's *A Midsummer Night's Dream*. Juilliard audiences had the chance to see the play in February. Pictured left to right are Will Pailen, Nick Westrate, Keith McDonald (in the background), Clancy O'Connor, and Mary Rasmussen.

A.B.Q. Celebrates a Milestone

Continued From Page 1

trumpet chairs in 1973, and is today the longest serving member of the group. His current colleagues are horn player David Wakefield (who joined in 1976); trombonist Michael Powell (1983); bass trombonist John Rojak (1991); and trumpet player Kevin Cobb (1998).

The post-World War II rise of the brass quintet helped (and was helped by) an increase in composition for such ensembles. Of the 20th-century works for brass quintet whose dates are known, only 20 were composed between 1930 and 1950. Forty-five came along in the 1950s. The A.B.Q., which decided to shun the inauthenticity and sometimes outright pandering of adaptations, had to commission or die. Thanks in part to the quintet, the 1960s saw 230 new works for brass quintet, with 324 more in the 1970s. Since then, brass quintet composing has slowed down some, according to statistics gathered by the group about five years ago, with only 284 new pieces in the last 25 years. But together, the 20th-century pieces form the greatest part of the serious brass concert repertory.

To understand why today's concert

“They do the whole package,” David Sampson says of the A.B.Q. “They pay you, they play the work, they record it; what else could you want?”

brass rep comes mostly from the past 75 years, we must digress for a moment, and rewind to the era whence cometh—usually in some edited form—most of the rest of the brass repertoire: the Renaissance. The soprano “brass” of the Renaissance was the cornetto, a wooden instrument like a recorder with a mouthpiece like a trumpet, but which sounded more softly than a trumpet of today. Trumpets also existed in the Renaissance, but were used mostly on royal occasions. And these trumpets had no valves.

As orchestras started to look more like orchestras (that is, with bigger string sections) they left the cornetto's softer sound behind. J.S. Bach, for example, rarely wrote for cornetto, but used trumpets in his large works. Those trumpets, still valveless, were limited to one scale, without chromatics. Composers had to limit brass playing, and would often leave them altogether out of slow movements that might have more chromaticism.

By the time of Haydn and Mozart, trumpets were less often used by royalty, and orchestras and orchestral styles had advanced, so the limitations of the

“contrabass serpent” and “hellicon,” and which coexisted for half a century with a keyed serpent called the “ophicleide.”

Valves direct air through a brass instrument's tubes in ways that allow it to deliver all 12 tones of the scale. Even then it took years before the valved trumpet became an accepted replacement for the valveless one, and years after that before brass instruments gathered into quintets and inspired a repertoire. (If you are wondering about the trombone, it descended from the sackbut and the slide trumpet, and assumed its present form in the 19th century, coeval with the tuba.)

Many a brass quintet today augments edited Renaissance and newly composed repertoire with arrangements of works not written for brass. This the A.B.Q. has declined to do. A decisive moment came in 1980, when a presenter made an engagement contingent on the quintet including a set of piano rags adapted for brass. The quintet's manager took his clients' cooperation for granted. But the A.B.Q. not only turned down the date, they switched managers. They would be, to use Sampson's phrase, “a serious brass

ensemble,” and would be represented by someone who understood that.

Eschewing arrangements of non-brass works does not mean that the A.B.Q. won't edit for performance those small-ensemble Renaissance works written for cornettos and other precursors of today's brass instruments. Mase will add articulations, dynamics, and phrasing to pre-Baroque works already written for five of the brass or wind instruments of that day. “The idea is to stay close to the original,” he says. “I often use the term ‘historically informed’ in referring to the way I want my editions to work. By contrast, ‘arranging,’ where someone might take a song for voice and piano and work it out for five instruments, can require all kinds of manipulations of the original, and in many cases what you end up with doesn't sound much like what it started as.”

The A.B.Q. will include three sets of Mase's editions on its May 4 program: three madrigals of Luca Marenzio (1553-1599), one of the most successful of Renaissance madrigal composers; five chansons of Josquin des Prez (c. 1450-1521); and four Venetian *canzoni*, by Luigi Mazzi of Ferrara (fl. 1590s); Giacomo Filippo Biumi (1580-1653); Giovanni Gabrieli (1557-1612), a Munich court musician in the 1570s and then organist at St. Mark's in Venice; and Giovanni Priuli (1575-1629), a student of Gabrieli. Also on the program are David Snow's *Dance Movements* (1981), William Schmidt's Sonata for trombone, horn, and bass trombone (1968), and a repeat hearing of an earlier A.B.Q. commission: Sampson's *Breakaway* for Two Trumpets and Electronics, which received its world premiere from the A.B.Q. last summer at the Aspen Music Festival, where the group has held a long-term residency.

Breakaway has a compelling history.

The second of its three movements, titled “A Single Shot (25 Years): Prayers and Chant,” refers to the shot that killed Sampson's brother, labor activist William Evan Sampson, one of the “Greensboro Five,” in a confrontation with the Ku Klux Klan and the American Nazi Party on November 3, 1979, in Greensboro, N.C. Sampson wrote the movement on the 25th anniversary of the murder. (Four of the Greensboro Five died of gunshot wounds that day; the fifth, Dr. Michael Nathan, died two days later.)

These works will all share the program with Tower's *Copperwave* (and someday it might be fitting for *Breakaway* to appear on a program

with Tower's recent *Made in America*). All together, the A.B.Q.'s celebratory program will say much about two inextricably entwined histories: that of the brass chamber ensemble, and that of its foremost exemplar in America today. The A.B.Q. did not just choose a path 45 years ago, it created one. That path, seemingly limited, with no crowd-pleasing adaptations, turned out to be one of enormous possibility. □

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

What's in a Name?

“EIGHT months of torture!” That is how Joan Tower describes naming her new piece for the American Brass Quintet. “I kept delaying, until the people at Aspen said, ‘We have to have it now.’ [The quintet takes *Copperwave* there this summer.] I wanted the image of something heavy but lustrous; weighted, in a lyrical, arch-like motion.” The title also alludes to the stuff of which brass instruments are made. Most trumpets, trombones, etc., are made of leaded yellow brass—comprising 67 percent copper, 29 percent zinc, 3 percent lead, and 1 percent tin. Luster, weight, and force are appropriate associations for Tower's work. From her celebrated *Fanfares for the Uncommon Woman* to her recent *Made in America*, her compositions create images of vastness and primal forces. A Tower score—even for small ensemble—is often the aural equivalent of those trillion-mile-wide intergalactic explosions that the Hubble Telescope captures.

Best known for the five Fanfares, Tower, 67, who today serves on the composition faculty at Bard College, came relatively late to brass writing. She grew up as a pianist, and, as the founder of the Da Capo Chamber Players, she had experience composing for winds and strings. Then, she says, “Along came the Houston Symphony in the 1980s, and asked me to write my first fanfare. And I said, ‘Hmm, what's a fanfare?’ So I looked that up, and I remembered the *Fanfare for the Common Man*, and I said, ‘I'm going to write this for Copland's brass grouping, take snippets of his fanfare, and make it a tribute to him,’ because I am an admirer of Copland. So I wrote the piece, but as I wrote I was freaking out because, my God, how does a tuba sound way down there, or a trumpet way up there? And how do they sound together?”

“Brass wasn't tangible to me in the way being with Da Capo 15 years got me involved with the flute and clarinet and cello. And where I grew up [in Bolivia, where her father worked for a mining company] we played a lot of percussion, so I had a kind of hands-on, in-the-same-room experience with those instruments. But

brass was like from Australia as far as I was concerned! It still feels intimidating, although I'm starting to get it. It takes me forever to get to know an instrument, sort of like getting to know a person. Each instrument has its own DNA, its own culture, virtuosity, and repertoire.

“Anyway, I wrote the *Fanfare No. 1 for the Uncommon Woman*. I made it a tribute to women who are adventurers and risk-takers, and dedicated it to Marin Alsop.” Maestra Alsop's recording of all five Tower Fanfares—plus the composer's Concerto for Orchestra and Duets for Orchestra—with the Colorado Symphony Orchestra (on Koch International Classics) is a stun-

ning landmark. For good measure, the CD was also produced by a woman: arts administrator, consultant, and film producer Karen Chester.

Australia, of course, does have its own rules and requirements. Tower was not entirely aware, for example, of how low a bass trombone could go. A.B.Q.'s bass trombonist John Rojak kept telling her, “You can make it lower!” And the sheer physical requirements of brass playing limit the length of pieces, and how much any one instrument can do. Trumpeter Ray Mase estimates that the longest one can maintain the brass players' traditional embouchure before the lips start to go numb is about five to six minutes. (Lips do not have fabulous circulation to begin with, as evidenced by their going blue in cold weather.)

But all has worked out well Down Under. “I'm delighted to be working with a group that's so good and so cohesive,” says Tower. “They're used to working with living composers; it's not like I'm walking into a situation where living composers are strange to them. I'm very honored to be doing this for them.”

— David Pratt



Joan Tower

Photo by Heath Sheldon

FOCUS ON ART

by Greta Berman

IN February a new exhibition opened at the extraordinary New York City repository for Himalayan art known as the Rubin Museum of Art. Fortunately for us, it will continue until September 4. Titled “Holy Madness: Portraits of Tantric Siddhas,” this literally enlightening show features numerous depictions of strange and bizarre legendary holy people.

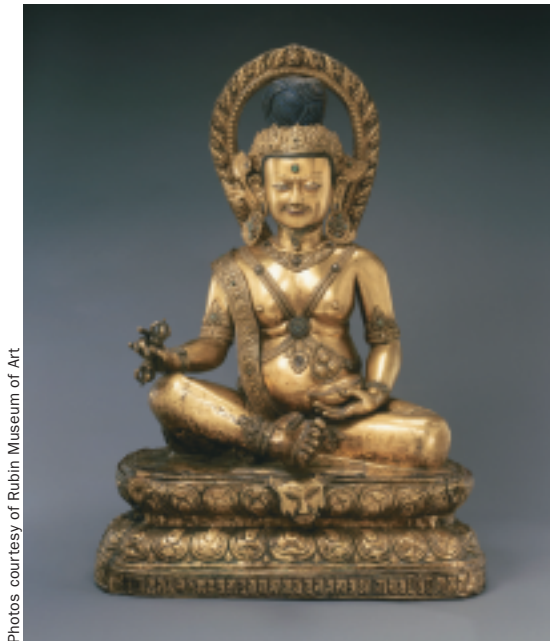
Harry Potter has nothing on these wizards, who could stop the sun in its tracks (Virupa, the Ugly One, used these powers to avoid paying for his drinks), ride tigers, cut off their own heads and regenerate, levitate, and contort their bodies into impossible yoga positions.

The Sanskrit word “siddha” means “accomplished one.” The definition of tantra, much misunderstood in the West, has to do with secret teachings, initiation rites, and texts. And the goal is enlightenment or liberation within a lifetime. Eighty-four of these curious “saints” were said to have transmitted Tantric Buddhism from India to the Himalayas from about the 7th to 11th centuries.

Running rampant with their eccentric behavior, dress, and activities, many of these ostensible madmen (and a few women) can be seen at the Rubin in the forms of colorful *tangkas* (religious scroll paintings) or marvelous sculptures. Frequently grotesque, these crazed creatures defy social norms. Purposely wearing their hair and beards uncombed, unkempt, or matted, they cavort naked or in rags. Whether kings and queens, workers, or peasants, they sought to break down societal restraints, most particularly the caste system. Often passionate and enraptured, they dance, sing, have cosmic sex, and recite poetry. Many of the siddhas consort with the dead and disembodied; they meditate or even copulate in the so-called charnel grounds, where Himalayan peoples cremate their dead or set out bodies for the vultures (“sky burial”) because of the impossibility of burial in the rocky grounds. Here they confront head-on the impermanence and immateriality of this earthly world, in an effort to achieve transcendence.

The show begins on the museum's sixth floor, its highest one, and continues on the fifth. A large, gilt copper sculpture (Catalog No. 82) sparkling with inlaid jewels, the “Madman of Tsang,” greets you at the top of the stairs. Seated on a throne-like elevation ornamented with an animal head, he holds two symbols in his hands, a skullcup (made from the upper portion of a human skull) and *vajra*. The former reminds us of death, while the latter, a small diamond or thunderbolt scepter, is associated with the

enlightened mind. His black topknot contrasts with his gleaming gold body, and he smiles slightly, indicating that he has found “inner bliss.” One gets the sense that this man was “crazy like a fox,” since he managed to escape the monastic life for which he was ordained at a young age. Instead, he became a great biographer and compiler of poetry (still considered the finest in Tibet). His full name was Tsangnyon Heruka, Sangye Gyaltsen. He lived from 1452-1507 and was not a siddha himself, but rather, what is called an



Clockwise from top left: Tilopa, Tibet, c. 18th century, applique of silk brocade, Nancy L. Rapoport; Jalandhara, Tibet, c. 15th century, metalwork, Walters Art Museum, Baltimore; Shakya Senge with Ten Mahasiddhas (8th in a set of 9), Tibet, 19th century, mineral pigments on cloth, Tibet House Museum, New Delhi; Tsangnyon Heruka, Sangye Gyaltsen, Tibet, 16th century, gilt metalwork with semiprecious stone inlay, Pritzker Collection, Chicago.

epigone, or incarnation of an earlier Indian mahasiddha (great siddha), named Tilopa.

The second major work to captivate me was, by coincidence, a depiction (Catalog No. 72) of this very Tilopa, who lived from 988-1069. A large, well-preserved, two-dimensional appliqué of silk brocade and velvet sewn together, it dates back to the 18th century. The ascetic Tilopa sits on an animal skin (symbolic of his renunciation of worldly pursuits). His facial hair and the whites of his eyes are meticulously textured with separate stitches, contrasting with the painted strokes suggesting animal fur. Tilopa wears a

crown bedecked with jewels and skulls, while holding a skullcup in his hand.

Jalandhara, the Net Holder (Catalog No. 67), was another superb piece that caught my eye. A small metalwork sculpture, it depicts a siddha whose miniscule consort sits on



his thigh, offering him a drink from a skullcup. Both figures are elegantly decked out.

On the top floor, a set of nine paintings depict Padsambhara (Lotus Born) and his Eight Emanations (Catalog Nos. 227-35). These paintings incorporate stories of some of the female deities. Mekhala and Kanakhala, for example, were two sisters who decapitated themselves because they possessed nothing else to give to the mahasiddha. (He brought them back to life as a reward for their selflessness.) Manibhadra, the “distracted wife,” dropped a jug of water, causing her to have a sudden insight; she flies through the air. Throughout this unusual set, other siddhas commune in charnel grounds, ride animals, and engage in tantric activities.

Both the sisters and Manibhadra appear repeatedly throughout the show. Manibhadra, for example, is

revealed in another scene from her life in the form of a small 11th- or 12th-century terracotta (Catalog No. 43). In this piece, the ripeness of life is strongly juxtaposed with death's horrors. Here a graceful, full-breasted, sexy, dancer-like woman stands under a leafy mango tree. But above the woman, in the tree's branches, there sits a bird, holding a severed human foot and leg in its beak. At the bottom right, another bird eats the entrails of a dead dog. According to legend, Manibhadra was one of the young maidens who went at night to the charnel grounds for an assignation with her lover. The tiny sculpture evokes her fear and dread, but also her determination.

Another colorful female siddha, Lakshminkara, appears in several paintings. She was a royal princess who feigned madness to escape marriage to an unsuitable husband.

Lakshminkara hid in the charnel ground, and became a mahasiddha through tantric meditation with the sweeper of the royal latrines.


Interspersed with the many depictions of siddhas are contemporary photos of sadhus, aspirants to siddhahood. Siddhas and sadhus meditate and/or practice yoga in isolation, in caves, forests, and by streams. Depictions often hover between the real and the supernatural. It should be remembered that most of the legends described in the show are just that. Most siddhas are based on real historical figures, but little is known for sure. The powerful legends, however, form an integral part of the culture and religions of the Himalayas.

The well-displayed, clearly labeled exhibits at the museum are impressive; magnifying glasses for examining the details are provided on every floor, along with well-informed guides who will answer questions.

The Rubin often features music; I have heard a Chinese *pipa*, Mongolian horse-head fiddles, and attended an ongoing jazz series, “Harlem in the Himalayas.” Films, discussions, and workshops can be found in the calendar on their Web site (www.rmanyc.org). The Rubin Museum of Art is located at 150 West 17th Street. Hours are Monday and Thursday, 11 a.m.-5 p.m.; Wednesday, 11 a.m.-7 p.m.; Friday, 11 a.m.-10 p.m.; and Saturday and Sunday, 11 a.m.-6 p.m. The museum is closed on Tuesday. □

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





American Brass Quintet
45th Anniversary Concert
Peter Jay Sharp Theater
Thursday, May 4, 8 p.m.

Free tickets available in the Juilliard Box Office.

trumpet kept it in the background until—fanfare, please—the 19th-century invention of the valve. This benefited the horn as well, and allowed the invention of the tuba, which superseded instruments rather alarmingly named

A Shakespearean Hero As Intergalactic Traveler

Continued From Page 1
if he does not answer, and what he is sure will be death if he does, he flees.

Thus begins a long journey in search of safety and peace of mind. Along the way, he saves the kingdom of Tarsus from a terrible famine, wins a duel and the hand of the beautiful princess Thaisa in Pentapolis, and has a child—but encounters terrible storms at sea, the loss of his wife, and desperation. Leaving Pericles in the agony of loss, the story shifts to Marina, his daughter, whom he leaves under the care of the rulers of Tarsus. Marina is similarly beset by tribulations: she must contend with assassination attempts, pirate kidnappers, and a brothel which markets her virginity as the town prize. But Pericles and Marina, steadfast in their pursuit of honor and virtue, both persevere, and the story culminates in a thrilling family reunion.

Timothy Douglas, who returns to Juilliard to direct the play after last year's fourth-year production of *The Marriage of Figaro*, has a theory about why the play is suddenly appearing everywhere: *Pericles* is a story that the

contemporary world desperately needs. Critics of the play complain that Pericles is too passive to be a compelling hero—but Douglas thinks they're missing the point. "He's not passive; he's constant. Pericles and Marina change the world, literally, by not changing themselves. The hardest thing in the world is to remain constant. And that's why the play is being done now, whether people choose it consciously for those reasons or not. With everything that's going on today, we need people like the two of them to remain forthright and move through the world unchanged."

Douglas's passion for *Pericles* is old and deep; as an actor at Yale Drama School, it provided his first experience in a Shakespeare play—"I had about four lines"—and has been his favorite ever since. He has directed the play three times in workshop form, "trying to crack it"—but this time, he thinks he's got it. The idea came to him mid-rehearsals for the last workshop: he would set the play in outer space.

Douglas insists the idea is not so far-fetched: "The story is huge. There's magic, there's storms; this is the only play in which we travel to six different locations—it's just all over the place. And I don't think that's a fluke." Instead of viewing the play's idiosyncrasies as flaws, Douglas sees them as opportunities for exploration: "The scope is just huge and our job is not to shy away from that, but to create a palette that

can support it." So the kingdoms will each be planets, and travel by ship becomes space travel, one of the crucial elements to Douglas's concept: "There are these two storms at sea, which people usually just gloss over. But when the play was originally set, if you told someone you were going off to sea, they didn't expect to see you again! And the fact that Pericles survives two storms, it's huge. So I want to give the audience a sense of the scope of the traveling."

Douglas's innovation didn't stop

there. There were still "other major things to crack"—the most important of which was the priestess Diana, who appears to Pericles in a dream near the end of the play. "In all these productions I've seen, the importance of Diana gets short shrift. She's mentioned in almost half of Shakespeare's 36

plays, and this is the only one in which she shows up. That's huge! That moment has to be honored." A '70s pop song heard over a loudspeaker one day provided him with an epiphany (as well as inspiration for the choice of music underscoring the production). But Douglas is quick to add that his primary focus is honoring the play and the text: "That's first with me always. In fact, I usually give so many people hell about contextualizing Shakespeare, because I so rarely see it work without sacrificing the integrity of the text. I only want to do it if it illuminates the world of the play, helps us understand the story in a deeper, more immediate way."

And for Douglas, *Pericles* is a powerful and important story to tell, one of self-discovery and integrity. Pericles is a good person trying to find his place in the unthings to learn, through shipwrecks and disasters, is to listen to his inner voice. "It's really an ultimate love story—a love of finding out what you were set on this planet to do."

As the third-year actors bring this play (and Douglas's otherworldly vision) to life, they will have the opportunity to tap into their *own* inner voices, to use their imaginative and expressive powers—and to prove that a few centuries of critics were just thinking in the wrong solar system. □

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Third-year drama student Anna O'Donoghue is the recipient of the 2006 Juilliard Journal Award.

New Drama Director Is Appointed

Continued From Page 2

actor education at the School. His vision, knowledge, creativity, and extraordinary success in the profession as a director, producer, and supporter of young talent make him the perfect person to lead Juilliard's program into the future. We also look forward to working closely with the Signature Theater in developing programs that will benefit both institutions."

The president also extended his gratitude to Michael Kahn, who, "from the very beginning of the division's history in 1968, has brought his artistry and dedicated teaching to every class of Juilliard actors," Dr. Polisi said. "We are delighted that he will continue to teach his revered course in acting for our third-year students."

As artistic director of the nonprofit Signature Theater, which is celebrating its 15th anniversary, Mr. Houghton set the company's agenda of single-playwright seasons, with playwrights such as Edward Albee, Lee Blessing, Horton Foote, Maria Irene Fornes, John Guare, Bill Irwin, Adrienne Kennedy, Romulus Linney, Arthur Miller, Sam Shepard, Paula Vogel, and Lanford Wilson in residency during the seasons devoted to their works. In addition, Signature has produced 41 premiere works, including 17 world premieres, some of them created during two "all premiere" sea-

sons. The theater plans to open Signature Center, a venue designed by Frank Gehry, at the new performing arts center that is to be part of the revitalized World Trade Center site.

Mr. Houghton began his career as a stage actor, performing with several companies including John Houseman's Acting Company, founded by Mr. Houseman originally with actors who were the first to have studied at Juilliard. He is a guest lecturer at numerous colleges and theater programs, including Yale, N.Y.U., Columbia, and the Actors Studio. He has also been a judge and nominator for prestigious awards including the Susan Smith Blackburn Prize, and the PEN/Laura Pels Foundation Award, among others, as well as a presenter and speaker at many panels and symposiums.

In accepting the appointment, Mr. Houghton said: "I am thrilled and honored to be part of the long tradition of excellence at The Juilliard School and I am grateful to President Polisi and the selection committee for my appointment. On the occasion of its centennial, The Juilliard School is celebrating its extraordinary past while looking bravely to a future filled with exciting potential. I'm looking forward to being part of that future and working together with the tremendous talents that fill the halls of this remarkable school." □

A Conversation with the President

Continued From Page 7

Juilliard toward that end differ from what someone in, say, rural Kansas has to do? What challenges are unique to a conservatory in a place that's not a major city?

JWP: That's a tough, good question. What drives Juilliard in a basic way are the standards of the profession. Every faculty member understands what those are. We're in New York City, in Lincoln Center, 150 yards from the Metropolitan Opera—there is a synergy that may not exist in another place. The mythology about Juilliard is that there was always a dog-eat-dog competition here. To some degree, competition is a natural part of our world, although we're usually competing with our inner selves to be better. But today's environment is healthier, more caring. Yet there's still an edge. If you don't have that—and it's difficult to create in certain institutions—you're always out of phase. But in institutions without that critical mass of absolutely dedicated and motivated students who are passionate about what they're doing, as we have at Juilliard, it is difficult to strive for the highest standards. Of course, many educational institutions around the country do have that critical mass, and some are not in large cities.

PK: How are we doing, and how can we do better?

JWP: My attitude is that we are always as good as our last performance—and that will be true until the day I stop being president of Juilliard. There are some really good things we're doing, there are some things in the middle,

and there are some things I'm not happy with.

PK: What are your priorities?

JWP: My biggest concern is financial aid. I would desperately like to meet all the need of our students. We have other responsibilities, too: raising money for the building. And as far as quality of life in the institution, the pri-

Joseph W. Polisi will be awarded an honorary doctorate from Fordham University at its commencement ceremonies on May 20. President Polisi will receive a Doctor of Fine Arts *honoris causa*, his fifth honorary degree. Previously he received a Doctor of Humane Letters from The Juilliard School (2005); Doctor of Musical Arts from the New England Conservatory (2001); Doctor of Music from the Curtis Institute (1990); and a Doctor of Humane Letters from Ursinus College (1986). In 1992 he was made an honorary member of the Royal Academy of Music (London), the equivalent of an honorary doctorate. Congratulations to President Polisi on this honor.

ority is trying to make everybody as productive as possible and not as stressed out as we sometimes are. We're all in the quest for perfection. I recently walked into the elevator and said hi to some students, and one woman asked, "So, how are you doing today?" I said, "Eh, hanging in there," and she said, "I know—100 years of stressed-out students." □

Anna O'Donoghue Receives 3rd Annual Juilliard Journal Award

THIRD-YEAR drama student Anna O'Donoghue is the recipient of the third annual Juilliard Journal Award, given in recognition of outstanding contributions made by a student to Juilliard's newspaper.

A New York City native, Anna attended the Fieldston School in the Bronx before coming to Juilliard. While growing up, she spent several summers at Stagedoor Manor Performing Arts Training Center. Anna also plays the piano and is a singer who took private vocal coaching at the Mannes College of Music. She has spent time working in Chicago for the Board of Education in the public school system, assisting a group of young playwrights developing new work, and has also worked with disabled teenagers in London.

Over the years that Anna has contributed to *The Journal*, she has covered a range of topics, from third-year drama productions (*Diary of a Scoundrel*, Cabaret, and *Pericles*) to soprano Lauren Skuce's debut at Alice Tully Hall and actor Simon Russell Beale's visit to the Drama Division.

Student-written articles constitute a

major portion of *The Juilliard Journal*. The Juilliard Journal Award was created in 2004 to encourage and recognize those students who not only make writing for *The Journal* an inte-



Anna O'Donoghue

gral part of their academic experience, but also keep the Publications Office aware of topics that should be covered in these pages. □

YEHUDI WYNER WINS PULITZER PRIZE

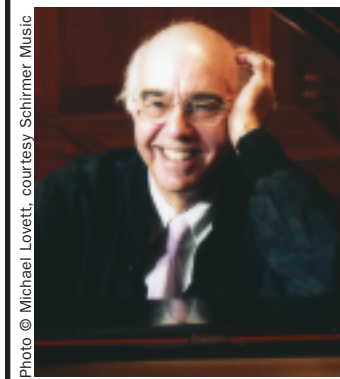


Photo © Michael Lovett, courtesy Schirmer Music

Congratulations to composer and Juilliard alumnus Yehudi Wyner (Diploma '46, *piano*), who won a 2006 Pulitzer Prize for his piano concerto *Chiavi in Mano*. The concerto received its premiere in February 2005 by the Boston Symphony, which had commissioned it; Robert Levin was the soloist.

The 76-year-old Wyner, the composer of some 60 works, was a Pulitzer finalist in 1998 for *Hamtrio*. He was born in Alberta, Canada, but grew up in New York City. In addition to Juilliard, he studied at Harvard and Yale, and in 1953, spent three years at the American Academy in Rome. He has taught at Harvard, Yale, SUNY-Purchase, Cornell, Tanglewood, and Brandeis, where he is professor emeritus of composition.

FULBRIGHT GRANTS 2007-08

The Fulbright U.S. Student Program provides funding for one academic year of self-designed study or research abroad. Grants provide roundtrip international travel, maintenances for the tenure of the award and tuition waivers, if applicable. Applicants must be U.S. citizens at the time of application, have a bachelor's degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research.

Currently enrolled students should contact Carole Adrian in the Office of Academic Affairs (Room 221) for brochures and important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for application completion, which is **September 22, 2006**.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Orlanda Amati (BS '54, *piano*)
Ralph G. Laycock (MS '48, *orchestral conducting*)
Henry A. Nieminski ('46, *trumpet*)
Fredy Ostrovsky ('50, *violin*)
Azile P. Sullivan ('39, *violin*)

Friends

Brigid Flanigan
Lucile N. Guffey

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The following companies and individuals placed display advertisements in this year's issues of *The Juilliard Journal*. We are grateful for their support of our newspaper.

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Tel-Hai International Piano Master Classes
The United States Army Field Band
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ALUMNI
REFLECTIONS

LAST spring, we asked alumni from Lvarious decades to share memories of formative experiences from their Juilliard days with us, and to reflect upon what aspects of their Juilliard education have shaped their lives and careers. We've been featuring the responses indi-

vidually in our Alumni Reflections column throughout the year—and conclude our centennial series with a collection of half a dozen more. We thank all who responded to our questionnaire, and regret that limited space has kept us from including everyone.

A native of New York City, JoAnn Falletta (M.M. '83, D.M.A. '89, orchestral conducting) is currently the music director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra, and artistic advisor to the Honolulu Symphony. Winner of the Stokowski Competition, the Seaver, Toscanini, Ditson, and Bruno Walter awards, and eight consecutive awards from ASCAP for creative programming, Maestra Falletta has performed more than 300 works by American composers, including 60 world premieres. Her extensive discography includes more than 25 titles on the Naxos, Delos, Koch, and other labels.



Photo by Jim Bash

JoAnn Falletta

What was behind your choice to attend Juilliard?

For me the choice was simple—the Juilliard conducting program was internationally renowned as the best in the world. My private studies with Maestro Sixten Ehrling had served to intensify my desire to study at Juilliard. I had even had the opportunity to come in as an “extra” to play guitar and mandolin in pieces by Respighi, Mahler, and Stravinsky, and was enormously impressed by the artistic excellence of the School. The limited class size, superb faculty, guest lecturers, and the significant conducting time afforded by a program with its own dedicated orchestra made the Juilliard conducting program unique in its intensity and possibilities for artistic development.

The depth of talent of the students was a conductor's dream—whether working with the full orchestra, conducting small ensembles in recital, or recruiting musicians to play with me in my own “training” orchestra, the Queens Philharmonic. ... I often had the special opportunity of substituting in a rehearsal for a guest conductor who had not yet arrived. Dean Louis Brunelli learned that I would never refuse a chance to conduct the orchestra, even if it meant staying up all night to learn a piece I had never conducted before.

Can you recall a specific Juilliard experience that resulted in an important insight?

I can still remember the times that Leonard Bernstein would come to Juilliard to teach a master class. A Bernstein master class was profoundly inspiring for all of us. It was an extraordinary experience to be able to work with the maestro on the podium next to you, and then to observe him conduct our orchestra.

Bernstein's passion for music and his intense communication were lessons that none of us will ever forget.

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

Maestro Jorge Mester. I really feel that I owe my conducting career to him—to his belief in me, to his uncompromising standards, to his

relentless pursuit of excellence. Twice weekly, Jorge's witty and scathingly accurate critiques of our fledgling efforts (to the great amusement of the members of the orchestra) helped us develop as conductors. Jorge's techniques for improvement are legendary. Whenever I guest conduct, I almost always find a colleague in the orchestra who laughs with me at the memory of us conducting with bags over our heads, books between our knees, arms tied behind our backs and other forms of Mesterian torture which I will leave to the imagination. Despite a tremor of horror at some of the times spent as hapless students under his merciless scrutiny, I find that time has served only to reinforce the conviction that we were in the presence of one of the great conducting teachers of all time.

How does what you learned at Juilliard shape your daily life?

At Juilliard, we were always surrounded by the best: extraordinary faculty, gifted students, incredible music-making. That environment nurtured a deep humility in me, a sense of profound gratitude to be a musician, a feeling of wonder at the indescribable riches of our musical heritage. Because of Juilliard I have been given the extraordinary opportunity to work with the great musicians who make up our symphony orchestras, a human mosaic of unparalleled talent that fills me with complete awe and respect. The lessons of Juilliard—the humility and passion of the endless search for excellence—inspire me every day of my life.

Often described as “possessed” and “brilliant,” Nadja Salerno-Sonnenberg ('82, violin) moved to the U.S. from her native Italy at the age of 8 to study at the Curtis Institute of Music. She later studied at Juilliard with Dorothy DeLay. Her professional life began in 1981, when, at 17, she was the youngest recipient ever of the Walter W. Naumburg International Violin Competition. She has performed with all the major orchestras of the world and has collaborated with Mark O'Connor and Sergio and Odair Assad, among others. The recipient of the prestigious Avery Fisher Prize (1999), she is a highly acclaimed recording artist whose many albums are released on the Angel/EMI Classic and Nonesuch labels.



Photo by Charles Abbott

Nadja Salerno-Sonnenberg with Dorothy DeLay in 1981.

What do you remember about your first day(s) as a Juilliard student?

It became clear to me early on what I would excel at: cafeteria!

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

As much of a plan as anyone can have in their teens ... I thought I would become a soloist, not knowing at all what that would entail. In any case ... it turned out pretty well.

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

Dorothy DeLay—very simply, she taught me how to teach myself.

Paul Taylor ('53, dance) was hailed as “the reigning master of modern dance” by Time magazine. In 2004-05 the company that bears his name celebrated its 50th anniversary. His innovative choreography (he has an impressive collection of some 125 dances to his credit) has been performed by leading companies worldwide. Taylor is the recipient of numerous awards, including the National Medal of Arts, an Emmy, and the Légion d'Honneur (France's highest honor); three Guggenheim Fellowships and a MacArthur Foundation Fellowship (often called the “genius award”); and honorary doctorate degrees from Juilliard, California Institute of the Arts, Connecticut College, Duke University, Skidmore College, the State University of New York at Purchase, and Syracuse University.



Photo by Rama

Left to right: Paul Taylor, Patricia Sparrow, and Harry Bernstein rehearsing Doris Humphrey's “Desert Gods” from *Song of the West* at Juilliard in 1953.

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

Had no plan ... I just wanted to be a dancer. It turned out swell.

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

The [then] director of the Dance Division, Martha Hill: her devotion to dance, and her belief in me. Also, choreography teacher Louis Horst's amazing ability to smoke a cigarette, play the piano, and watch his students all at the same time.

What do you remember most about your Juilliard audition?

Teacher Antony Tudor's smirk. (He later got me a job.) Also, teacher Margaret Craske's kindness.

What would you say to a prospective Juilliard student who wasn't sure if this was the place for him/her?

Forget it.

ALUMNI NEWS

DANCE

1990s

Three alumni choreographers were featured in the April *Dance* magazine article “Choreographers on Their Work: Interviews With 16 Dance Artists”: **Robert Battle** (BFA '94), **Lar Lubovitch** ('64), and **Ohad Naharin** ('77). **Neta Pulvermacher** ('85) was discussed in “Yesterday and Tomorrow: Jewish Choreographers Grapple With Their Heritage,” by Shayna Samuels, in the same issue.

Stephen Shropshire (BFA '94) is creating a work for Scapino Ballet Rotterdam and a new work to premiere in August 2006.

Henning Rübsum (BFA '91) spent three weeks choreographing and teaching in California's Bay Area in February, including at the new O.D.C. Dance Center in San Francisco. In March he choreographed a new work to music by **Beata Moon** (BM '90, piano) for Keshet Dance Company in Albuquerque, N.M.

1960s

In March, **Dudley Williams** ('60) performed at the opening celebration of Dance New Amsterdam in New York City.

1950s

In February, **Sandra Noll Hammond** ('57) taught early-Romantic ballet technique and repertory at the Escuela Superior de Artes de Yucatan in Merida, Mexico.

DRAMA

2000s

Mahira Kakkar (Group 33) is appearing in a new stage version of Jules Verne's *Around the World in 80 Days*, adapted by Mark Brown, at Florida Studio Theater in Sarasota from April to June.

Molly Stuart (Group 33) is performing in Eric Overmyer's play *On the Verge*, directed by Tazewell Thompson, at the Westport (Conn.) Country Playhouse. The production will move to Arena Stage in Washington later this spring.

In March, **James Martinez** (Group 31) was in the cast of Shakespeare's *A Midsummer Night's Dream*, directed by Tina Landau, at the McCarter Theater in Princeton, N.J.

In February and March, **Samantha Soule** (Group 31) performed in Lee Blessing's *A Body of Water* at the Old Globe in San Diego, Calif.

Daniel Talbott (Group 31) and **Sarah Grace Wilson** (Group 31) received Dean Goodman Awards for principal performances in the Bay Area for *3F/4F* and *Othello*, respectively. Wilson appeared in *The Prime of Miss Jean Brodie* at the Studio Theater in Washington in March and April.

Jeffrey Carlson (Group 30) is appearing in Shakespeare's *Henry IV, Parts One and Two*, at the Chicago Shakespeare Theater. The production, directed by the theater's artistic director Barbara Gaines, will move to Stratford-upon-Avon later this summer.

In October, **Bryan Cogman** (Group 30), **Patrick Hallahan** (Group 29), and **Tim McGeever** (Group 28) appeared in Charles Marowitz's play *Murdering Marlowe* at the Access Theater in New York.

LAByrnth Theater Company in New York presented **Cusi Cram's** (Playwrights '01) new play *All the Bad Things* in February and March.

Anthony Mackie (Group 30) can be seen with Ryan Gosling in the independent film *Half Nelson*, directed by Ryan Fleck.

Lee Pace (Group 30) appears in Peter Morris's new play *Guardians*, directed by Jason Moore, at the Culture Project in New York City.

John Livingstone Rolle (Group 30) was in Euripides's *Hecuba* at New York's Pearl Theater Company in January and February.

Glenn Howerton (Group 29) is executive producer, writer, and actor for the FX television series *It's Always Sunny in Philadelphia*, which begins its second season this summer.

Sean McNall (Group 29) starred in Shakespeare's *Measure for Measure*, directed by Beatrice Terry, at New York's Pearl Theater Company in March and April.

1990s

Elizabeth Reaser (Group 28) was seen in Maria Maggenti's film *Puccini for Beginners* at the Sundance Film Festival in January. She also appeared in *Sweet Land* with Alan Cumming and Ned Beatty and the independent film *Shut Up and Sing*, written and directed by Bruce Leddy, which premiered at the U.S. Comedy Arts Festival in Aspen last month.

Eunice Wong (Group 28) and **Daniel Breaker** (Group 31) were nominated for a Helen Hayes Award in Washington for their performances in *The Intelligent Design of Jenny Chow* and *The Comedy of Errors*, respectively.

Shiner, a film written and directed by **Mike Doyle** (Group 27), and starring George Morfogen and Amy Ryan, premiered at the Tribeca Film Festival this spring.

Tess Lina (Group 27) is appearing at the Mark Taper Forum in Los Angeles in *Lewis and Clark Reach the Euphrates*, a new play by Robert Schenkkan and directed by Gregory Boyd.

Daniel Goldfarb (Playwrights '97) co-wrote the book for Martin Short's new one-man show, scheduled to open on Broadway in August after stops in San Francisco, Chicago, and Toronto.

In March, **Angela Pierce** (Group 26) appeared opposite Michael Polak in Rose Franken's play *Soldier's Wife* at the Mint Theater Company in New York.

Sean Arbuckle (Group 25) performed in *Humble Boy*, by Charlotte Jones, in December at the Pioneer Theater Company in Salt Lake City.

Kate Jennings Grant (Group 25) can be seen in *Forgiven*, directed and written by Paul Fitzgerald; the Sony Pictures film *When a Stranger Calls*; and the Universal Pictures feature film *United 93*, which opened the TriBeCa Film Festival in April.

Julia Jordan's (Playwrights '96) musical adaptation of Patricia McLachlan's *Sarah, Plain and Tall*, directed by Joe Caralco, reopened in New York at the Lucille Lortel Theater in March.

Matt Keeslar (Group 24) appears in the independent film *Art School Confidential* with John Malkovich and Anjelica Huston.

Greg McFadden (Group 24) appeared on an episode of NBC's series *Conviction* in March. McFadden can also be seen on Broadway this spring with **Dennis Butkus** (Group 31) in *The Caine Mutiny Court Martial*.

Carrie Preston (Group 23), **Dallas Roberts** (Group 23), and **Michael Chernus** (Group 28) are in the film *Lovely by Surprise*, which can be viewed episodically on the Web site www.lovelyby-surprise.com. Roberts can be seen in the independent film *The Notorious Bettie Page*, starring Gretchen Mol.

Michelle O'Neill (Group 22) appeared in a new production of Harold Pinter's *Betrayal*, directed by Bain Boehlke, at Minneapolis's Jungle Theater.

Peter Jacobson (Group 20) was seen opposite Matthew McConaughey in the Paramount Pictures film *Failure to Launch*, directed by Tom Dey.

Lisa Arrindell Anderson (Group 19)

and **David Alford** (Group 20) appear in the film *The Second Chance*, starring Michael W. Smith. Anderson can also be seen in the Lionsgate feature *Madea's Family Reunion*, written, directed by, and starring Tyler Perry.

Laura Linney (Group 19) received a 2005 Satellite Award for outstanding supporting actress, drama, for her performance in *The Squid and the Whale*.

Kurt Naebig (Group 19) recently filmed three episodes of the Fox TV series *Prison Break* and directed *Wonder of the World* at Chicago's Village Theater.

Tim Blake Nelson (Group 19) appeared in *The Darwin Awards*, with Joseph Fiennes and Winona Ryder, directed by Finn Taylor. He can also be seen in *Come Early Morning*, directed and written by Joey Lauren Adams. Nelson will be seen in the horror movie *Fido*, along with Carrie-Anne Moss and Billy Connolly.

1980s

Jane Adams (Group 18) played the role of Rochelle in the feature film *Last Holiday*, starring Queen Latifah.

Matt Servitto (Group 18) can be seen in Four Act Films's *The Big Bad Swim*, directed by Ishai Setton.

Tod Randolph (Group 17) will appear next month in Matthew Barber's *Enchanted April*, directed by Normi Noel, at Shakespeare & Company in Lenox, Mass.

Graham Winton (Group 17) appeared in N. Richard Nash's *The Rainmaker*, directed by Lisa Peterson, at Arena

Theater in Washington in March and April.

Stephanie Roth Haberle (Group 16) appears in the film *Flannel Pajamas*, directed and written by Jeff Lipsky.

Kevin Spacey (Group 12) received the John and Wendy Trewin Award for best Shakespearean performance for the role of King Richard in *Richard II* at the Old Vic in London as part of the 2005 Critics' Circle Theater Awards. He also received the award for best actor in a play for the same role from the 2005 Theatergoers' Choice Awards.

Kim Staunton (Group 10) played Black Mary in August Wilson's *Gem of the Ocean* at the Denver Center Theater Company in January and February.

1970s

In February, **Sheila Dabney** (Group 8) appeared in Eugene O'Neill's *The Emperor Jones* at La MaMa E.T.C. in New York.

Diane Venora (Group 6) appeared in a number of episodes of the CBS television series *Thresbold* this season.

John de Lancie (Group 5) played opposite Ed Asner in the touring production of *The Great Tennessee Monkey Trial*.

William Hurt (Group 5) received best supporting actor awards from the New York Film Critics Circle and the Los Angeles Film Critics Association for his performance in *A History of Violence*.

Sarah Fairfax Logan (Group 5) has a recurring role on ABC's daytime soap *General Hospital* as Evelyn McIntyre and spent the fall season on NBC's *Passions*

ALUMNI
REFLECTIONS

Screen and stage actress Sara Ramirez (B.E.A. '97, drama) won Tony and Outer Critics Circle awards in 2005 for her role as the Lady of the Lake in Monty Python's Spamalot on Broadway. She made her Broadway debut in Paul Simon's The Capeman, starred in the Gershwins' Fascinating Rhythm, for which she received an Outer Critics Circle nomination for best actress, and played Felicia in Broadway's A Class Act. Off-Broadway she was seen in The Vagina Monologues with Tovah Feldshuh and Suzanne Bertish. She currently guest stars on the ABC television series Grey's Anatomy.



Sara Ramirez

where they asked me to improvise within specific circumstances given to me. It seemed to go on forever. I remember wondering if I had put them to sleep, or what.

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

Being nervous and feeling like I didn't know what to expect.

What's the biggest misconception about Juilliard alums?

I think the biggest misconception is that we're like robots.

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

Eve Shapiro taught me to trust my instincts; she expanded my views on the types of characters I could play.

What would you say to a prospective Juilliard student who wasn't sure if this was the place for him/her?

I would say, “If you're interested in challenging yourself to the fullest and value stepping out of your comfort zone, then this is the place for you.”

If you could change one thing that happened during your years at Juilliard, what would it be?

I wouldn't change a thing.

ALUMNI NEWS

as the Mystery Woman. She also starred in the West Coast premiere of the play *Safe* at the El Portal Theater.

Kevin Kline (Group 1) appeared opposite Steve Martin in the Sony Pictures feature film *The Pink Panther*.

MUSIC

2000s

In March, **David Jalbert** (AD '03, *piano*) was one of three pianists to perform the entire set of Shostakovich's 48 Preludes and Fugues in one evening in Toronto. Jalbert and Denise Djokic's CD *Folklore* has been nominated for a Juno Award.

Gary L. Gatzke (BM '02, MM '04, *double bass*) has been named the director of alumni engagement for the Interlochen Center for the Arts.

In March, **Paul Stetsenko** (DMA '00, *organ*) presented a lecture on the history of Russian church music at the Benjamin T. Rome School of Music, Catholic University of America, in Washington.

1990s

The Enso String Quartet—**John Marcus** (BM '98, MM '03, *violin*), Richard Belcher, Robert Brophy, and Maureen Nelson—gave a recital in March on the Lincoln Center Great Performers series at the Walter Reade Theater. The quartet also performed in April at St. Martin-in-the-Fields Church in London.

In February, **Arash Amini** (MM '99, *cello*) performed a Faculty Focus recital, titled "The Art of the Miniature: Homage to Pablo Casals and Emanuel Feuermann," with pianist Barbara Podgurski at the Bloomingdale School of Music's David Greer Concert Hall. In March, he performed Franghiz Ali-Zadeh's *Ask Bavasi* for solo cello and Tchaikovsky's Piano Trio in a chamber music concert of the Barbad Chamber Orchestra at the Tenri Cultural Institute.

Lera Auerbach's (BM '96, *piano*; MM '99, *composition*) Sonata for Cello and Piano received its New York premiere in February at Lincoln Center by Chamber Music Society of Lincoln Center's directors David Finckel and Wu Han. The sonata was published earlier this year by Sikorski Musikverlag, Hamburg. In February her Violin Sonata No. 3 recieved its premiere in Tuscon, Ariz., performed by assistant faculty member **Stefan Milenkovich** ('98, *violin*) and Auerbach. This work was commissioned by Arizona Friends of Chamber Music. Auerbach's latest work, *Primera Luz* (String Quartet No. 2), was premiered in April by the Tokyo String Quartet in Cuenca, Spain. The work was commissioned for the Tokyo String Quartet by Semana de Música Religiosa de Cuenca.

Tanya Dusevic-Witek (MM '95, DMA '00, *flute*), **Alexandra Knoll** (MM '98, *oboe*), and **Arash Amini** (MM '99, *cello*) were among the musicians who performed Stravinsky's Cantata at Wall to Wall Stravinsky at Symphony Space in New York in March.

Miranda Cuckson (BM '94, *violin*) performed with pianists Julia Dusman, Mark Peloquin, and Elizabeth Rodgers, and cellist **Joanne Lin** (MM '00, *cello*) at Mannes College in March. Also that month,

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Cuckson's string quartet, the Momenta Quartet, and faculty member, clarinetist Charles Neidich performed at the Austrian Cultural Forum in New York.

Douglas Quint (MM '94, *bassoon*) performed as a member of Zephyros Winds in Oklahoma with clarinetist Marianne Gythfeldt and pianist **J.Y. Song** (MM '93, DMA '98, *piano*) for Chamber Music Tulsa. Quint is also a member of the pop band the New Criticism, which has performances scheduled in Spain as part of its first foreign tour. The band's record *Tragic Realism* was named one of *Advocate* magazine's top 10 records for 2005.

This spring, **Aaron Flagg** (BM '92, MM '93, *trumpet*) and **Cristina Stanescu** (MM '93, DMA '99, *collaborative piano*) gave a recital on the Fine Arts series at Fayetteville State University in North Carolina. The program included works by faculty member **Eric Ewazen** (MM '78, DMA '80, *composition*), Neruda, Enescu, Clarke, and spirituals arranged by Flagg. Flagg also gave a master class at the university, worked with middle school students, was profiled on WFSS radio, and led professional development workshops for middle- and high-school music teachers in Cumberland County.

David Phillips (MM '92, *double bass*) has released a new live CD of his jazz quartet Freedance. The disk was recorded at the annual Radio France Festival in Montpellier. Freedance, in its 13th year as a touring group, also performed and gave workshops in Colorado and New Mexico. The quartet performed at the San Luis Potosi Festival in Mexico and Tavra, Portugal.

Josefina Melgar (BM '90, *piano*) and her husband **Daniel Gaisford** ('87, *cello*) performed on the Market Square concert series in Harrisburg, Pa., in March. The concert was recorded on WITF for broadcast and was released on CD in April.

1980s

Renee Jolles (BM '88, MM '89, *violin*) and harpist Susan Jolles performed **Victoria Bond's** (MM '75, DMA '77, *orchestra conducting*) *Sacred Sisters* at a Cutting Edge series concert in April at Renee Weiler Concert Hall in New York.

Tim Goplerud's (MM '84, *double bass*) suite *Vignettes From the Miraculous Journey of Edward Tulane* was premiered at the Fitzgerald Theater in St. Paul, Minn., in February. The performance by oboist Carrie Vecchione and double bassist Rolf Erdahl was part of an event launching Kate DiCamillo's national tour promoting her latest book, *The Miraculous Journey of Edward Tulane*, and was broadcast over Minnesota Public Radio.

Bruce Stark's (MM '84, *composition*) Fugue was performed by pianist Anthony De Mare in March at the American Piano Festival in College Park, Md. Stark's *Trio Suite* was performed by Trio La Plage in Tokyo in December.

Jeffrey Biegel (BM '83, MM '84, *piano*) recorded Leroy Anderson's Concerto in C for Piano and Orchestra with **Leonard Slatkin** (BM '67, *orchestral conducting*) and the BBC Concert Orchestra as part of the complete recorded works of Leroy Anderson for Naxos in April. Biegel will perform the premiere of **Lowell Liebermann's** (BM '82, MM '84, DMA '87, *composition*) Concerto No. 3 for Piano and Orchestra with the Milwaukee Symphony Orchestra. **Andreas Delfs** (MM '86, *orchestral conducting*) conducting, in May. In June, he will give the premiere of Billy Joel's Concerto for Piano and Orchestra at the Eastern Music Festival in Greensboro, N.C., with Stuart Malina conducting, and will give the Canadian premiere at the Boris Brott Festival in Hamilton, Ontario, in July.

Chin Kim (BM '82, MM '83, DMA '89, *violin*) served as adjudicator and held master classes at the Seattle Young Artists Music

ALUMNI REFLECTIONS

Known for his intensely passionate portrayals, Neil Shicoff ('75, voice) has sung all the lead tenor roles at major opera houses around the world, including the Metropolitan Opera, Vienna State Opera, La Scala, Salzburg Festival, Paris Opera, Royal Opera Covent Garden, Bavarian State Opera, San Francisco Opera, and Lyric Opera of Chicago. On the concert stage, he has sung with many of the world's leading orchestras, including the Israel Philharmonic conducted by Leonard Bernstein, the Berlin Philharmonic under Claudio Abbado, and the Boston Symphony Orchestra under Seiji Ozawa. The Brooklyn-born Shicoff now lives in Vienna with his second wife, the former singer Dawn Kotoski, and their son, Alexander.



Neil Shicoff as Lenski in Tchaikovsky's Eugene Onegin.

How does what you learned at Juilliard shape your daily life?

Everybody who knows me might laugh at this, but Juilliard made me more disciplined, it focused me on my goals. Being a singer is like being an athlete—it's a grueling career in terms of mental and physical attitude, and if you want a long career as a singer, you have to be disciplined. This I learned very early on at Juilliard.

Can you recall a specific Juilliard experience that resulted in an important insight?

One of the most important people who influenced me was Peter Mennin, the president of Juilliard at the time. I had started in the voice department and quickly moved into the American Opera Center. I remember wanting to sing heavier parts. Maria Callas had come [to do] master classes and they held auditions for a new production of *La Bobème*. She liked me when she heard me and I thought they were going to give me the lead tenor part of Rodolfo, but instead they gave me a tiny, tiny tenor role. I was very upset. I went to Mennin and complained. He just pointed to the Met and asked me, "Do you want to sing there one day?" I said, "Of course." He replied, "Well, you have to move very slowly. The slower you move in these years, the longer your career will be."

Mennin was right—next year will be my 30th year at the Met. He was a key player early on in my career, as a mentor, giving me advice on

how to go forward. I haven't forgotten it to this day.

What do you remember about your first day(s) as a Juilliard student?

The first day at Juilliard was a revelation for me. When I went into my first classes I realized that trumpeters

Festival Association. Kim will perform, give master classes, and teach at festivals in Italy, Vermont, and Westchester this summer.

Mark Morton (DIP '82, BM '83, MM

'84, DMA '89, *double bass*) recently released *Russian Rendezvous*, his third CD of solo double bass music, on Basso Profondo Records.

Music director **Jeffrey Thomas** ('81, *voice*) and American Bach Soloists gave concerts at California's St. Stephen's Church (Belvedere), First Congregational Church (Berkeley), First Unitarian Universalist Church (San Francisco), and Davis Community Church (Davis) in April.

Ludmilla Ilieva ('80, *voice*) received the 2006 BackStage Bistro Award for outstanding vocalist for her one-woman show *So Many Nights, So Many Men*. Ilieva wrote and produced the show, which appeared at the Encore Theater in New York.

Lisa Kleivit-Ziegler (BM '80, MM '81, *clarinet*) plays regularly with the Belgian orchestra Anima Eterna, most recently in an all-Ravel program, recorded for Zig-Zag Territoires. The orchestra has begun recording all of the Beethoven symphonies for the same label. This season will include performances of all of the Mozart piano concertos in Bruges (Concertgebouw) and Amsterdam (Holland Festival), with conductor Jos van Immerseel as soloist on the fortepiano.

David Ruby (BM '80, *double bass*) performed Bottesini's Concerto No. 2 for Double Bass with the Charlotte Symphony in January. Ruby has toured with Peter Cetera, Michael W. Smith, and the Three Irish Tenors.

1970s

In March, **Daniel Paul Horn** (BM '78, MM '79, DMA '87, *piano*) appeared on the Chicago Symphony Orchestra's All-Access chamber music series at Symphony Center with other members of the orchestra. The all-Brahms program consisted of the Scherzo from the "FAE" Sonata, the Clarinet Trio, and the Piano Trio in B.

Meral Guneyman (DIP '76, PGD '78, *piano*) has joined the staff/faculty at the Curtis Institute of Music. In February, she performed at Field Concert Hall in Philadelphia with cellist Hyun-Jung Ban. Guneyman and her sister **Tiraje Ruckman** (DIP '74, PDG '75, *piano*) performed a duo piano recital in March for the Dayton (Ohio) Philharmonic concert series.

Andrew Malloy (MM '76, *trombone*) released his first solo CD, titled *Best of Friends*, in February. Pianist Junko Ueno Garrett performs on the recording, which features works by Jack Hayes, John Stevens, Jim Self, Stanley Friedman, N. Lincoln Hanks, and Bach.

Sally Peterson Brinton (MM '75, *piano*) performed *Rhapsody in Blue* with the American Fork (Utah) Symphony Orchestra and performed Mozart's Triple Piano Concerto with the Utah Symphony Chamber Orchestra in March.

Barbara Bogatin (BM, 74, MM 75, *cello*) led a master class, in conjunction with cellist **Lynn Harrell** ('61, *cello*), at the Shanghai Conservatory of Music while on tour in China with the San Francisco Symphony. She has been a member of

the orchestra since 1994. In February she performed a duo-recital with violinist Zina Schiff in the University of San Francisco Chancellor's concert series.

Emanuel Krasovsky (BM '74, MM '75, DMA '77, *piano*) performed the cycle of Beethoven's violin and piano sonatas with violinist Vera Vaidman at the Oberlin Conservatory in January and taught a master class there. In February, he taught a series of master classes at the Queen Sofia Superior School of Music in Madrid. In June, he is slated to serve on the jury of the First Rosalyn Tureck International Bach Competition for Young Pianists in New York City, and in July he will be a faculty member of the Mannes International Keyboard Institute and Festival, New York.

The Virtuosi Quintet—**James Jeter** (MM '73, *bassoon*), Karla Moe, Elizabeth Condon, Larry Tietze, and **Janet Lantz** (BM '82, MM '83, *horn*)—performed at Trinity Church in New York in April. Works by J.S. Bach, Beethoven, Mozart, Isaac, Pierné, Reicha, and Holst were featured.

Ritva-Hillevi Rissanen ('72, *piano*), Wayne Lempeke, and Sylvia Klemm gave a concert of works by Chopin and Bellini in November at the Friedrich-Alexander University in Erlangen-Nürnberg, Germany. The event also featured a multimedia element with pictures of Delacroix, Kwiatkowski, Sisley, Monet, Polish landscapes, and more.

Craig Sheppard's (BM '70, MS '71, *piano*) recording of the 32 Beethoven Sonatas, *Beethoven: A Journey*, on Romeo Records, has been reviewed in *Fanfare* magazine, the *International Record Review*, and *Piano News*. Sheppard is now in the midst of a Bach cycle in Seattle's Meany Theater, having performed the six Partitas this past November (to be issued shortly on Romeo Records) and the complete Two and Three-Part Inventions in April.

1960s

The New York premiere of *Orpheus Descending*, an opera by **Bruce Saylor** (BM '68, MS '69, *composition*) with libretto by J.D. McClatchy, was given in March at Queens College.

George Pollock (BS '65, *voice*) performed in "Dialogues of My People," a tribute to the late Broadway playwright Louis LaRusso II, in January at the Hoboken Museum. A tape of this event can be viewed at the museum.

Nelita True ('63, *piano*) gave a master class at the Third Street Music School Settlement in New York in April.

Jonathan Tunick (MS '60, *composition*) composed and conducted the musical score for the film *Find Me Guilty*, directed by Sidney Lumet.

1950s

In March, **Henry Grimes** ('54, *double*

ALUMNI REFLECTIONS

Known for his musical versatility, New York native Marvin Hamlisch (Pre-College Division, 1960s) is a prolific composer of musicals, songs, and film scores. In 1974, he won three Academy Awards, two for the film The Way We Were (best original dramatic score and best title song) and one for the soundtrack to The Sting. He composed the music for the Pulitzer Prize-winning musical A Chorus Line, which also won the 1976 Tony Award for best score. When he's not composing, Hamlisch can be found on the podium; he holds the position of principal pops conductor with the National and Pittsburgh Symphony Orchestras.

What was behind your choice to attend Juilliard?

My father Max was an immigrant from Vienna, who happened to be a musician, and who observed that his 6-year-old son seemed to be musically talented. So, he went from person to person, whether he knew them or not, asking, "What is the best music school for my son?" He kept hearing the same answer from everyone he asked: "The Juilliard School of Music."

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

When you're about 7 years old, and you are musically talented, you soar above the other kids in your neighborhood. Of course, they may be more proficient at baseball, basketball, mathematics, or spelling, but in the musical part of your neighborhood, you are on a pedestal. When I entered the classroom of Juilliard's Prep Division, where all the students also had soared above

the other kids in their neighborhoods, I was quickly made aware that my status as number one was in jeopardy.

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

His name was Edgar Roberts. And he knew, rather early on, I'm sure,



that I was not going to be the next Horowitz. Indeed, my love for music seemed to be largely for show and pop music, even writing my own. Even without me telling him, Mr. Roberts knew all this. And he realized how important playing the piano would be in my career—if I were to demonstrate one of my own works, I needed to play it well.

So Mr. Roberts kept teaching me Bach and Beethoven, knowing full well that eventually I would use what I learned to play Rodgers, Porter, Berlin, and even Hamlisch. My teacher made it possible for me to have the career I have had. For that, Mr. Roberts, I am very grateful.

bass) performed with guitarist Marc Ribot at the Issue Project Room in Brooklyn.

Elliot Magaziner ('54, *violin*) conducted the Manhattanville College Community Orchestra in April. The viola soloist for Berlioz's *Harold in Italy* was Cynthia Phelps.

Kenneth Lane ('51, *voice*) presented two programs of Frank Loesser's songs in New York in April, at the New Life Expo and the American Jewish Historical Museum. Lane is to return to the museum

on December 11 for another concert of Loesser's works.

1940s

Sylvia Muehling ('46, *piano*), author of the book *Nature to Music*, performs regularly at Bronson Methodist Hospital in Kalamazoo, Mich., and the Heritage Community Senior Living Campus. Her CD is available through her Web site: www.PlayingPianoForJoy.com. □

FACULTY AND STUDENT NEWS

FACULTY

Eric Booth, director of the Mentoring program, gave the closing keynote address at Unesco's first ever worldwide arts education conference in Lisbon, Portugal, in March.

Christopher Durang, co-director of the playwrights program, will receive the Harvard Arts Medal in May, an annual honor awarded to alumni that have demonstrated artistic excellence and contributed to raising student interest in the arts.

Dance faculty member **Laura Glenn** (BS '67, *dance*) and her company participated in a four-hour marathon dance con-

cert in memory of dancer Ted Hershey at the Charter Oak Cultural Center in Hartford, Conn., in April.

In March, jazz faculty members **Wycliffe Gordon**, **Victor Goines**, **Ted Rosenthal**, **Ben Wolfe**, and **Carl Allen** performed as the Juilliard Jazz Quintet at Dizzy's Club Coca-Cola in New York.

Organ faculty member **Paul Jacobs** was the featured artist for the syndicated radio program *St. Paul Sunday* on Easter Sunday 2006. The program, featuring the works of Bach, Vierne, Reger, and Messiaen, is to be repeated on Easter Sundays 2007 and 2008.

Pre-College faculty member **Frank**

Levy ('92, *piano*), **Dmitri Berlinsky** ('93, *violin*), Cynthia Phelps, Julie Albers, Barry Crawford, and Vadim Lando gave a recital at Good Shepherd Presbyterian Church in New York in March.

Faculty members **Carol Wincenc** (MM '72, *flute*) and **Charles Neidich** will perform with pianist **Stephen Gosling** (BM '93, MM '94, DMA '80, *piano*) on May 12 at Alice Tully Hall. The Naumburg Foundation is presenting the concert; both Wincenc and Neidich are former winners of the Naumburg Competition.

STUDENTS

Avner Dorman, a doctoral candidate in

composition, had his work *Spices, Perfumes, Toxins!* premiered by the Israel Philharmonic and conductor Zubin Mehta, with percussion duo PercaDu, in April. Dorman's String Quartet No. 2 ("Mirage") was given its U.S. premiere that month by the Jerusalem Quartet at New York's 92nd Street Y.

Elizabeth Fayette, a Pre-College student, was given a Gold Award (\$10,000) from the National Foundation for Advancement in the Arts. Out of 6,500 applicants nationwide, she received the only award given in music. She has also been nominated by the foundation as a Presidential Scholar in the Arts. □

CALENDAR
OF EVENTS

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

Monday, May 1 GARETH FLOWERS, TRUMPET Paul Hall, 4 PM OFRA YITZHAKI, PIANO Morse Hall, 4 PM BRENDAN KANE, DOUBLE BASS Morse Hall, 6 PM CARA KIZER, FRENCH HORN Paul Hall, 6 PM CHIIHIRO SHIBAYAMA, PERCUSSION Room 309, 8 PM COMPOSITION CONCERT Paul Hall, 8 PM ANDREW ROITSTEIN, DOUBLE BASS Morse Hall, 8 PM	 RITA MITSEL, OBOE Morse Hall, 4 PM ROB KNOPPER AND BRIAN FLESCHER, PERCUSSION Room 309, 6 PM OPERATIC INSPIRATIONS Yewon Lee, Collaborative Piano Paul Hall, 6 PM FERRIS ALLEN, BARITONE Morse Hall, 6 PM JENNIFER ZETLAN, SOPRANO Paul Hall, 8 PM STEPHANIE MATTHEWS, VIOLIN Morse Hall, 8 PM
Tuesday, May 2 HOLGEN GJONI, CELLO Paul Hall, 4 PM HILARY COOMBS, PIANO Morse Hall, 4 PM STEFAN ROOS, GUITAR Morse Hall, 6 PM RECITALIST PRACTICUM CONCERT Vocal Arts students from Robert White's Recitalist Practicum Paul Hall, 6 PM ADRIAN KRAMER, BARITONE Morse Hall, 8 PM JUILLIARD SYMPHONY Jeffrey Milarsky, Conductor Sasha Cooke, Mezzo-Soprano Works by Lustig, Bugh, Romaneiro, and Shulman Alice Tully Hall, 8 PM Free tickets required; available April 18 at the Juilliard Box Office. ROSS CHITWOOD, TENOR Paul Hall, 8 PM	Saturday, May 6 PRE-COLLEGE CHAMBER ORCHESTRA Julien Benichou, Conductor James Livengood, Violin GIFFORD Piece for Strings (premiere) and works by Mozart, Bartok, Ives, and Haydn Peter Jay Sharp Theater, 6 PM ALEX LIPOWSKI, JACOB NISSLY, AND MICHAEL CATERISANO, PERCUSSION Room 309, 8 PM SASHA COOKE, MEZZO-SOPRANO Paul Hall, 8:30 PM KAREN OUZOUNIAN, CELLO Peter Jay Sharp Theater, 8:30 PM
Wednesday, May 3 WEDNESDAYS AT ONE Lab Orchestra Alice Tully Hall, 1 PM ANDREW LENHART, COLLABORATIVE PIANO Paul Hall, 4 PM DMITRY LUKIN, VIOLIN Morse Hall, 4 PM JAMES T. SHIELD, CLARINET Paul Hall, 6 PM YASUSHI NAKAMURA, JAZZ BASS Morse Hall, 8 PM WOODWIND QUINTET SEMINAR RECITAL Paul Hall, 8 PM	Monday, May 8 MAXINE KUO, VIOLIN Paul Hall, 4 PM JULIA MINTZER, SOPRANO, AND DAVID HEILMAN, TENOR Paul Hall, 6 PM KEATS DIEFFENBACH, VIOLIN Morse Hall, 8 PM
Thursday, May 4 ERNESTINE GUZMAN, SOPRANO Paul Hall, 4 PM VOCAL ARTS STUDENTS OF RICHARD CROSS Morse Hall, 4 PM LIEDERABEND Paul Hall, 6 PM HAMPTON CELLO STUDIO RECITAL Morse Hall, 6 PM * AMERICAN BRASS QUINTET 45th ANNIVERSARY Daniel Saidenberg Faculty Recital Series ♦ TOWER <i>Copperwave</i> and works by Marenzio, Snow, Schmidt, Sampson, and des Prez Peter Jay Sharp Theater, 8 PM Free tickets required; available April 20 at the Juilliard Box Office. <i>See related article on Page 1.</i> STANICHKA DIMITROVA, VIOLIN Paul Hall, 8 PM DANIEL BILLINGS, BARITONE Morse Hall, 8 PM	Tuesday, May 9 VOCAL ARTS HONORS RECITAL Alice Tully Hall, 8 PM Free tickets required; available April 25 at the Juilliard Box Office. Wednesday, May 10 WEDNESDAYS AT ONE Pre-College Chamber Music Alice Tully Hall, 1 PM ANN FINK, VIOLIN Morse Hall, 4 PM MACIEJ A. BOSAK, CLARINET Morse Hall, 6 PM JI-YUN HAN, VIOLIN Morse Hall, 8 PM
Friday, May 5 DAVID SALSBERY FRY, VOICE Paul Hall, 4 PM	Thursday, May 11 JEFFREY HOLBROOK, TRUMPET Paul Hall, 8 PM WILL COOPER, COMPOSITION Morse Hall, 8 PM Friday, May 12 SOJIN KIM AND JOANNA FRANKEL, VIOLINS Paul Hall, 4 PM CHAMBER MUSIC RECITAL Morse Hall, 4 PM DAWN SMITH, VIOLA Morse Hall, 6 PM CLARA LEE, CELLO The Six Bach Suites Paul Hall, 7 PM CHRISTOPHER GROSS, CELLO Morse Hall, 8 PM
	Saturday, May 13 JUSTIN BROWN, BASSOON Room 309, 8:30 PM PALA GARCIA, VIOLIN Morse Hall, 8:30 PM ISABEL LEONARD, MEZZO-SOPRANO Paul Hall, 8:30 PM
	Monday, May 15 LUKE FLEMING, VIOLA Paul Hall, 4 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 mem-
bership information, call (212) 799-5000, ext. 303.

JASMINE CHOI, FLUTE Paul Hall, 6 PM AN EVENING OF FORTEPIANO MUSIC Morse Hall, 6 PM PATRICK DOANE, VIOLIN Morse Hall, 8 PM KEUN-A LEE, COLLABORATIVE PIANO Paul Hall, 8 PM	Tuesday, May 16 MATTHEW ODELL, COLLABORATIVE PIANO Morse Hall, 4 PM BRENDA RAE KLINKERT, SOPRANO Paul Hall, 4 PM ITALIAN VOCAL LITERATURE CLASS RECITAL Paul Hall, 6 PM THIRD-YEAR DRAMA PRODUCTION SHAKESPEARE <i>Pericles</i> Directed by Timothy Douglas Drama Theater, 8 PM Free tickets required; available at 5 PM on May 2 at the Juilliard Box Office. <i>See related article on Page 1.</i> CLAUDE CHEW, VIOLA Morse Hall, 8 PM MICHELLE HACHE, SOPRANO Paul Hall, 8 PM
	Wednesday, May 17 ELSPETH POOLE, CELLO Paul Hall, 8 PM THIRD-YEAR DRAMA PRODUCTION SHAKESPEARE <i>Pericles</i> Drama Theater, 8 PM; see May 16. Thursday, May 18 JULIANE SABINE FRICK, CELLO Paul Hall, 4 PM LEONA CARNEY, SOPRANO Morse Hall, 4 PM SINGING IN FRENCH Paul Hall, 6 PM CHAMBER MUSIC RECITAL Morse Hall, 6 PM

MATAN PORAT, PIANO Morse Hall, 8 PM Friday, May 19 THE ATTACCA QUARTET Morse Hall, 4 PM JEAN-PAUL BJORLIN, TENOR Paul Hall, 4 PM YOU-YOUNG KIM, VIOLA Morse Hall, 6 PM NICHOLAS RECUBER, DOUBLE BASS Paul Hall, 6 PM HYE-RI JANG, CELLO Paul Hall, 8 PM ULYSSES OWENS, PERCUSSION Morse Hall, 8 PM CHOREOGRAPHIC HONORS Peter Jay Sharp Theater, 8 PM	Saturday, May 20 CHOREOGRAPHIC HONORS Peter Jay Sharp Theater, 8 PM THIRD-YEAR DRAMA PRODUCTION SHAKESPEARE <i>Pericles</i> Drama Theater, 8 PM; see May 16. JUNG-MIN SHIN, VIOLIN Paul Hall, 8:30 PM OFRA YITZHAKI, PIANO Morse Hall, 8:30 PM Sunday, May 21 THIRD-YEAR DRAMA PRODUCTION SHAKESPEARE <i>Pericles</i> Drama Theater, 8 PM; see May 16. Monday, May 22 SALIMA BARDAY, DOUBLE BASS, AND POH JOO TAN, CELLO Paul Hall, 4 PM ALTA VOZ Paul Hall, 6 PM NOAM SIVAN, COMPOSITION Paul Hall, 8 PM SENIOR DANCE SHOWCASE Peter Jay Sharp Theater, 8 PM <i>Standby admission only</i>
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Tuesday, May 23 THE AUDEN TRIO Paul Hall, 6 PM DUO MANGO Chelsea Chen, Organ Arielle, Harp Paul Hall, 8 PM

Wednesday, May 24 CHAMBER MUSIC RECITAL Paul Hall, 6 PM NANAE IWATA, VIOLIN Morse Hall, 8 PM

Thursday, May 25 JUSTIN CLARK, BASS TROMBONE Paul Hall, 4 PM EUGENIA CHOI, VIOLIN Paul Hall, 6 PM CHAMBER MUSIC RECITAL Paul Hall, 8 PM * COMMENCEMENT CONCERT Juilliard Orchestra James DePreist, Conductor Sora Oh, Pianist ♦ BRYANT <i>Alchemy in Silent Spaces</i> and works by Adler, Mozart, and Lutoslawski Alice Tully Hall, 8 PM Limited free tickets required; avail- able May 11 at the Juilliard Box Office. <i>See related article on this page.</i>	Friday, May 26 J.S.Q. SEMINAR RECITAL Paul Hall, 3:30 & 7:30 PM Saturday, May 27 PRE-COLLEGE SYMPHONY Ki-Sun Sung, Conductor Jingchen Sun, Marimba Peter Jay Sharp Theater, 1 PM PRE-COLLEGE ORCHESTRA Adam Glaser, Conductor Steven Lin, Pianist Peter Jay Sharp Theater, 8 PM
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From Composer to Computers and Back Again

STEVEN BRYANT is no stranger to Juilliard. He studied composition with John Corigliano in the Professional Studies program during the 1996-97 academ-ic year. That same year, he joined the staff of the then fledgling I.T. Department, first as lab manager, and later as operations manager. He left Juilliard in February to pursue a full-time career as a composer, and this month he is honored to have one of his pieces premiered by James DePreist and the Juilliard Orchestra in the annual Com-mencement Concert. *The Juil-liard Journal* caught up with Steve to find out about the commission.

How did this commission come about?

Maestro DePreist came into the computer lab one day with his PowerBook so I could set up his Juilliard e-mail and Web access. During the course of our conversa-tion, it came out that I'm a composer. He asked to see a couple of scores of my works, and was apparently quite taken with a piece for wind ensemble that Indiana University had commissioned in 2000. I had long planned to orchestrate it, but before I ever mentioned this to Jimmy, he suggested the exact same idea! I of course immediately said yes, and he chose to program it on the Commencement Concert. I owe every bit of this opportunity to his generous nature and to his interest in new music.

How would you describe the piece?

The title is *Alchemy in Silent Spaces*. It is music of transformation: sonically, of silence into sound, and emotionally, of optimism into rage. The first five minutes of the first move-ment are extremely sparsely scored and the music gradually builds to an enormous, warm, harmonically consonant blanket of sound. The second move-ment (rewritten from scratch for this new version) is for string orchestra and solo flute, and is melancholy and rather introvert-ed. The third movement then erupts into a five-minute release of the tension and restraint from the previous 19 minutes. The musical language is largely con-sonant and tonal, though the third movement might belie that statement just a little bit.

You also conduct; which is scarier, conducting, or com-posing on deadline for a commission?

I'm not sure I would characterize either as "scary," though I do get a bit nervous when I conduct, mainly because there's always the possibility I will wreck my own piece! I'm growing to love conducting almost as much as composing, and so far, I've avoided disaster. My very first conducting experience was to pre-miere a work of mine for a 648-piece ensemble (SATB chorus, symphonic band, and string orchestra), which certainly had its moments of terror! Compared to that, subsequent gigs have been slightly less stressful, though to answer your question, I guess I'd say conducting. □

