

The Juilliard Journal

Vol. XXII No. 8

www.juilliard.edu/journal

May 2007

Clapp Looks Back on 13 Years in Dean's Office

STEPHEN CLAPP, who steps down as The Juilliard School's dean at the end of this academic year after 13 years in the position, first came to Juilliard in 1961 as a master's degree student of the renowned violin teacher Dorothy DeLay, after receiving a bachelor's degree from the Oberlin Conservatory. Upon earning his master's in 1965, he pursued a successful career as a chamber musician (he is a founding member of the Oberlin Trio and a former member of the Beaux-Arts and Blair String Quartets), an orchestral player, and teacher (he taught violin at Oberlin from 1978-90) before returning to Juilliard in 1987 as a member of the violin faculty.

In 1991 he was appointed associate dean and director for performance activities, and assumed his current position as dean in 1994. Even while fulfilling his administrative duties, Dean Clapp, 67, has remained deeply committed to teaching and is still an active member of the violin faculty, in both the College and Pre-College Divisions. Juilliard will pay tribute to the dean at this month's

commencement ceremony by awarding him an honorary doctorate (see article on Page 3).

A native of Tallman, N.Y., Clapp now lives in Greenwich, Conn., with his wife of 42 years, Linda. Recently he sat down with master's degree candidate Toni Marie Marchioni to reflect upon his years as dean and his plans for the future.

Toni Marie Marchioni: What was Juilliard like when you assumed the position? Did you have any specific goals as the new dean?

Stephen Clapp: Well, I moved to the Dean's Office without any premeditation. I have to say that, being a fiddle teacher all my life, I always mistrusted administrators. Then I finally found myself wearing that jacket! I wanted to encourage everyone in the orchestral and chamber music programs to see themselves as capable of a variety of things—and that all of those things had value. In my early years as dean, few string players considered a career in an orchestra as having any value at all. Many stu-



Photo by Peter Schaaf

Dean Stephen Clapp with violin student Yoon-Jung Cho in April 2005.

dents would do anything just to get out of playing in orchestra. My goal at that point was to encourage people to view all of the opportunities out there as worthy of them, not just the solo ones.

When first in the office, I wanted to get acquainted with faculty members I didn't already know. Since then, Joseph

[Polisi] and I have built on the faculty's strengths in the appointment of new faculty members to lead Juilliard into the future. Although faculty appointments have been limited to maybe three or four a year, this year that number has more than doubled. I have wanted to allow younger people who showed a lot of skill to have the status of Juilliard faculty, so that we didn't have one stratum of masters and another stratum of assistants. I tried to avoid hiring faculty members who were farming out students to their assistants and not seeing them regularly.

But truly, my goals really were to attempt to implement President Polisi's goals. He really is the conscience and the visionary in this place. I have so much admired his attitude and approach since my first year on the violin faculty in 1987 that it was very easy to flow right into trying to implement his ideas.

TMM: Have you seen a big change at Juilliard since your days as a student? Has it been a positive one?

Continued on Page 14

Diving Into the Bard

By SUSAN REITER

“THERE'S nothing like complete immersion to reveal the genius of Shakespeare,” asserts James Houghton, and the third-year Drama Division students have been diving into the Bard's work this spring with a singular focus and commitment that culminate in performances this month of *Twelfth Night* and *A Winter's Tale* in alternating repertory.

Now completing his first year as Richard Rodgers Director of the Drama Division, Houghton has instituted a new approach to the

once, whereas in past years the entire focus was on a single Shakespeare production. As the students have been simultaneously rehearsing *Twelfth Night* under the direction of Harris Yulin and *A Winter's Tale* with Jesse Berger directing, the dual process has been allowing them to “learn not only about the individual play, but also Shakespeare himself: his techniques and his work with language; how the plays are similar, and how they're not,” Houghton explains. “It's twice as much work—that's what it's about. It's a good kind of challenge—the kind they're going to miss in a few years,” he notes with a good-natured chuckle.

During the same period, the students have been doing scene work in their acting classes with Michael Kahn, the esteemed longtime Drama Division faculty member—and Houghton's predecessor as the division's director—who is also artistic director of Washington's Shakespeare Theater. So for the final months of this academic year, Houghton notes, “literally every waking hour is spent working on scenes, working in a class, or literally being in rehearsal working on the plays themselves. It's not unlike what you might find at any Shakespeare festival in the country, or any repertory company. But it really helps train them, and helps them define their own process

Continued on Page 10

**Rehearsing two plays,
third-year actors
experience total
immersion in Shakespeare.**

Shakespeare performance that has long been the cap of the students' third year. “I feel strongly that this is the only way to fully benefit from Shakespeare—especially as a young person. I hope they'll fall in love with Shakespeare and his language, and I hope that Shakespeare's genius is revealed to them—and that they have a lifelong passion for the work.”

One big change is that the students have been rehearsing two plays at

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At this year's commencement ceremony, honorary doctorates will be given to seven distinguished artists and philanthropists. PAGE 3

Thanks to digital technology and the World Wide Web, you can enjoy the Juilliard Manuscript Collection from the comfort of home. PAGE 6

With nails, hammers, and a healthy dose of the arts, Juilliard students help rebuild New Orleans. PAGE 8

Background photo by Sabrina Tanbara: ARTreach volunteers in New Orleans.

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The Juilliard Journal

The Juilliard School
60 Lincoln Center Plaza
New York, NY 10023-6588

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Ira Rosenblum
Senior Editor
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Jennifer Fuschetti
Editorial Board
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Karen Wagner

The Juilliard Journal is published monthly except January, June, July, and August by the Office of Publications, The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 540. Subscription rate: \$20 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

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VOICE BOX

by Joel Ayau

The Practice Room Wars

SINCE many *Juilliard Journal* readers are unfamiliar with the events that led to dozens of e-mails flooding the inboxes of the Juilliard community in late February, I will give a brief account of the largest controversy among students that Juilliard has seen since skirts became mandatory orchestra dress for women.

Of all the complaints on students' lips, certainly the most frequent is the difficulty of finding practice rooms—which has become even more of a challenge now that construction is in full swing. When these complaints began escalating, President Polisi arranged a meeting to hear the students out. In addition to the president, school administrators in attendance included the directors of the Office of Student Affairs and the Office of Residence Life. This meeting was heavily advertised, even catered, and scheduled during a time when very few classes or rehearsals were taking place. The result? On February 20, amid about 50 empty chairs and 14 pizzas, only four Juilliard students showed up to voice their concerns.

This low student turnout was consistent with the earlier Town Hall meetings that have been scheduled throughout the year as forums for



Joel Ayau

debate about Juilliard's mission. The president of Juilliard makes time in his schedule to be accessible to the student body and hear our concerns, yet almost no one shows up to participate. That's not to say this particular meeting wasn't productive. The problems discussed were addressed quickly and effectively. For instance, students complained that the building should be open longer on Sundays; the building hours were expanded the following week.

Another idea was proposed at the meeting to alleviate the difficulty of finding a practice room: create a sign-up system whereby students could reserve practice time on a daily

Complaining is easy ... coming up with productive solutions more constructive.

basis. (A similar system is already in existence in the residence hall.) Those at the meeting decided that this was an idea worth trying; it would solve many current problems (such as non-students using practice rooms), though it might create new ones (say, by favoring resident students over commuters). After the meeting, the administration quickly worked out the details and announced the new policy via e-mail.

The reaction from the student body was swift and merciless. Over the next week, student after student hit "reply to all," sending their objections to every student and faculty member in the School. A few students listed reasons they believed the new policy would be unfair or inconvenient; the vast majority of the other responses were simply one- or two-

line replies saying "I agree." Some angrily protested that they had not been consulted before this policy change went into effect.

There is not enough space here to debate the merits and drawbacks of the practice-room sign-up proposal. In any case, it has now been shelved, and the administration is currently looking for new solutions to the problem. Plausible ideas, however, are not forthcoming from the student body. Of the aforementioned e-mails, only one contained a feasible suggestion: create more stringent rules to prevent students from leaving their belongings in rooms for extended periods of time. (The sign-up policy would also have helped solve this problem.) Some e-mails stated that if the School is having a practice room shortage, it should simply build more practice rooms—which is exactly what the School is doing as part of the current renovation process.

Students who have forfeited their right (some might consider it an obligation) to speak out in a public forum should think twice before shooting down someone else's idea without offering productive ones of their own. It takes almost no effort to sit in one's chair and fire off an e-mail to 900 people. It takes only slightly more effort to go to a meeting and air your concerns in front of people who have the power to get things done.

Joel Ayau is a master's degree student in collaborative piano.

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

CALLING ALL STUDENTS:
Do you have interesting summer plans?


Perhaps you're organizing concerts in homeless shelters ... traveling to an exotic location to teach dance ... or starting a theater company in some out-of-the-way village.

The Juilliard Journal will run short articles in the fall issues about students' unusual summer experiences, space permitting. If you think your plans qualify, please call Jane Rubinsky (ext. 341).

WATER MUSIC



Drawing by Leslie Dreyer



JUILLIARD UNDER CONSTRUCTION

What to expect in May and through the summer ...

Alice Tully Hall closes on May 1; its anticipated reopening is December 2008.

At the end of May, the Admissions, Evening Division, and Concert Offices relocate to temporary locations within the building. Admissions and Evening Division will be on the street level near the temporary main entrance. The Concert Office will relocate to the second floor across

from the Student Affairs Office.

The Box Office will close on May 25 and reopen on June 4 in its temporary location on the plaza level next to the Walter Reade Theater, at the top of the escalator.

New temporary entrances to The Juilliard School will open on June 5. The main temporary entrance to the School and the Peter Jay Sharp Theater will be at 144 West 66th Street, between Broadway and Amsterdam Avenue, next to the loading dock. A secondary entrance will be on the plaza level, on the north side of the Juilliard building between Paul Hall and

Room 102. These entrances will be in use until sometime in late 2008. Both temporary entrances will be compliant with A.D.A. regulations.

Demolition begins on the plaza level and 65th Street lobbies to renovate Juilliard's main entrance and to build the new Box Office and grand staircase. Renovation work inside the Peter Jay Sharp Theater lobby continues.

Work will begin on Juilliard's 65th Street facade (the curtain wall and main entrance).

For details about the construction, visit www.juilliard.edu/construction.

7 Honorary Doctorates To Be Awarded at Commencement

SINGER and actress Audra McDonald—a Juilliard alumna who earned an unprecedented three Tony Awards before the age of 30 (for *Carousel*, *Master Class*, and *Ragtime*) and a fourth in 2004 for *A Raisin in the Sun*—will address the graduating class on May 25 at Juilliard's 102nd commencement in Avery Fisher Hall. Ms. McDonald will receive an honorary Doctor of Music degree, as will the retiring dean of the School, Stephen Clapp; jazz legend Benny Golson; and Broadway composer and lyricist Stephen Sondheim. Doctor of Fine Arts degrees will be given to dancer and ballet master Frederic Franklin; and playwright, actor, and director Sam Shepard. Earning a Doctor of Humane Letters will be philanthropist Dan W. Lufkin.

Audra McDonald has won acclaim for her luscious soprano voice in both Broadway and classical performances, as well as for her dramatic gifts as an actress. Currently starring on Broadway as Lizzie Curry in the Roundabout Theater's revival of *110 in the Shade*, Ms. McDonald also has a recurring role on the NBC series *Kidnapped*. Her recent performance at Jazz at Lincoln Center was broadcast nationwide on PBS. She has recorded four solo albums for Nonesuch, including *Way Back to Paradise* (featuring songs by a new generation of musical theater composers) and the recent *Build a Bridge*, which explores music by contemporary singer-songwriters. She has sung regularly with all the major American orchestras, and made her Los Angeles Opera debut as Jenny in *The Rise and Fall of the City of Mahagonny* in February. She won great acclaim with the Houston Grand Opera in March 2006 in a double bill of Poulenc's *La Voix Humaine* and the premiere of Michael John LaChiusa's *Send*.

Stephen Clapp, who steps down as Juilliard's dean at the end of this month after 13 years in the position, has held several posts in higher education and has pursued an extensive career as a violinist. He was Juilliard's associate dean from 1991-94. A member of the violin and chamber music faculties in both the College and Pre-College divisions since 1987, Mr. Clapp will continue to teach after his retirement as dean. (*An interview with him appears on Page 1.*) He has also served as dean of the Aspen Music Festival and School, and acting dean of Oberlin Conservatory, where he earned his bachelor's degree in violin before coming to Juilliard in 1961 as a master's student of Dorothy DeLay. Mr. Clapp taught at Oberlin from 1978-80 before joining Juilliard's faculty, and was a founding member of the Oberlin Trio. He has also been a member of the Beaux-Arts and Blair String Quartets, and served as concertmaster of the Aspen Chamber Symphony and the Nashville and Austin Symphonies.

Frederic Franklin C.B.E., distinguished ballet master and Ballet Russe icon, began his career at 17 in 1931 with Josephine Baker at the Casino de Paris. In his native England, he appeared in cabaret and vaudeville and danced with the Vic-Wells Ballet (precursor to today's Royal Ballet) before joining the Markova-Dolin Ballet in 1935. He was premier danseur with the Ballet Russe de Monte Carlo from 1938-52, performing more than 45 principal roles. Mr. Franklin and Alexandra Danilova created a legendary partnership, but he also

danced with many other well-known ballerinas and worked with choreographers including Fokine, Massine, Nijinska, Ashton, Balanchine, de Mille, Page, and Bettis. He was founding director of the National Ballet of Washington, and acting director of the Cincinnati Ballet from 1977-86. He has mounted works on some 20 companies in the U.S. and abroad, and collaborated with dance scholars in the preservation of early Balanchine works and the history of the Ballet Russe. He has staged several productions for American Ballet Theater and continues to perform mime roles.

Benny Golson, composer, arranger, lyricist, producer, and tenor sax-

py, cattle ranching/animal husbandry, and as a ranked rider in national cutting horse competitions. A graduate of Yale and Harvard Business School, Lufkin joined with a classmate from each institution in 1960 to form the investment banking, brokerage, and financial firm of Donaldson, Lufkin & Jenrette, Inc., which became one of Wall Street's greatest success stories. During his 11 years as chairman of the firm, he served as one of the youngest governors of the New York Stock Exchange. Mr. Lufkin was one of the organizers of the first Earth Day in 1970, and left Donaldson, Lufkin & Jenrette in 1971 to enter public service as the first commissioner of

Connecticut's Department of Environmental Protection. He has served as a trustee of numerous environmental and conservation organizations, and has written and spoken extensively on finance and business, including business responsibilities in modern society, government, and the environment. Mr. Lufkin and his wife, Cynthia, chaired Juilliard's centennial gala in April 2006 that was broadcast on *Live From Lincoln Center* on PBS.

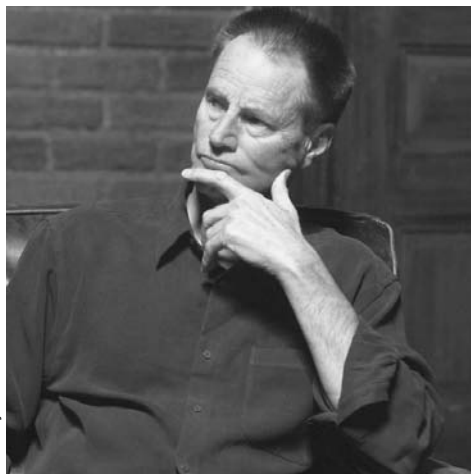
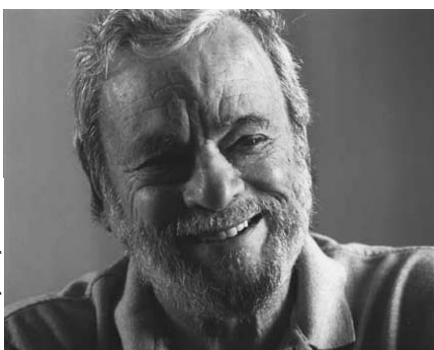
Sam Shepard's numerous plays—known for capturing an authentic sense of the gritty modern American West—are performed on and off Broadway and in major regional theaters around the country. His *Buried Child* won the 1979 Pulitzer Prize; other notable plays include *Curse of the Starving Class*, *True West*, and *A Lie of the Mind*. He is also a respected actor whose many films include Terrence Malick's *Days of*

Heaven, Philip Kaufman's *The Right Stuff* (which brought him an Academy Award nomination), and the lead in Robert Altman's adaptation of Shepard's play *Fool for Love*. His notable television roles have included those in *Larry McMurry's Streets of Laredo*, *Lily Dale*, *Purgatory*, and *Dash and Lilly* (which earned him both Golden Globe and Emmy nominations for his performance as Dashiell Hammett). Mr. Shepard also directed the features *Far North* and *Silent Tongue*, both of which he also wrote. His books include *Cruising Paradise* and *Great Dream of Heaven*.

Stephen Sondheim has written prolifically for Broadway and has been credited with shaping the modern American musical theater. His first role as lyricist was for Leonard Bernstein's *West Side Story* in 1957, followed by *Gypsy* and *Do I Hear a Waltz?* Mr. Sondheim wrote both music and lyrics for *Sweeney Todd*, *Company*, *Follies*, *A Little Night Music*, and *Into the Woods* (all of which won Tony Awards for best score); *Sunday in the Park With George* (which won the Pulitzer Prize for Drama in 1985); and *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Pacific Overtures*, *Assassins*, *Passion*, and *Bounce*. For films, he composed the score of *Stavisky* and co-composed *Reds*, and provided all the songs for *Dick Tracy*. He also co-authored the film *The Last of Sheila* and the play *Getting Away With Murder*. Mr. Sondheim is on the council of the Dramatists Guild, having served as its president from 1973-1981. □



Top row: Frederic Franklin C.B.E. and Audra McDonald; Middle row: (left to right) Benny Golson, Stephen Clapp, and Dan W. Lufkin; Bottom row: (left to right) Stephen Sondheim and Sam Shepard.



ophonist of world note, has made a major contribution to five decades of jazz. He added his distinctive saxophone style to ensembles led by Benny Goodman, Dizzy Gillespie, Lionel Hampton, Earl Bostic, and Art Blakey, and has written eight jazz standards that have found their way into countless recordings. Mr. Golson also composed and arranged for such giants as John Coltrane, Miles Davis, Sammy Davis Jr., Ella Fitzgerald, Quincy Jones, Peggy Lee, Oscar Peterson, Diana Ross, and George Shearing, among many others. His credits include scores for TV series including *M*A*S*H*, *Mission Impossible*, *Room 222*, *The Partridge Family*, *Mannix*, and *Mod Squad*, as well as music for radio and TV spots for major advertising agencies. His symphonic commissions include *Two Faces* (commissioned by Readers Digest) and *A Three Piano Composition* for the Ravinia Festival. Mr. Golson has given hundreds of performances around the world, including on a 1987 tour sponsored by the U.S. State Department.

Dan W. Lufkin has made his mark in the diverse activities of venture capital, government, philanthro-

Knowing the Score

Manuscript of Beethoven's Ninth Offers Insights and Raises Questions

By JUDITH CLURMAN

LAST year Bruce Kovner, Juilliard's chairman, donated a priceless collection of rare music manuscripts to the School's library. As a result, Juilliard now houses a treasure trove of works by Mahler, Purcell, Schumann, Strauss, Stravinsky, and other notable composers. (See article on Page 6.) But perhaps the grandest and most famous piece in the Juilliard manuscript collection is a working copy of Beethoven's Ninth Symphony, prepared for the printer by as many as four copyists and showing a number of revisions, corrections, and alterations in Beethoven's own hand. In recognition of this great gift, the Juilliard Orchestra and Choral Union, under Maestro James DePreist, will be performing this masterpiece on May 23 in Avery Fisher Hall at the annual commencement concert. Pages from the manuscript will be on display at that time.

Beethoven's Ninth Symphony ("Choral") is one of the most famous and beloved pieces of classical music ever written. The "Ode to Joy," the last movement of this monumental symphony, is a setting of a poem by Friedrich Schiller, sung by four soloists and a full chorus. The words are a call for brotherhood and world peace. Its simple "folk" melody is known by children of all generations. It became very popular when used in Stanley Kubrick's 1971 film *A Clockwork Orange* and, more recently, has been used in television commercials. The symphony also symbolizes many things to different countries and people. In 1986 it was named the anthem of the European Union. In December 1989, in celebration of the fall of the Berlin Wall, Leonard Bernstein conducted the work and changed the last movement from an "Ode to Joy" to an "Ode to Freedom." He substituted the word "Freiheit" (freedom) for "Freude" (joy).

Juilliard's performance of the Ninth takes place 183 years after its premiere on May 7, 1824, in Vienna's Kärntnertortheater. The program that evening—like ours—was all-Beethoven. It included the *Consecration of the House Overture*, the premiere of three movements of the *Missa Solemnis*

Thanks to Jane Gottlieb, Juilliard's vice president for library and information resources, I have had the pleasure of studying a digital copy of the manuscript of the Ninth Symphony's final movement. I do not profess to be a Beethoven expert or a musicologist, yet I have been able to make some basic observations about the score after studying Beethoven's working copy. In preparing the Choral Union for the coming performance, I compared the manuscript to various published orchestral and vocal scores. I concerned myself with every dynamic, accent, and staccato marking in the orchestral parts and compared

ed in later expositions of the theme? For the most part, the dynamic markings are crystal clear; a few times they are cluttered in a busy instrumental or vocal passage and are difficult to find and/or read. Sometimes there is a dynamic marking next to a note rather than under it. A couple of times the word *sempre* has been added to a *forte* or *piano* in printed performing editions of the work even though it is not found in the manuscript. I also wonder if the composer intended for every dynamic marking to be the same in the orchestral and choral parts. The words *crescendo* (*cresc.*) and *diminuendo* (*dim.*) are written out fully (rather than using the customary hairpin symbols). The use of accents is clear, even though some performing editions do not make the distinction between the staccato and accent marks.

While studying the score, two bars raised particular questions for me. The first, measure 635, is one of the most profound moments in all of music. The text is: "Ahnest du den Schöpfer? ("Do you feel the Creator's presence?") Printed vocal and orchestral scores have the chorus starting *pianissimo* (*pp*) and making a *crescendo* on these words. In the manuscript the orchestral score is marked with a *pp* but this is never added in the choral lines. Was this an error? Should one stick to the printed editions and historic performance traditions? Or should this be taken literally? Would the sense of awe about the creator be present in the music if the chorus did not make the sudden *pianissimo* and then a *crescendo*? Would it even be

more exciting to crescendo through these notes and words? Choruses also sing *detaché* on the word "Schöpfer" in bar 637. There is a little dot over the last syllable ("fer") found only in the soprano part of the manuscript. Is this intentional? Does this mean staccato? Is it a smudge on the page? Did Beethoven want this word separated?

Measure 811 is another fantastic musical moment. The word "Brüder" ends the phrase "Alle Menschen werden Brüder" ("All men become brothers"). In the printed scores there is an accent on the first syllable of the word "Brüder" as there is in the preceding measure on the first syllable of the word "Menschen" ("men"). The manuscript has a small and concise accent mark on the word "Menschen." Yet one measure later, the accent on the word "Brüder" is different. It is a longer mark. What did Beethoven want in this bar? Was the copyist careless? Was Beethoven perhaps excited when he first wrote this? After all, this line summarizes the essence of the entire work. Was Beethoven writing a one-beat diminuendo on this note? What makes sense?

I look forward to speaking to some Beethoven scholars about my findings and questions. In any case, the opportunity to study this manuscript has been inspiring and I await the coming concert with great anticipation. □

Judith Clurman is the School's director of choral activities and director of the Juilliard Choral Union.



From the Juilliard Manuscript Collection: The engraver's proof of Beethoven's Ninth Symphony contains hundreds of markings and annotations by the composer, and raises some interesting questions. For example, the accent marks on the words "Menschen" and "Brüder" (at the poco adagio) are two distinctly different sizes. Was the copyist careless? What did Beethoven intend here?

and contrasted them with the vocal solo and choral lines. I checked every note of the manuscript with the printed score and studied the use of punctuation in the vocal solo and choral parts. Here are some of my observations.

The manuscript is basically easy to read. It contains some X's and sundry markings and scribbles, some of which are difficult to decipher. A few notes are crossed out, and some measures seem stuffed to the brim with notes while others appear much sparser. The size of quarter and half notes differs from one section to the next. It is obvious that certain sections were copied more carefully than others. Beethoven, who was completely deaf when he wrote the Ninth Symphony, was not always perfectly clear with his markings, for example, with his ledger lines, and it must have been difficult at times for his copyists to decipher a pitch.

Beethoven seems to have treated Schiller's text with great care. This manuscript shows legible punctuation that follows the poetry accurately in the vocal lines in both the choral and solo sections. All the periods and commas are there, so that any chorus and soloists would be able to perform the phrases properly and consistently. The distinction between the choral and solo parts is neat.

I found it fascinating that the initial phrasing of the "folk" theme in the cello section is marked differently from the way the melody is phrased in the rest of the movement. Was this intentional or an error, or did Beethoven finally decide what he want-

2007 Commencement Concert
Juilliard Orchestra and Choral Union
James DePreist, Conductor
Judith Clurman, Choral Union Director
Avery Fisher Hall
Wed., May 23, 8 p.m.
See the Calendar of Events on Page 24
for ticket information.

(the Kyrie, Credo and Agnus Dei), and the premiere of the Ninth Symphony. At that performance the chorus and soloists (who must have been exhausted singing both these monumental vocal works), probably stood in front of the orchestra! I would like to try that someday.

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DISCOVERIES

by Brian Wise

Master of the Miniature

On the Verge: Chamber Music by Sebastian Currier. *Music From Copland House*. (Koch 77691)

TRUE musical humorists, working without the aid of a comic opera libretto, are few and far between. Haydn is the most obvious example, followed closely by the dry Richard Strauss and the sardonic Shostakovich. American composer Sebastian Currier is the closest to a modern-day wit—a quality that undoubtedly endeared him to the committee for this year’s Grawemeyer Award, which he received in March for his 2003 piece *Static* for flute, clarinet, violin, cello, and piano. No sooner than the award, which carries a hefty \$200,000 prize, was announced came this recording by the chamber-music organization Music From Copland House.

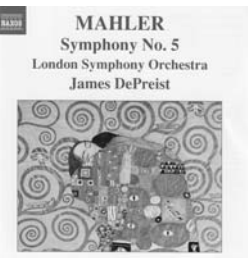
A faculty member at Columbia University, Currier also has deep Juilliard connections. He received an M.M. in composition in 1987 and D.M.A. in 1992, before going on to teach at the School in the ’90s. His teachers included Milton Babbitt, a composer whose affinity for clever titles appears to have worn off on Currier. *Static*, for instance, refers both to being motionless and to the white noise that interferes with radio signals. Thus there are moments of floating, ethereal chords juxtaposed with stretches of rough, chaotic material that seem to blur the lines between music and pure sound. This is particularly found in the third movement, “bipolar,” in which the pseudo radio static rudely interrupts the more meditative passages.

Currier’s jokester instincts surface elsewhere on the CD. *Verge*, a 1997 piece for clarinet, violin, and piano, is inspired by a movement of Schumann’s *Scenes From Childhood* titled “Almost too serious.” Each of Currier’s nine contrasting movements is similarly “almost too” something—fast, slow, fractured, mechanical, etc. *Night Time* for violin and harp is a series of five nocturnes that gracefully explore the boundaries between rest and restless, night and twilight. And *Variations on Time and Time Again*, a 2000 piece for flute and piano, features four whimsical variations on a theme that is presented only at the end in the context of a ticking “clock,” rendered by the soft clicking of keys on the flute.

Master of the Monumental

Mahler Symphony No. 5. *London Symphony Orchestra*, James DePreist, conductor. (Naxos 8.557990)

IF Currier is a master of miniature forms, Mahler, of course, liked to think big. His Fifth Symphony lasts around 70 minutes, the same length as the entire Currier CD. More importantly, this disc is a relative rarity: a new studio recording of



Mahler played by a prestigious orchestra under a respected conductor. Maestro James DePreist, recently appointed permanent conductor of the Tokyo Metropolitan Symphony Orchestra, has made his mark principally through his admired recordings of Shostakovich and Prokofiev during his tenure with the Oregon Symphony,

but he is something of a latecomer to recording Mahler.

Here DePreist, director of Juilliard’s conducting and orchestral studies department (and who leads the Juilliard Orchestra on May 23 in the annual commencement concert), makes a worthy first go at Mahler’s all-embracing sound world, with the polished players of the London Symphony Orchestra. He delivers the steady tread of the funeral march with austere gloom, the trumpet fanfares commanding and unhurried. The second movement is appropriately stormy while the third is noticeably slower than average, clocking in at nearly 20 minutes. This might irk some Mahler purists but it stays in the bounds of good taste. The Adagietto (used famously in Visconti’s film *Death in Venice*) is decidedly straightforward with graceful phrasing and lush string gestures, while the finale is the highlight: robust and colorful. While there are plenty of Fifths to choose from, DePreist’s offers a snapshot of the L.S.O. at the peak of its abilities and, with any luck, a preview of more to come.



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

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

Panel Explores Women in Arts

By KIMBERLEY FERNANDES

“WHY talk about *women* in the performing arts instead of *people* in the performing arts?”

This question, which launched a panel discussion on March 20 in Room 313 in observance of Women’s History Month, was posed by Liberal Arts faculty member and panelist Anita Mercier. After an inspiring introduction by President Joseph W. Polisi, two faculty and two student panelists shared their experiences as women in the performing arts, creating a forum in which other students, faculty, and staff could begin to engage in meaningful dialogue.

One reason for the discussion, said Mercier, might be to celebrate the achievements of women in the performing arts, but she went on to suggest that “a different agenda draws us here—broadly speaking, a political agenda that goes to questions of access, opportunity and power. What are some of the issues faced specifically by women as distinct from men as they strive for achievement in the performing arts?”

Second-year drama students Leah Walsh and Sena Rich—who were instrumental in the planning, organization, and implementation of Juilliard’s first performance of *The Vagina Monologues* last February—performed an excerpt of the work and shared their difficult but rewarding journey of bringing the *Monologues* to Juilliard and celebrating V-Day, a global movement to stop violence against women and girls. They said they were inspired by the way women from all three divisions came together and committed to the project, investing so much of themselves in the universality yet diversity of the female experience. (All proceeds of that event, which was sponsored by ArtReach, went to the Park Slope Safe Homes Project, which provides a variety of services for battered women.)

Faculty member and composer Michelle DiBucci said she feels no gender disparity as a performer or composer, but acknowledged that it was difficult to seize opportunities when you are not cognizant that they exist. Despite her “fairly progressive” early education, it had never occurred to her as a teen that women could be composers until she came across a song by Mary Rodgers, and later spotted an arresting photo of Pia Gilbert in the U.C.L.A. catalog. That DiBucci eventually wound up teaching at Juilliard, where Rodgers served on the board and Gilbert was on the faculty, was something she considered a personal triumph. DiBucci’s experience resonated for many of the audience members and begged the question, why does this discovery need to be made over and over again? Are we in fact reinventing the wheel?

When the discussion was opened up to the audience, third-year dancer Lucie Baker was quick to mark a distinction between music, and dance and drama: when composers submit scores or musicians audition for jobs from behind a screen, one doesn’t know whether the candidates are female or male. But when watching a play or dance

recital, it is readily apparent which performers are female or male, and the conversation thus includes a different set of realities. The implications for female dancers who want to have children while pursuing a dance career were also discussed, with one student remarking that her own mother—while a role model as a successful career woman—“wasn’t a dancer ... so how do I know how I should do it, or even if I can?”

Fourth-year dancer Caroline Fermin shared her frustrations about the pressures on female dancers to fit a particular form. Despite rigorous schedules and healthy eating habits, women in the professional dance world still face directors and choreographers who tell them to “lose any curves” their bod-



Photo by Jane Rubinsky

Kimberley Fernandes (at the podium) speaking at a panel on Women in the Performing Arts; panelists included (left to right at table) Leah Walsh (partially visible), Sena Rich, Michelle DiBucci, and Anita Mercier. President Joseph Polisi (seated at right) also spoke.

ies may naturally have, to be more “aesthetically pleasing.”

Humanities faculty member Greta Berman recalled how, back when she attended graduate school in art history at Columbia in the early ’70s, women filled the classrooms—but the professors were nearly all male. She wondered what that said for those in positions of power, who were dictating the direction one’s art takes.

Third-year dancer Nigel Campbell, one of several men in the audience, remarked that, despite gains in gender equity both in the larger society and in the performing arts world, issues of access and lack of information still persist. “As a minority artist,” he explained, “I can honestly say I have not experienced any racist treatment from my teachers—but there are still only two black dancers in the freshman class.” Once women or minority students “make it” into Juilliard, the means for success is available—but the lack of access for training and information early on for marginalized populations still needs to be improved, he said, adding that there should be more ways to reach such youngsters and encourage them by example.

The conclusion was that if we want our conversations to have any sustainable impact, we must look to the future and how we can channel these thoughts into actions. This point was articulated in Anita Mercier’s final question: “Thinking about Juilliard’s mission to train young performing artists and send them out to make careers for themselves—are we doing enough here to prepare young women for the challenges they will face as women ‘out there?’” This question may have no definitive answer, because there is always more to be done—but the afternoon’s discussion was certainly a good beginning. □

Kimberley Fernandes is the graduate assistant in the Office of Student Affairs.

Juilliard Manuscript Collection Goes Digital

By JANE GOTTLIEB

WHEN Juilliard announced Bruce Kovner's extraordinary donation of 138 original manuscripts, sketches, annotated first editions, and other treasures last February, some expressed concern that these important sources would not be available for study until our new custom-designed reading room opens in fall 2009. Well, thanks to the wonders of modern technology and the work of the gifted Israeli photographer Ardon Bar Hama, we now debut a magnificent Web site with digital images of most of the manuscripts in the collection.

While Bar Hama has done exemplary work on digitizing rare religious collections (see, for example, his Aleppo Codex Web site at www.aleppocodex.org) for such institutions as the Vatican, the Israel Museum, the J. Paul Getty Museum, and the New York Public Library, this was his first experience working with music manuscripts. As he put it, "Digitizing music manuscripts was in many ways more challenging than digitizing the 2000-year-old Dead Sea Scrolls. As I am not a musician, musical notes are as foreign to me as cuneiform. I had to take special care not to allow distortion of notes on the staff lines."

Bar Hama travels with his Leaf Aptos 75 camera and accompanying computer equipment all packed neatly into so-called "Rolling Studio" suitcases. This past summer library administrative assistant Noah Opitz and I spent many days with him at the climate-controlled storage facility that houses our collection until 2009, when it will move to its permanent home here at Juilliard. On most days we were joined by conservator Myriam de Arteni. Each manuscript page—more than 14,000 in all—was photographed individually using his overhead camera. While a time-consuming process, users of the digital copies will appreciate the time spent to create such superb quality images, some of which rival the originals in clarity. As Noah describes it, "There was an acute attention to detail throughout the process. At one point we paused because Ardon noticed a speck of dust—the size of a pixel—appearing on the photographs."

Photography work was somewhat challenging for several key manuscripts. For example, the late

engraver's proof copy of Beethoven's Ninth Symphony (see related article on Page 4) is quite fragile. The score is bound in three volumes, with separate sets of trombone parts, choral parts, and vocal parts. In the finale, there is a separate folder of 13 large folio leaves for Pages 43-68 (proba-

it, "There was always a sense of something sacred being in the room. Each item was handled like a newborn baby. You can't help but treat them like that, knowing who's handled the items before you."

Our Web site, www.juilliardmanuscriptcollection.org, is Flash-based; users will need to download Adobe Flash software if it is not already on their computers. (Instructions for doing so are found on the site.) We chose to use Flash technology because it allows the user to view the artist's work with unparalleled clarity, while at the same time addressing concerns of copyright abuse, as the images cannot be downloaded.

Another special feature is the site's use of "Zoomify" technology (click on "zoom" when viewing an image), so users may examine every tiny detail of these incredible sources. Looking at the close-up image of Beethoven's pen on the manuscript of his four-hand piano arrangement of the *Grosse Fuge*, for example, one can discern the notes even on his messiest pages. (His contemporary editors would have welcomed such technology when preparing editions from his manuscripts!) Or, page through Richard Strauss's annotated copy of the libretto of his opera *Daphne* to see his musical sketches within the margins. The site offers countless examples of this type of close study.

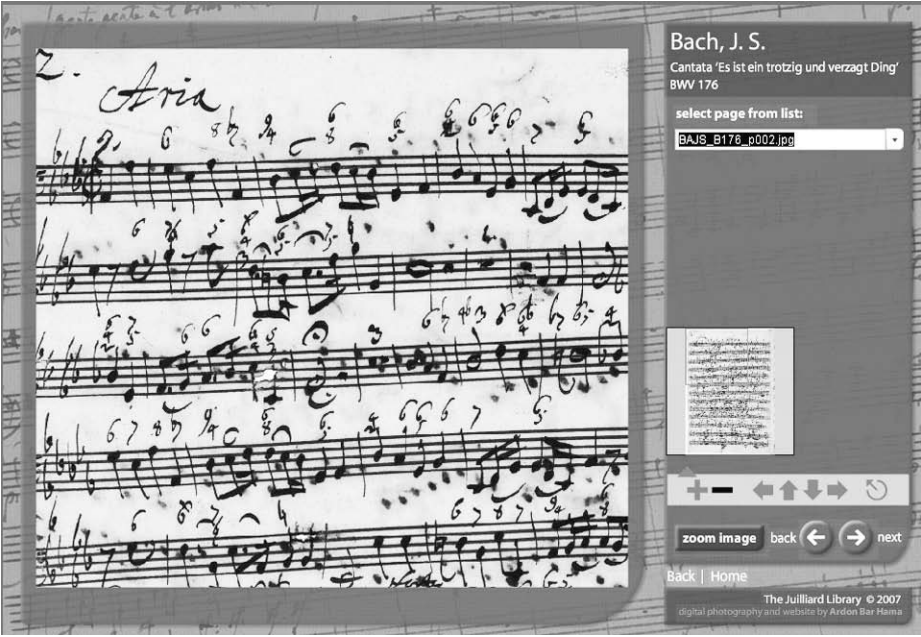
The musicologist Richard Kamber has written: "An autograph is like a snapshot, catching its subject in a private moment, in the midst of an act, spontaneous or posed..." Thanks to Mr. Kovner's extraordinary generosity and his brilliant collecting acumen, the Juilliard community has many opportunities to share these special moments with long-gone masters.

So, open your Web browser to www.juilliardmanuscriptcollection.org, turn on your speakers (the intro includes a sound clip of the finale of Beethoven's Ninth from a live 1990 performance with the Juilliard Orchestra under Sixten Ehrling), and enjoy the many priceless treasures of the Juilliard Manuscript Collection. □

Jane Gottlieb is Juilliard's vice president for library and information resources. Digitization of the Juilliard Manuscript Collection was accomplished, in part, with a generous leadership gift from the New York State Council on the Arts, a public agency.



Ardon Bar Hama painstakingly photographed and digitized thousands of pages for the Juilliard Manuscript Collection Web site. Below: A page from the site showing a portion of the manuscript of Bach's Cantata, BWV 176.



bly because the copyists needed larger paper). These leaves were photographed separately; the digital images were then put in order as part of final processing.


There were times when it was overwhelming to be in the presence of these treasures. As Noah puts

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ARTreach Helps Rebuild Homes—and Hope—in New Orleans

By LAURA CARELESS

SIX a.m. Bright light and rock music blaring from loudspeakers suggest it's time to get up. Propelled by the chant of *Born to Be Wild* and swarms of incredibly awake people heading for the bathroom or the breakfast line, we find ourselves an hour later on a work site, each equipped with shovels, respirators, and heavy boots, without entirely understanding how we got there. Falling clumsily out of a bunk bed in order to develop a deep relationship with a sledgehammer is not the way we *artistes* are accustomed to spending our days. But by the end of a week, we love our new routine and have realized that, at its purposeful heart, it's really not so different from what we are used to.

Caroline Fermin, a fourth-year dance student who is a New Orleans native, and Maxwell de Paula, a fourth-year drama student, began planning the Juilliard New Orleans trip in September, soon after Max returned from volunteering with Hands On New Orleans (HONO), a branch of the worldwide Hands On network of disaster-response organizations. The First Street United Methodist Church of New Orleans hosts up to 80 volunteers at a time in a bunk house adjacent to the church building. HONO volunteers, who range from college students to Wall Street businessmen, need no previous experience and are supplied with room and board throughout their stay.

While there, Max heard from Rev. Lance Eden about the need for New Orleans children to have an expressive outlet for their experiences of the past two years. Back at school, Max voiced ideas for a Juilliard project in New Orleans at meetings of ARTreach. Many students expressed interest and commitment, and Caroline and Max's combined vision, resourcefulness, and leadership resulted in a week-long trip for 20 Juilliard student musicians, dancers, and actors to New Orleans



Dance students Nathan Madden and Laura Careless at the First Street United Methodist Church performing for the Hands On New Orleans staff and residents of the surrounding neighborhood.

over our spring break March 11-18. We were to spend our mornings gutting and rebuilding houses affected by Hurricane Katrina and our afternoons working with children from the local Y.M.C.A. school. We also gave master classes at the New Orleans Center for the Creative Arts throughout the week, as well as several free performances for the community.

A week before our trip, we gathered to watch Spike Lee's eye-opening documentary *When the Levees Broke: A Requiem in Four Acts*, and felt inspired to serve a community that was clearly still healing and rebuilding in the wake of tragedy. We arrived in New Orleans motivated to give everything we had, especially our art, in whatever way would be of greatest benefit in the circumstances we would encounter. But nothing prepared us for the scale of devastation we found in New Orleans.

By the end of 2007, HONO expects to have gutted more than 300 of the thousands of houses left empty since Katrina hit, and is only beginning to see the first residents move back into homes where volunteers have helped complete the lengthy process of decontaminating, constructing new

walls, insulating, and redecorating. Many people will remain in trailers next to their moldering houses until they are next on the list for help with renovation; few have access to sufficient funds to begin the work themselves. We talked to volunteers and

residents in the Lower Ninth Ward who had just received notice from the state that their land would be taken from them if they did not meet a 30-day clean-up deadline. We wondered how the state expected the residents to meet it.

It was shocking and sickening to see how the city has been quite literally left by the country to rot, and how abandoned its people feel as a consequence. Our carefully planned camp schedule of theater games and singing songs together disintegrated as we struggled to meet the needs of children living in such an unstable world. After several afternoons of feeling more like sheepdogs than teachers and driving around fields where houses used to stand, it was tempting to write New Orleans off as an irretrievable victim of tragedy, to leave it drowning in apparently insurmountable problems. As for art ... it seemed like pointless escapism at best, and at worst, an insulting waste of time when people had homes to rebuild.

But we reached a turning point
Continued on Page 9

ON a cold and windy January morning, I waited for the subway to take me to the residence hall for a meeting with the student group, ARTreach. I had signed on to be the staff advisor for the group's service project to New Orleans, which meant I needed to be at some of their early-Sunday-morning planning meetings. I ambled into the 11th-floor lounge to find enthusiastic and energetic students planning to make this trip a great experience. But it wasn't until we arrived in New Orleans several weeks later that I learned how extraordinary this experience would be.

On Sunday, March 11, I climbed out of my rental van into what had been someone's front yard in the Lower Ninth Ward before Hurricane Katrina hit. Seashells, carried in by the flood waters when the levees broke, covered the grass. I looked around and saw two Juilliard dancers standing on the top of concrete steps. I realized that this was all that was left of what had been the front porch of a house, and I felt tears well up. I watched the students and saw expressions of astonishment and sadness on their faces; in their eyes I saw the determination to make a major difference in the week we would be there.

I was amazed by what I saw in that week. There were no complaints about the dirty work of gutting and rebuilding houses, or the long wait for a shower. Instead, the students worked harder, laughed, got to know the homeowners, and connected with other volunteers. If gutting a rotted house was challenging, facing grade-school children filled with attitude and cynicism was even more so. The Juilliard students broke up squabbles, seized the attention of kids who thought they were "too cool," and hugged youngsters still traumatized by the hurricane. By the time Friday rolled around, our students had convinced a gym full of children to shout out loud and to believe that they were

smart, that they were special, that they were beautiful. I was so proud.

Instead of using their day off to relax, the students decided to perform for the volunteers and residents in the Ninth Ward. Under a blue FEMA tarp draped over a dusty concrete patio, they performed for a small but enraptured audience. Listening to one of the voice students singing "Somewhere Over the Rainbow" with a collapsed house and the levee as her backdrop, the coordinator of the Ninth Ward volunteer program leaned over to me and whispered, "You are so lucky; you get to see this every day." After the performance was over, he was so choked up with gratitude that he simply put his hand on his on his heart as tears welled up in his eyes. I was in awe of the way our students could inspire others, the way they changed my view of what service is and can be.

I knew that rebuilding homes was going to be gratifying, but I discovered a fresh awareness of how special our students are, and how inspiring their talents. Seeing these young artists committed to giving themselves to a community, witnessing their joy when they made a child feel special or were thanked by a stranger for helping rebuild her city, was more rewarding than I could have imagined. It was a gift for me to watch all of them—Maechi Aharanwa, Collin Baja, Bobbi Baker, Lucie Baker, Amelia Uzategui Bonilla, J. Alex Brinson, Antonio Brown, Laura Careless, Maxwell de Paula, Caroline Fermin, Megan Griffin, Alex Kienle, Meredith Lustig, Nathan Madden, Dion Mucciato, Seth Numrich, Sena Rich, Stacey Scott, Dawn Smith, and Dwayne Washington—use their physical beings, their spirit, their love, and their art to inspire and rejuvenate a community that has lost so much.

—Sabrina Tanbara, Director of Student Affairs

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when we gave a performance for the children at the Y.M.C.A. Several hundred schoolchildren watched as we danced, played, and read for them—perhaps startled into attention by things that we take for granted but which, we realized, were unusual and important for them. We had come back—for them, and them alone—five days in a row. We still smiled and hugged them, despite their difficult behavior. We worked, danced, and sang with each other across the wide spectrum of racial diversity represented by our group. Suddenly the arts, as a manifesto for consistency, tolerance, creativity, and hope, seemed important again, even here—especially here.

It was hard to leave these children so soon. It was hard to leave New Orleans knowing that so much work still needs to be done. We have returned to our busy schedules with images of our trip scrolling



Above: Dance student Caroline Fermin, a New Orleans native, and drama student Maxwell de Paula outside a house in the Lower Ninth Ward that the volunteers were gutting. **Right:** Viola students Dawn Smith (left) and Megan Griffin during a performance at the Citizens Distribution Center in the Lower Ninth Ward.



through our thoughts: a pile of photo albums salvaged in a corner of a house stripped to its bones; the grip of a child’s hand soaking up your presence as you walked them home from school; rusted nails crumbling in your hands as you tried to pull them, one by one, from sodden walls. But we have fresh motivation for our work through renewed confi-

dence that the arts are a natural and vital response to human needs, and are an essential tool for communication and expression when words are just not enough.

On our last night at HONO, we gave a performance outdoors for the other Hands On volunteers and for the local community. As I watched my friends perform, I realized that artists, like volunteer workers, find fulfillment by extending themselves to the edge of their limitations in the service of the needs of others. United by this common purpose, we celebrated the end of a special week with the people who had showed us that where there is still love and people who care, there is always something worth saving. New Orleans is bursting with personality, with determination, and with individuals seeing beyond recent tragedy to a future of possibility. Hand by hand, nail by nail, New Orleans will be rebuilt. □

Laura Careless is a fourth-year dance student.

The Multifaceted Previn Spends a Day at Juilliard

By RICK MASTERS

ANDRÉ PREVIN arrived at Juilliard the morning of April 9, putting the Juilliard Orchestra through its paces in a reading of Richard Strauss’s *Sinfonia Domestica*. After the rehearsal, Maestro Previn joined Jonathan Feldman and his collaborative piano studio for lunch in the boardroom.

Previn is a slight man, soft-spoken and avuncular in manner; meeting him, one can hardly believe that he has led major symphony orchestras, been given a place in Phillips’s *Great Pianists of the 20th Century* recording series, and composed award-winning music for film, opera, and the concert hall, among other accomplishments.

Over lunch, Maestro Previn discussed his multifaceted career, covering almost every aspect of his life as a pianist, composer, and conductor. He is an excellent raconteur, and it’s difficult to recount the luncheon without including a choice story. Perhaps the most infamous tale in the Previn canon is the conductor’s encounter with the legendary George Szell, the austere leader of the Cleveland Orchestra. Previn was to perform the Strauss *Burleske* with Szell, who requested a piano rehearsal before meeting with the orchestra. Arriving at Szell’s hotel, Previn was ushered into the room and immediately asked to play. Previn looked around the room. “But, Maestro ... there is no piano.” “Play it on the tabletop.” Incredulous, Previn sat down and began to finger the work on the table. Szell interrupted. “It’s too slow, much too slow.” “Well, Maestro,” Previn replied, “I don’t know this tabletop: on my tabletop at home, I can play it twice as fast.” Szell glared at him and showed him the door, grumbling, “That’s not funny.”

In addition to his excellent stories, Previn told the students about his forthcoming opera, based on Noel Coward’s cinematic tale of doomed love, *Brief Encounter*. Violinist Anne-Sophie Mutter, Previn’s former wife, watched the film with him several years ago, and in tears at the close, exclaimed, “You *must* set this!” With a libretto by Old Vic director John Caird, the opera was finished last month; the work will be premiered by the Houston Grand Opera in May 2009.

Previn discussed his experience as a Hollywood film composer and his decision to leave



André Previn (right) poses with Jonathan Feldman after Previn’s collaborative piano master class on April 9.

Hollywood for London (“Why am I standing here discussing the merit of my musical ideas with a man whose lips move when he reads?”), his love for different concert halls (Vienna and Boston are his favorites), as well as his interest in contemporary composers such as John Harbison, Steven Stucky, and others. Previn’s advice for aspiring musicians? Play as much chamber music as possible, sight-read often, and most importantly, take every performing opportunity available to you. No opportunity is too small; if you play often and play well, you’ll find yourself with the beginnings of a good career.

After lunch, Maestro Previn conducted a master class of his own works. Violinist Jae-Yeon Jennifer Kim and pianist Joel Ayau performed Previn’s sultry *Tango Song and Dance*, eliciting plaudits from the appreciative composer. Ms. Kim’s burnished tone and Mr. Ayau’s rhythmic verve suited the work well, and the composer had little to say, other than remarking on several small details regarding tempo and articulation.

Tenor Michael Kelly, cellist Yves Dharamraj, and pianist Jessica Chow performed two of the

songs from Previn’s song cycle *The Four Songs*, with texts by Toni Morrison. Maestro Previn remarked during lunch that Ms. Morrison is a “serious person,” and this seriousness of manner was certainly evident in her lush yet thoughtful poetry. Previn congratulated Mr. Kelly, saying that “I’ve never heard them sung any better than you did.” He also approved of Kelly’s octave transposition in one passage, a change Kelly had been apprehensive in making. The *Vocalise* with the same performers fared equally well, featuring sensitive playing by Ms. Chow and a particularly impassioned performance from Mr. Dharamraj.

Kudos to Jonathan Feldman for arranging Maestro Previn’s visit, as well as lining up such a wonderful group of performers for the master class. It was a fine way to spend a cold April afternoon, one that won’t be forgotten soon by any of the participants. □

Rick Masters is a master’s student in collaborative piano.

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Diving Into the Bard

Continued From Page 1

within a very intensive study.” Explains Houghton, “Once you completely immerse yourself in the work, any apprehensions or fears you might have of diving into the language of Shakespeare go away, because you simply don’t have the time to worry about it. You have to just get on with the business at hand.”

Houghton’s younger years as a stage actor included performances with the Acting Company. “I was in several Shakespeare festivals,” he says, “and had experiences where I was doing multiple plays. Suddenly the work revealed itself in a whole new way. When you focus on a single role in a single play, you learn a great deal—but not as much as you learn from having multiple experiences all at once. It liberates you. That’s what I’m looking to do—to liberate them from their own fear of the complexity of Shakespeare.”

The students in the School’s actor training program get their initial experience with the Bard as soon as they begin their studies at Juilliard. The first year’s Discovery Project launches them into work on Shakespeare with faculty member Richard Feldman. Roles are shared, and the process focuses on discussion and improvisation. “It’s a major Shakespeare project that they work on for several months and then present within a rehearsal setting,” explains Houghton.

“In the second year, they do a similar thing with Ralph Zito, who is the head of the [Drama Division’s] voice

training program. He uses the work he’s doing and integrates it into a Shakespeare project.” Houghton’s new approach for the third-year students is intended as “a way to integrate the work that’s been going on for the entire three years.”

The two plays being presented this month were chosen primarily with casting concerns in mind, as well as for the contrast between them. Each of the 18 students performs a leading role in one and a supporting role in the other. “I think the experience of having to carry a play, and having to support, are both

They’re working very hard on their own as well as in rehearsal. They’re certainly bringing as much to it as I am.” Added Berger, whose Red Bull Theater explores the works of Shakespeare and his contemporaries, “It’s also exciting to see their creativity in such a raw state.”

Yulin, a veteran and acclaimed actor with extensive credits in theater, film, and television, said of his young cast, “They’re all professionals at this point, and they’re all enthusiastic and talented. Without exception, they’re just diving into the play to the best of

Almodóvar. “The play has a lot to do with young, passionate, crazy love and sexual ambiguity—as well as a sense of displacement, and longing for your other half,” observed Berger. “It begins with shipwreck and the two twins losing each other, and all the characters in the play are in love with the wrong people. I just saw an analogy between that and the films of Almodóvar. They deal with a lot of the same themes I saw in *Twelfth Night*. It’s yielded some interesting results. It’s a wonderful play in that it takes all sorts of different interpretations. It’s often done in a very melancholy way. I’m choosing to do it in a more passionate, youthful way. It’ll be a lot of fun—and maybe even heartbreaking in places.”

Audiences coming to these two productions will find the 200-seat Drama Theater transformed into a modern-day version of Shakespeare’s original Globe Theater. An elegant, versatile, two-tiered wooden structure has been fitted into the thrust space. Working with designer Christine Jones, Houghton says he wanted “to create a modern Globe Theater within the Drama Theater at Juilliard—a theater that could come back year after year, and become a real staple for the third-year productions. It has all the elements that Shakespeare was working with: traps, a lower level, an upper level, and multiple entry points into the space. It can serve any Shakespeare play. It can go from a classic sort of setting to a contemporary setting.”

So this flexible, intimate space, with its nod to the era when the plays were originally done, will provide continuity for the performances by future actors at Juilliard. Through their work within this intensely focused and newly challenging approach, drama students will have ample opportunity to discover for themselves the riches and possibilities within Shakespeare’s canon. □

Susan Reiter is a freelance journalist who covers dance for New York Press, Danceviewtimes.com, and other publications.



Harris Yulin (left) and Jesse Berger will direct the third-year productions of *A Winter’s Tale* and *Twelfth Night*, respectively.



Photo by Samantha Moranville

equally valuable,” Houghton notes.

Selecting the right directors was essential. Neither has directed a Juilliard production before. “Harris Yulin is a seasoned actor, and somebody I think has tremendous authority—and a love of Shakespeare,” says Houghton. “He really knows the work from the inside out. I thought he would bring his passion for the language and relate to the actors. Jesse Berger is a younger director who’s got his own company [Red Bull Theater] here in town—a very passionate and smart young director.”

Speaking about the productions a couple of weeks into the rehearsal process, the directors were clearly enjoying the energy and enthusiasm of their young actors. “It’s very much a collaboration,” said Berger. “They clearly have a lot of skills, and a lot of learning that they’re applying to it.

everybody’s abilities, and have made great strides.

“With Shakespeare’s plays, there’s a certain world that you enter, and you can usually feel confident that you’re going to run into some very remarkable material—deep and resonant,” he continued. Yulin had not performed in *A Winter’s Tale*—one of Shakespeare’s late plays that is generally categorized among his “romances”—but as he delved into it, he found “it’s been assuming its very powerful identity. I’m constantly surprised by how wonderful it is. It’s a fairy tale, it has mythic elements, and it goes back and forth between two different worlds.”

Yulin has chosen to set *A Winter’s Tale* in the early 20th century, shortly before World War I. Berger’s production of *Twelfth Night* has a more contemporary setting and draws inspiration from the films of Pedro

Shakespeare’s *Twelfth Night*
Jesse Berger, Director
Drama Theater
Wed., May 9; Sat., May 12;
Sun., May 13; Sat., May 19

Shakespeare’s *A Winter’s Tale*
Harris Yulin, Director
Drama Theater
Fri., May 11; Sat., May 12;
Sat., May 19; Sun., May 20

See the Calendar of Events
on Page 24 for details.

Marchioni Receives 4th Annual Juilliard Journal Award

OBOIST Toni Marie Marchioni, who will graduate this month with a Master of Music degree, is the recipient of the fourth annual Juilliard Journal Award, given in recognition of outstanding contributions made by a student to Juilliard’s newspaper.

A native of Mechanicsburg, Pa., Toni Marie graduated from Cumberland Valley High School. She earned a B.F.A. in music, *cum laude*, from Harvard University, where she was the principal oboist of the Harvard Bach Society Orchestra and the Harvard-Radcliffe Orchestra. She was named a John Harvard Scholar for academic distinction and was the recipient of the 2005 David McCord Prize. She has also participated in the National Repertory Orchestra and the Aspen Music Festival.

Over the course of her two years as a master’s student at Juilliard, Toni Marie has covered a range of topics for *The Juilliard Journal*. She served as the primary interviewer of many distinguished visiting conductors (including Leonard Slatkin, Trevor Pinnock, Gerard Schwarz, Stanislaw Skrowaczewski, George Manahan, and Andreas Delfs); profiled the



Toni Marie Marchioni

Calder Quartet in its first year as the graduate string-quartet-in-residence; and wrote about the Mentoring program and the Carnegie-Juilliard collaboration (officially known as The Academy—A Program of

Carnegie Hall, The Juilliard School, and The Weill Music Institute). In last month’s issue, she wrote the cover story about the renovation of Alice Tully Hall and the impact it will have on Juilliard and the Chamber Music Society of Lincoln Center. Her interview with Stephen Clapp, who retires as Juilliard’s dean at the end of this month, appears on the cover of this issue.

In addition to writing for *The Journal*, Toni Marie serves as a student ambassador for Juilliard’s Office of National Advancement and Alumni Relations, a regional alumni interviewer for Harvard University, and an intern for the Juilliard-Carnegie collaboration.

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 integral part of their academic experience, but also keep the Publications Office aware of topics that should be covered in these pages. Students interested in writing for the paper should contact the senior editor at extension 341. □

The Light in Room 305: A Master Class With Victoria Clark

By ALEX MANSOORI

“YOU don’t have to worry about your voice.” The words echoed off the walls of Room 305 as Victoria Clark looked at the four singers in her master class on March 30. “Is that shocking for me to say to you? I can’t say that to everyone, but you are all technically advanced enough to know that.” This was not the typical speech a singer hears in a master class. But this master class was anything but typical.

If some might think Victoria Clark an odd choice for a vocal master class, they’d be dead wrong. Her training began at Interlochen, included time in Austria with the Italian mezzo-soprano Giulietta Simionato, and at the American Institute of Musical Studies in Graz. Soon she moved into the world of directing at N.Y.U.’s Graduate Musical Theater Writing Program. A casting director saw her act in a piece there, and offered her an audition for Sondheim’s *Sunday in the Park With George*. Since then, she has been working steadily as a musical theater actress. In 2005 she won a Tony for her portrayal of Margaret in Adam Guettel’s *The Light in the Piazza*, and most recently won rave reviews as Sally in a concert version of *Follies*.

Ms. Clark started off the class by explaining her background and what the class was going to be like. She described what she works on as “acting while singing,” and though the techniques she teaches are geared toward musical theater, she offered several comments about using them in classical repertoire. She emphasized to the audience that this class was not about performance, but about the process. Her aim was to create a safe environment for the students to take chances. The four singers had each been given an hour with her earlier in the week, to meet and discuss repertoire as well as what would go on in the class. “But,” she said with a little smile, “I did save some goodies for today.” Doctoral candidate in collaborative piano Nate Brandwein was on hand to accompany the singers.

With the introduction out the way, Ms. Clark set to work. One of her main goals was to try and get the singers not to “perform.” This is a common enough idea at vocal master classes, but not all teachers know exactly how to help the singers achieve the desired presentation. Ms. Clark was up to the challenge. To get baritone Matt Morris to appear breathless, she had him sprint down the hall five times and then return to the room and sing the first phrases of Rodgers and Hammerstein’s “Younger Than Springtime” from *South Pacific* to soprano Jennifer Sheehan. She

sang “The Red Dress” by Ricky Ian Gordon, Ms. Clark asked her to direct it to me, as if I were the old flame whom she missed. At one point she also asked Meredith to imagine that a descending piano phrase was a joke a past lover used to tell, which gave her something to respond to.

During my personal session with Ms. Clark prior to the class, she talked about the importance of connecting to the music, not just to the vocal line. “What is that?” she asked as the piano had a repetitive phrase in “Welcome to the World” from Ahrens and Flaherty’s *A Man of No Importance*.

“That is your heartbeat. I need to see and hear that.” She also discussed the importance of the length of notes, whether in opera or musical theater. “When Mozart writes a half note and a quarter note, it’s not because that’s what he wanted to hear, but how much time you should take to say what you’re saying,” she explained. While working on “I Believe in You,” she had me speak the text while Nate played the accompaniment. She wanted the words to still fit the music without the aid of

duration of notes. It made me think much more about what I was actually saying and how to say it.

I enjoyed working throughout the entire class; not only did I stay focused, but it also gave me an up-close view of the work my colleagues were doing. During the class and the various exercises, it was clear that Victoria Clark had one thing she was trying to get us to do while performing: be honest. She admitted that she was the first person to say it’s not easy—but when an artist achieves it, the performance reaches a whole new level. “The fun thing about music is that it has all this deep emotional resonance with text,” she said. “Our job is to add the text in. But you can’t overpower the instincts you have that are based on music.” □

Tenor Alex Mansoori is a master’s degree candidate in voice.



Photos by Jared Slater



At a master class in Room 305 on March 30, Victoria Clark worked with voice students Meredith Lustig and Matthew Morris.

got Jennifer to sing “Unusual Way” from

Maury Yeston’s *Nine* as if reliving a past relationship by having Matt act out making her breakfast, an old memory from a past love. Before I sang “I Believe in You” from Frank Loesser’s *How to Succeed in Business Without Really Trying*, she had me give myself a pep talk—which is the actual point of the song itself. The exercises helped the performers delve into the real meanings of the songs and dispense with unnecessary emoting.

Ms. Clark didn’t give any of the other performers a rest, either. Typically in a master class, one singer gets up and sings, works with the teacher, and then sits down, as the others wait their turns. Ms. Clark used the singers to help each other out and, hopefully, teach them something in that process as well. When soprano Meredith Lustig

TIME CAPSULE by Jeni Dahmus

The following events in Juilliard’s history occurred in May:

1934 May 1, the four-day Bach Festival opened with a program of the *Magnificat* and Cantatas No. 51, 53, and 104, performed jointly by the orchestra of the Juilliard School of Music and the chorus of the Oratorio Society of New York conducted by Albert Stoessel. Among the soloists were trumpeter William Vacchiano, tenor Roland Partridge, bass Harold Boggess, soprano Josephine Antoine, and contralto Risè Stevens. The festival concluded with organ works performed by George William Volkel and Hugh Porter, the “Peasant” Cantata, the “Brandenburg” Concertos featuring pianist Ernest Hutcheson and flutist Georges Barrère, and the *St. Matthew Passion* with combined ensembles from Juilliard, St. Thomas Episcopal Church, and the Oratorio Society of New York.

1941 May 10, the Juilliard Graduate School Orchestra gave a concert of original compositions by students from the classes of Frederick Jacobi and Bernard Wagenaar, including the premiere of Robert Ward’s Symphony No. 1 with the composer conducting. Cecily Lambert’s *Symphonic Movement*, Wendel Diebel’s *Vathek Suite*, Walter Mourant’s Overture, Norman Dello Joio’s Sinfonietta, and Dai-Keong Lee’s *Naupaka Suite* were also performed.

1972 May 9-11, the Juilliard Acting Company, comprising members of the Drama Division’s first graduating class, presented Brendan Behan’s *The Hostage* under the direction of Gene Lesser with music supervised by Roland Gagnon, dances by Elizabeth Keen, sets by Douglas W. Schmidt, costumes by Carrie F. Robbins, and lighting by Joe Pacitti. *The Hostage* and other repertory plays were presented during the Acting Company’s summer 1972 residency at the Saratoga Performing Arts Center, joining the New York City Ballet and the Philadelphia Orchestra as a resident company.



Mary Joan Negro and Norman Snow in *The Hostage*, 1972, presented by the Juilliard Acting Company, comprised of members of the Drama Division’s first graduating class.

1989 May 19, five honorary doctorates were awarded at Juilliard’s 84th commencement. The honorees were director Mike Nichols, choreographer Agnes de Mille, philanthropist Avery Fisher, cellist Yo-Yo Ma, and conductor Zubin Mehta. Juilliard alumna Leontyne Price, who received one of the School’s first honorary degrees in 1987, delivered the commencement address titled “Foundations and Flashbacks.”



Jeni Dahmus is Juilliard’s archivist.

2006-07 in Review: Despite Jackhammering, Bangi



Photo by Sabrina Tanbara

1



Photo by Nan Melville

2



Photo by Jessica Katz

3



Photo by Rosalie O'Connor

WITH jackhammers hammering, saws sawing, and construction cranes towering above, Juilliard's 101st season kicked into high gear in September. The Student Affairs Office and **upperclassmen volunteers** (1) welcomed new students and helped them navigate the residence hall, the School, and the city. The Juilliard Orchestra had a busy fall, performing five times, under the batons of resident conductor James DePreist and three illustrious guest conductors: **Stanislaw Skrowaczewski** (2), George Manahan, and Murry Sidlin. The Drama Division mounted seven productions during the fall semester. Fourth-year students **Anna O'Donoghue** and **Noel Allain** (3) are seen here in Ibsen's *A Doll's House* in October. Fourth-year actors also presented *Shakespeare's R&J*, Joe Calarco's all-male adaptation of *Romeo and Juliet*, in November; and Lynn Nottage's *Intimate Apparel* in December. Third-year actors performed Caryl Churchill's *Mad Forest* and Lanford Wilson's *The Fifth of July* in October as well as Tennessee Williams's *Suddenly Last Summer* and Stephen Adly Guirgis's *Our Lady of 121st Street* in December; among the actors in the latter were (left to right) **Johnny Ramey**, **Finn Wittrock**, and **J. Alex Brinson** (7).

The Juilliard String Quartet (4) celebrated its 60th anniversary season with two concerts in November of the complete quartets of Bartok. (A third, all-Mozart program scheduled for March, was canceled.) Two Vocal Arts presentations were heard in November: the Juilliard Opera Center's production of Offenbach's irreverent ***Orphée aux enfers*** (5), and the 2007 Alice Tully Vocal Arts Debut, featuring soprano **Raquela Sheeran** (6), with pianist David Shimoni, in Alice Tully Hall. The Juilliard Jazz Orchestra and Ensembles presented a series of fall concerts including "The Music of Herbie Nichols," **"The Music of Benny Goodman"** (8), "From Danzón to Mambo," and "The Voice of the Saxophone."



Photo by Hiroyuki Ito

4



Photo by Ying-Chieh Shelly Ren



Photo by Nan Melville

6



Photo by Nan Melville

5



Photo by Jessica Katz

7



Photo by Peter Schaaf

8

Photo by Rosalie O'Connor

Photo by Nan Melville

ing, and Blasting, the Show Must—and Did—Go On



9

THE Dance Division took over the stage of the Peter Jay Sharp Theater in December with two popular concerts. Composers and Choreographers Plus featured new student collaborations and independent projects, such as the solo *Calling for the Sunrise* by **Anthony Bryant** (9). New Dances at Juilliard, Edition 2006, which featured four newly-commissioned works—by David Parker, Matthew Neenan, Doug Varone, and Aszure Barton—closed the fall season.

During the mid-semester break, many students remained at school, working hard to prepare ChamberFest, the Focus! festival, and Juilliard’s annual M.L.K. Celebration, all in January. **Jerome Lowenthal** (10) is seen coaching a student quintet for ChamberFest. Voice student **Djore Nance** and jazz major **Philip Kuehn** (11) are pictured at the 2007 M.L.K. Celebration in Paul Hall. Violinist **Francesca Anderegg** bows with **Maestro Diego Masson** (12) and the Juilliard Orchestra after performing Gyorgy Ligeti’s Violin Concerto at the closing concert of Focus! 2007: The Magyar Legacy.



10

The Drama Division concluded its lineup of fourth-year productions in February with *The Greeks, Part One: The War*. **Stephen Bel Davies** (13) played the role of Agamemnon. Also in February, the Juilliard Opera Workshop presented Virgil Thomson’s *The Mother of Us All* (14) while the Juilliard Opera Theater performed Gluck’s *Iphigénie en Aulide*. These would be followed by the Juilliard Opera Center’s final production of the year, Mozart’s *La finta giardiniera* in April. Master classes also spiced up the season; visiting artists this year included soprano **Renata Scotto** (15), who did a week-long residency at the School in March, as well as voice faculty emeritus Daniel Ferro, Schubert scholar Deen Larsen, pianist Matti Raekallio, singer-actor Victoria Clark (see article on Page 11), and conductor-composer-pianist André Previn (see article on Page 9).



15

Photo by Peter Schaaf



14

Photo by Jared Slater



11

Photo by Nan Melville



12

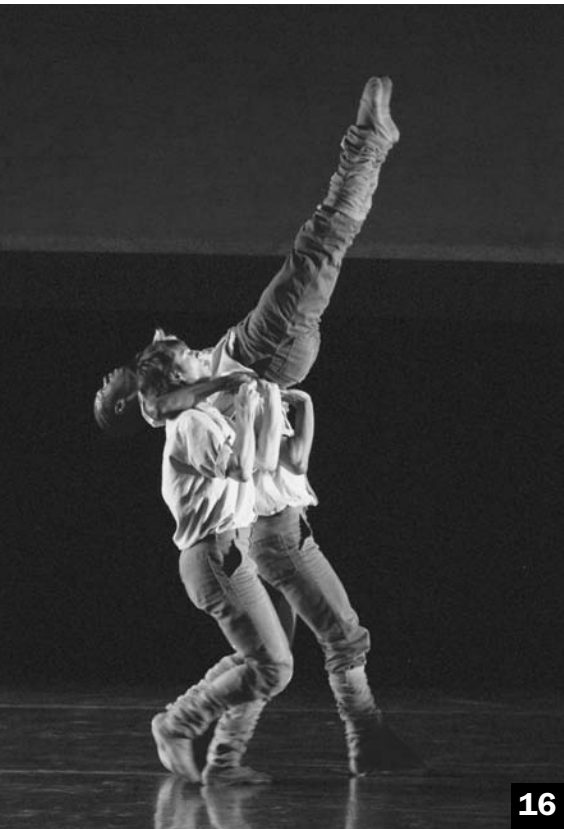
Photo by Jessica Katz



13

IN March, the Dance Division presented Spring Dances at Juilliard; (16) **Antonio Brown** (left) is being lifted by **Troy Macklin** (front) and **Shamel Pitts** in Jiri Kylian’s *A Soldiers’ Mass*, which shared the program with Twyla Tharp’s *Deuce Coupe* and Susan Marshall’s *Name by Name*. On April 19, **Elizabeth Joy Roe** (17), winner of the 2007 William Petschek Piano Debut Award Recital, presented the annual concert in Alice Tully Hall. The Juilliard Orchestra had a busy second semester, with concerts in Avery Fisher and Alice Tully Halls and the Peter Jay Sharp Theater, under the batons of Maestro DePreist and Andreas Delfs in February, **Andrew Litton** (18) in April; and Jeffrey Milarsky in May. Maestro DePreist will close the season on May 23 with the annual commencement concert in Avery Fisher Hall, featuring the Juilliard Orchestra and Choral Union in Beethoven’s monumental Ninth Symphony.

See an expanded Year-in-Review slide show online at www.juilliard.edu/journal.



16

Photo by Nan Melville



17

Photo by Nan Melville



18

Clapp Looks Back on 13 Years in Dean's Office

Continued From Page 1

SC: Huge. *Huge*. Absolutely positive. A change in attitude. A change in students caring for each other and having awareness of each other. And that really happened when the residence hall opened in 1990. Then also, there is the shift from people in the early years just trying to get out of orchestra to now seeing the orchestra as both a wonderful music-making opportunity and a career preparation.

TMM: What do you feel are your biggest achievements as dean?

SC: Again, I have to say that President Polisi's goals have been my goals, so I really can't claim any achievements. I guess, as I leave the office, I just hope that people view me as having been fair and approachable.

TMM: What happens after you leave your post? Will you be teaching full-time?

SC: I expect that probably I'll be teaching three days a week here, but I don't know exactly. Now I have about nine students in the College Division and six in the Pre-College. Maybe two or three more students would be plenty. I'm looking forward to it very much.

But what I really want is to find some little kids who aren't yet ready for Pre-College but who can be formed. So much can be accomplished in the first couple of years that usually isn't! Kids develop habits. They don't learn to read music. There's tension all over the

place. Maybe this will be an experiment to see if having access to kids who have done one or two years of Suzuki and who are highly motivated enables me to help them become ready for Juilliard Pre-College, and have the tools that they need to keep growing.

TMM: Do you have any other plans outside of music?

SC: I've always worn multiple hats. One is that I'm very active in my church. We're in the process of a search for a new rector, so I'm on the search committee. I'm on the vestry, which is the church's board of governors. As the search process accelerates, I will be more available to participate. And as a new rector arrives, I will be more available to help him or her get acquainted with who we are at St. John's [Episcopal Church, in Stamford, Conn.]. The city is growing substantially, so I am eager for us to reach beyond our comfortable little walls, to bring hope and refreshment to the people in the city.

TMM: Is there anything in particular that you feel Juilliard should focus on in the School's second century?

SC: I see Ara Guzelimian [who assumes the role of full-time provost and dean in July] as a fabulous choice for dean because of his connections with everyone—conductors, soloists, faculty, the world. I see him bringing

180 the next day.

TMM: Did the introduction of e-mail at Juilliard transform your job?

SC: It's been very gradual, but in the last two years I've realized how it's dominated my time in the office. Otherwise, my job is so much participating in meetings; I think I had seven of them yesterday. That includes scholastic issues, financial issues, admissions issues. When I go from meeting to meeting, there's no time to just sit at my desk and process everything. So that's why my desk is such a mess!

TMM: Do you feel there is anything at Juilliard that needs improvement? If you could change any one thing, what would it be?

SC: I wish we could meet students' full need, and give enough financial aid to everyone so they didn't have to take out loans. I understand the loan burden. I know that some people have to take a job outside music just to keep up with the loans, and that leads them away from their potential as performing artists. Even if we couldn't give people as much as they wanted, it would at least, I hope, keep students from having to take out loans.

TMM: Do you have any parting words for the students or faculty of Juilliard?

SC: We should never be so self-contained that we stop caring about other people.

TMM: What legacy you would like to leave behind as dean?

SC: Clean closets, and nobody having to mop up after me! If my mistakes can have been taken care of, so that Ara comes in with a clean slate—that would be very satisfying. □

Toni Marie Marchioni, who earns her master's degree in oboe this month, is the recipient of the 2007 Juilliard Journal Award.



Photo by Charles Abbott

Stephen Clapp in his student days, c. 1976, with the late violinist Isaac Stern.

the world to Juilliard! At this point, Juilliard kind of goes out to the world, but I see more and more Juilliard representing both the loftiest and the most grassroots of goals: bringing the joy of the arts to a society now hooked on electronics and music that is created for commercial gain rather than spiritual nurture. Getting the arts out there, bringing in new audiences, is the goal for all of us. It's not new, but we're more aware of it now in the past 10 years than we ever were before.

TMM: Do you feel you made many mistakes as dean?

SC: Lots and lots of mistakes. At first, I had no idea what I was doing. I didn't know what the job description was. Probably my biggest mistake was getting so absorbed in urgent details that I didn't take care of the more important, larger issues. I suppose, if there's any hazard to this job, it is the proliferation of e-mail communications that you have to respond to or else you're considered a poor manager or impolite. I get 50 or 60 e-mails a day; if I don't happen to get to them in the morning, then it's 120 tomorrow and




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The Fulbright U.S. Student Program equips future American leaders with the skills they need to thrive in an increasingly global environment by providing funding for one academic year of self-designed study or research abroad.

Fulbright grants provide roundtrip international travel, maintenances for the tenure of the award, and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor's degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research. The U.S. Student Program awards approximately 1,100 grants annually, and currently operates in more than 140 countries worldwide. The Fulbright program is sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs.

Students currently enrolled at Juilliard are advised to contact Carole Adrian in Academic Affairs (Room 221) for 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 21, 2007. Applicants will be interviewed by the School's Fulbright Committee, after which their materials will be delivered to the Institute of International Education (I.I.E.) for its October deadline.

CAREER
by Derek Mithaug

BEAT

Understanding
Body Language

Nearly 80 percent of all communication is non-verbal. This means that most of the message and meaning exchanged between people comes from our bodies: our eyes, gestures, posture, and facial expressions. In his book *How to Make People Like You in 90 Seconds or Less*, Nicholas Boothman writes extensively about body language and the importance of establishing rapport. For this column, I have extracted some of the critical cues that you can adopt immediately into your interactions, both on and off stage. These have been addressed not only in Boothman's book, but also in public-speaking and communication training programs. They are universal body-language cues that can have a profound effect on your life and career.

When we are startled, we experience a shot of adrenaline that prompts an involuntary response in our bodies. We instinctively cover or protect our vital organs. In extreme cases, our bodies ball into the fetal position. Have you ever seen news footage of a sudden explosion on an apparently peaceful street? People milling about suddenly crouch down into a semi-fetal position. The reflex is involuntary; we are biologically wired to protect ourselves from a perceived threat. On a smaller scale, in our daily interactions with people, we close ourselves unconsciously when we are even the slightest bit uncomfortable. All it takes is a small surge of adrenaline and our bodies begin reacting in unusual ways. I frequently observe people's reactions to their experience of speaking in front of people. Subtle cues betray their lack of confidence. They fold or cross their arms in front of themselves. They slouch a little, curving their shoulders inward. They turn ever so slightly to the side (trying to avert any possible threat to the body

full-on). And they tilt their head downward. All of these signals are the result of a nervous adrenaline surge that prompts an unconscious reflex.

The problem is that, when communicating with people, this protectionist reflex triggers a sympathetic reaction. Have you ever felt uncomfortable watching a performer onstage who is clearly nervous? The effect is no different in a business meeting or on a first date. In establishing a rapport with others, whether one person or an entire audience, you must make them feel comfortable with you— instantly. If you give them any reason to feel uncomfortable, the rest of your communication will be affected.

The first key to quickly establishing this rapport is to *open* yourself. Expose your full body by keeping your hands at the side, facing your audience directly, and rolling your shoulders back. But be careful not to portray an attitude of defiance or

In establishing a rapport
with others, whether one
person or an entire audience,
you must make them feel
comfortable with you—
instantly.

challenge. What you are offering your audience is trust. You want your audience to know that you trust them with your life. This is the first step in building rapport.

Your second step is to establish *eye contact*. There are appropriate and inappropriate levels of eye contact. Most people try to remain on the safe side by refraining from any eye contact. My favorite exercise is to walk through the halls at Juilliard and count how many people actually work at avoiding eye contact. They catch a glimpse of someone looking in their direction and instantly avert their eyes elsewhere. Unfortunately, eye con-

tact isn't a behavior you can suddenly "turn on" when you need to establish rapport at a critical moment in your life. It is something you learn only through a great deal of self-observation and practice. The goal is to find a way to adjust your facial expressions: open your eyes, raise your eyebrows, and invite others to engage in a non-threatening manner. When you are successful, people connect instantly and break into a smile. It happens so fast that they often wonder why on earth they suddenly smiled at you. You'll know you are successful when that happens.

The third point is the energy we put into our body to *beam* our communication. There are all sorts of levels of beaming—from extremely low-voltage to red-lined, over-amped, high-voltage. Avoid either extreme. The low-voltage version is certainly more common. How do you feel meeting someone who seems to have just rolled out of bed? No fun, right? Unfortunately, low-energy communication is encountered more than any other variety.

Finally, don't be afraid to *lean* toward your audience. Leaning is another unconscious reaction we have in an uncomfortable situation—but we tend to lean backward. This is another protective measure. So often I've seen speakers on stage start talking to an audience and gradually take steps backward. In a matter of a few sentences, they've actually moved back several feet! Fight this urge and lean forward, toward your audience. In a casual conversation or an interview, lean into the neutral territory and invite the other person to join you. The DMZ between you and the other party doesn't have to be so dangerous. You can easily step into it and show them that there is no reason to be afraid.

For more information on books and resources on this and other communication topics, visit the Office of Career Development in Room 200.



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

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Remembering Paul Vinton: Pizza Lover, Guitar Master, and Great Friend

JUILLIARD suffered a great loss with the sudden and untimely death at age 23 of guitarist and alumnus Paul Vinton (Artist Diploma '06, *Jazz Studies*) on April 1. All of this school's divisions are close-knit units, but perhaps none is as intimate as Jazz Studies by virtue of its size; the total number of students in any given year is only slightly more than two dozen. Therefore, this tragedy reverberated especially hard among Paul's classmates, many of whom are still enrolled here as students.

Paul's wake and funeral service were held, a few days after his death, in and around his hometown, Sugar Notch, Pa. It seemed as though the entire community paid their respects, and there was a large contingent of Paul's friends from his years at the Berklee School of Music in Boston as well as from Juilliard.

To Paul's family, Juilliard offers its most profound condolences, and in that spirit, offers the following composite portrait from six different perspectives. There are some common denominators as well as individual points of view that hopefully, when taken together, will construct at least a partial portrait of this intensely gifted young man who was clearly as devoted to his friends and family as he was to his music.

— LOREN SCHOENBERG, Jazz Studies Faculty



I'VE been friends with Paul since we were both students at Berklee College of Music in Boston. When we were at Berklee, we were both selected for playing at the Blue Note in New York, and I met him for the first time at a rehearsal for that gig. The moment he entered the room, he started talking a lot and made the band members happy with a cheerfulness that was natural to him. But once he started playing music, he always got very serious. I loved his attitude toward music. Paul's playing swung. He was gifted with great musical talents. We shared so many wonderful experiences.

— MAYUKO KATAKURA (Artist Diploma '07, *Jazz Studies*)



Paul Vinton (1983-2007)

PAUL VINTON knew how to keep friends together and keep them laughing. With the unstable and demanding life of an artist, we can sometimes become isolated from the world and forget about the importance of close friendships. Paul knew of this importance and made every effort to keep us all close together, especially after graduation. When it was time to get together, Paul always took it upon himself to personally call each and every friend *multiple* times, because he knew we'd usually make lame excuses for not getting together. He'd talk real fast, like an auctioneer, and say, "Come on, man, let's get together just for a little while, and don't say you're busy because I know you're not busy. Don't even *pretend* like you have gigs. Come on out." (Unfortunately he was right about the gigs!) And there we were—all of us together, having a great time! He had that natural high energy and excitement that people loved and always wanted to be around. All of us who knew Paul Vinton have been touched by the great humor and joy he brought to our lives. His witty soulfulness and passion as a human being was translated through his musicianship. We can hear it in his music. We all are grateful to have known Paul Vinton.

— DOMINICK FARINACCI (B.M. '05, *Jazz Studies*)



PAUL to me was a person who was selfless. He wanted to make sure everyone was doing well. He looked out for me and he became the kind of friend others wish they had. I noticed right away that Paul had a kind of old-school way about him; he was very mature for his age, and we established a connection right away. Our group of friends always looked out for each other. Paul always complimented people and made them feel good about themselves, including me. On occasion I would cook dinner for my friends. One night while at the supermarket shopping for ingredients to make eggplant parmesan, Paul insisted on having breaded pork chops. So that was what we had, and I tried my best to make this because I know this was his family's favorite. It was taking a while to make dinner and I was rushing to finish while my friends were hanging out and listening to music. When dinner was finally ready, we all sat down and ate. Everyone loved it! Paul told me, "These pork chops are better than my mom's." Although I didn't show it, I felt really honored to have my friends enjoying a meal that I cooked. There are countless stories that I have about Paul. I am sure that my mom has already made her famous eggplant parmesan for Paul up in heaven.

— CARMEN INTORRE (B.M. '05, *Jazz Studies*)

I was Paul's roommate along with bassist Yasushi Nakamura while we were students at Juilliard. Paul was a great guitar player and had a great sense of humor. The world has lost a special person ... he was just getting started. We spent lots of time together playing and listening to the music we love, or just eating pizza, Paul's favorite food!

— NIAL DJULIARSO (Artist Diploma '06, *Jazz Studies*)



WHEN I first heard about my best friend Paul Vinton's sudden death, I was surrounded by great sadness, confusion, and regrets. He truly was a great friend. We first met when we were at the Berklee College of Music. He asked me if I wanted to play a

session. I still remember my first impression of him: friendly but a little cocky. But he blew me away with his soulful and bluesy guitar playing. He already had his own sound, style, and unique phrasing. After that session, we clicked and became good friends. We found out that we were living in the same apartment building so we often hung out and played a lot. After Berklee, we both got accepted to Juilliard and decided to live together with another roommate, Nial. Living with Paul, we shared a lot about everything around us. He liked to talk about music, his family and friends, and pizza. At one point, I gained so much weight because of pizza. We always ordered his favorite: extra cheese, meat, and tomato sauce. We used to eat it almost every day—no joke! I think about him daily and wish him good luck up in heaven. I am pretty sure that he is up there playing that guitar, sharing stories about his family and friends, and enjoying his pizza.

— YASUSHI NAKAMURA (Artist Diploma '06, *Jazz Studies*)



ONE can say that cherry Kool-Aid was inspiration for writing about my roommate and best friend who died suddenly on April 1, 2007, at age 23. A few moments before sitting at the computer to write this, I spilled a full glass of the red, sugar-filled beverage all over my desk, staining everything in its path. At that moment, I could not help but imagine Paul Vinton standing nearby, laughing hysterically as I looked helplessly at the mess. Ironically, it would be his laughter that would cool my rage as to how careless I could be. We often went back and forth, bantering with each other about our differences. He would mock my growing collection of bow ties and ascots, while I would tease him about the LRG "urban clothing" jacket he wore that looked like the result of a kindergarten art project. Paul had a terrific sense of humor—he was one of those people who could make one's worse days into the best.

Paul and I spent many hours together in the apartment talking about and listening to the music of Grant Green, Charlie Parker, Miles Davis, Bud Powell, and others, but being a member of the emerging hip-hop band Lifted, he introduced me into a world of music about which I was less informed, and taught me countless lessons about music, myself, and above all, friendship. He was a roommate, band mate, and a brother. I will surely miss the watered-down cherry Kool-Aid that was truly unique to Paul Vinton II. *Resquiat in Pace.*

— AARON DIEHL (B.M. '07, *Jazz Studies*)

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Phyllis M. Johnson ('47, *voice*)
Lucille P. Sack (BS '41, *piano*)
Paul Schocker ('32, *piano*)
Anthony J. Scott (DIP '42, *clarinet*)
Paul P. Vinton (AD '06, *jazz studies*)

Faculty

Walter Hendl (1948-50, 1974-76)
Dodi Protero (1991-2007)

Friends

Kitty Carlisle Hart
Eben W. Pyne (Trustee Emeritus)
Mstislav Rostropovich
Edgar B. Young

JUILLIARD PORTRAITS

Robert Sherrane Media Cataloger/Librarian

A New Jersey native, Robert Sherrane was born in West Long Branch and grew up in Middletown. He earned a Bachelor of Music in voice performance at the University of Colorado in Boulder, and a Master of Information Studies at the University of Michigan in Ann Arbor. Before coming to Juilliard, he was concurrently working in the library system at UMich as a serials librarian in the main library, computer lab monitor in the School of Information, and at the circulation desk in the Music Library. Later he worked part-time as a cataloger in the Special Formats division.

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

I think it's been a full 10 years now. All I remember about my first day is meeting a lot of people, most of whom I haven't seen since. And learning a lot about the library, most of which has completely changed since then.

What job at Juilliard would you like to try out for a day and why?

I think I'd like to try Angel Rosario's job as custodian for a day—he's always smiling and in such a good mood!

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

I worked in a pet store for a day. I quit after almost being kicked senseless by a canary.

If out of the blue your boss said to take the day off, what would you do with your free time?

I'd probably go to a museum—either the American Museum of Natural History or MoMA. Or I'd go to a movie. Or maybe take myself out to brunch. Or all three. But not necessarily in that order.

Have you continued your artistic endeavors?

Not as much as I'd like to since leaving school, but I do still sing and act occasionally, if not always at the same time. I've done a show or two in town, the most recent being *Urinetown* at Center Stage Community Playhouse in the Bronx. (I played Officer Lockstock.) And I sing with the Gay Gotham Chorus. (Our next performance is at St. Bartholomew's on Park Avenue on June 9 at 8 p.m. Hope to see you there.) And I've done a lot of Gilbert and Sullivan—I love Gilbert and Sullivan.

What other pursuits are you passionate about?

I love the opera, as anyone who knows me can attest. Wagner, especially. But not with Jane Eaglen. Actually, music generally. I'm pretty fanatical about my CD collection, which I think may now contain

more than 2,000 titles. Oh, and I love *The Lord of the Rings*. And Abbott and Costello. I really like classic movies and have spent a small fortune collecting them on DVD.

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

I finally made it to Europe with a trip to Venice just a few years ago. Great city—but I think my trip was, in the end, all about the food. Ever had a shellfish pizza? I loved it!



Robert Sherrane enjoying a beautiful spring afternoon on the North Plaza of Lincoln Center late last month.

What might people be surprised to know about you?

I like to build and paint fantasy figure models.

What is your favorite thing about New York City?

The peace and quiet of Times Square late on a Saturday night. Ha! No, I'd have to say the restaurants—but my favorite has been Circus on East 61st Street. It features Brazilian-Portuguese fare and is great.

What book are you reading right now? Or what CD are you listening to?

When on the subway I'm now reading *Patriots* by A.J. Langguth. At home I'm currently poking through both *Gluck* by Alfred Einstein and half a dozen other books on music. But that's only because I'm not rereading any of *The Lord of the Rings* or *Harry Potter* books at the moment. And right now I'm listening to Berlioz's *Symphonie fantastique* with Michael Tilson Thomas conducting the San Francisco Symphony. Wow!

Is there anything you'd like to add?

Yes. I'm still single. And not all of this is true; I never really worked in a pet store.

If you would like to be featured in the Juilliard Portraits column, contact the Publications Office at ext. 340. Current and previous months' Portraits can be found on the Web at www.juilliard.edu/portraits.

Lorraine Nubar Pre-College Voice and Opera Faculty

Born in Detroit, Mich., to Armenian parents, Lorraine Nubar grew up in Los Angeles and earned both bachelor's and master's degrees in voice from Juilliard. A member of the Pre-College faculty since 1978, she also teaches at New England Conservatory, Bard College, and Curtis. She was the first American voice teacher on the faculty at the Conservatoire Nationale Supérieure de Musique in Paris.

When did you first know you wanted to be a musician?

I was completely enamored with music ever since I can remember. When I was 8, I heard my neighbor playing the piano and I said to her, "How did you learn to do that?" and she told me about her teacher down the street. So I walked over there and said I wanted to take piano lessons. The teacher said, "Please bring your mother here," and my mother came and said we had no money for a piano, and the teacher said, "If she wants it that badly, she can come here and practice"—which I did every day. I'm not really sure I consciously decided to be a musician; it just unfolded day by day.

Who were the teachers or mentors who most inspired you?

Jennie Tourel, the mezzo-soprano who was a great friend of Leonard Bernstein and premiered so many of his works (including the song cycles *I Hate Music* and *La Bonne Cuisine*, and the *Jeremiah Symphony*) and recorded so many Mahler works with him. I met her in Aspen, Colo., and studied with her for 12 years. When I was 19, I went with her to Paris, Greece, and Israel—people said I looked like her, so we had a joke that I was her illegitimate daughter. She taught me so much: how to sing, how to make a phrase, how to eat, walk. I had a lesson every day, whether I wanted it or not; it was not always easy. Later, I became her teaching assistant at Juilliard and Aspen. After I graduated, Dalton Baldwin and Gerard Souzay were the two men who opened up a new world to me, of teaching and singing internationally. Dalton and I have given recitals and classes around the world.

What was the first recording that you remember hearing?

I remember waking up in the morning to my mother playing the hi-fi at full volume—the Bruch Violin Concerto and the singing of Maria Callas, Jan Peerce, and Renata Tebaldi. It set off a spark that made the human voice the main focus of my life—its beauty and its infinite possibilities of expression.

And whenever I hear the Bruch Concerto it always brings back my mother and our special lives together.

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

After winning a competition to sing the soprano solo in the Mahler Fourth Symphony, I performed it with Jean Morel conducting the Juilliard Orchestra. When I got to the phrase in the last movement, "Sanct Ursula selbst dazu Licht," where you sing down to a wonderful, low B, I was so enamored with the depth of feeling that I forgot to come in on the next phrase—and Mr. Morel was holding the orchestra suspended until I woke up!



Nubar with Gerard Souzay in St. Jean de Luz, France, in the early '80s.

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

Probably Paris, because it is the most beautiful city in the world and represents such a rich mixture of art and history (so many great musicians, painters, and writers of the last century!). But really, they should go to all the capitals of Europe where musical culture (and the art song in particular) still lives and contributes to the beauty of everyday life.

If your students could only remember one thing from your teaching, what would you want it to be?

To find truthfulness in everything they do—in their personal discovery of their inner voice and the ability to express it. Despite all the technical knowledge of the voice I have accumulated over the years, I realize every day that the act of singing is still a mysterious, magical one.

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

Serving hamburgers, or being the female version of Larry King.

What book are you reading right now?

I read several books at the same time. Always a spiritual one (Dr. Wayne Dyer), and Nora Ephron for fun—I can identify with her years of living on the Upper West Side. I also read every vocal-technique book that comes out.

What would people be surprised to know about you?

I am absolutely obsessed with luggage, and am always searching for the perfect suitcase for international travel. I'd design one, if I could!

17 New Staff Members Join the Juilliard Team

Matthew Briere joins the I.T. staff as network specialist. Matthew, who has worked previously as a network/system administrator at the Callen-Lorde Community Health Center and also as an independent I.T. consultant, will assist in the ongoing operation of the Juilliard network. Matthew is also a guitar player.

Assistant wardrobe supervisor **Elizabeth Baggett Carlin** is a 2004 graduate of St. Edward's University, located in her hometown of Austin, Tex., where she received her B.A. in theater. She is also a licensed cosmetologist and moved after graduation to Pittsburgh, where she worked part-time in a prestigious salon while pursuing her costume design career. Elizabeth moved to New York a year ago along with her dog, fish, and future husband, Brad (whom she married in November). She continues to pursue costume design in her spare time.

Program coordinator **Heike Currie** joins the Communications Office after years of public school teaching, daily newspaper editing, and nonprofit publications management. She received her B.A. in Spanish from Spelman College, where she was also active as an oboist and tenor saxophonist. Heike pursued graduate studies in international relations at Yale University, later earning her M.A. in journalism from Syracuse University's Newhouse School. Heike is interested in creative writing, jazz music, and Latin and West African dance. A native of Virginia, she relocated to New York in 2005 to study and perform with area dance companies.

Christina Gasparini, assistant to the associate director of financial aid and academic support services, has resided in New York City all of her life. She currently lives in Brooklyn and enjoys spending time with her family and friends. In her spare time, she attends Broadway plays, musicals, and dance performances. She holds an M.S.W. from New York University.

Sung-ah Han, associate director of educational outreach, majored in piano at Juilliard, earning her B.M. as a student

of Josef Raieff. She continued her studies in music education, composition, and piano at Teachers College, Columbia University, and completed her doctorate in music and music education in 2004. She is pursuing her interests in the arts (including education, promotion, and administration) through co-implementing music programs and concerts as well as working at Juilliard.

Maura Hammer joins the Career Development Office as administrative assistant. A graduate of the High School of Performing Arts and Bennington College (both in drama), Maura comes to Juilliard with a background in film production and advertising. Although not a professional artist, Maura's passion is singing; she is currently enjoying vocal technique classes at the Singer's Forum in Manhattan. A native New Yorker, Maura lives in Inwood with her two beloved cats, Angel and Leroy.

Valerie K. Longwood, director of annual giving, most recently worked for her alma mater, Mount Holyoke College, where she was regional director of major gifts during two capital campaigns. She has also been director of individual giving at the New York Philharmonic and director of development at the American Folk Art Museum. She helped manage the capital campaign to restore the west side of Central Park while working for the Central Park Conservancy, and oversaw the patron program at the Metropolitan Opera. Valerie was an art major at Mount Holyoke, and did her graduate work in art history and archaeology at the University of Michigan, Ann Arbor, and the American Academy in Rome.

Ronald Louie has joined the Financial Aid Office as the financial aid counselor/grants coordinator. He graduated from Baruch College with a B.B.A. in public accountancy and has worked in the financial aid field for more than 15 years before coming to Juilliard. He also has experience in financial accounting as a portfolio accountant and a mutual fund accountant.

Junetta Maxfield, assistant director of foundation and corporate relations,

most recently worked as development manager at Caramoor Center for Music and the Arts, in Katonah, N.Y. A graduate of Manhattanville College, she is also a certified librarian, having obtained her Masters of Library and Information Science from the Palmer School at Long Island University in 2003. She is currently doing an assistantship at the Mannes College of Music, training as a music librarian, as she intends eventually to pursue a master's in music history. In her spare time, she is the proprietor of Auntie Nettie's Attic, which sells a variety of hand-made crocheted items.

Maxine Montilus, program assistant in the Educational Outreach Office, received a B.F.A. in modern dance performance from the University of the Arts in Philadelphia in 2004. While in college, she did a summer internship at the Wolf Trap Performing Arts Center in Vienna, Va., and a semester-long internship at the Philadelphia Arts-in-Education Partnership. She also earned an M.A. in arts management from City University in London in 2006. A native of Brooklyn, Maxine began dancing at age 6 and was a member of the Gestures Dance Ensemble at the Harbor Conservatory for the Performing Arts in East Harlem from 1997-2000.

Jason Nicholas has joined the I.T. Colleague group as a senior Colleague programmer/analyst. He comes from New York Institute of Technology with more than six years' experience working with the Datatel Colleague suite of products and managing many projects such as WebAdvisor and E-Commerce. One of his responsibilities was to oversee the strategic business development of the registrar and bursar offices. He is looking forward to working with each office at Juilliard to meet their goals.

Kevin Orzechowski has joined the Production Department as Sharp Theater assistant foreman.

Diane Roe, office manager for the Recording Department, is a graduate of SUNY-New Paltz. Diane lives on a farm in Orange County and enjoys harvesting and cooking fresh-from-the-garden meals with her husband

and two children.

Recording engineer **Stephen Roessner** attended SUNY-Fredonia, earning two degrees: a B.S. in sound recording technology and a B.M. in music performance (percussion). Before joining the Juilliard Recording Department, Stephen worked for MTV Networks as a digital encoder and also toured the United States, Canada, and Japan as a drummer for various musical acts. He is currently the drummer for two bands: Saxon Shore, an instrumental rock band based in Philadelphia and New York, and the Gritty Midi Gang, a dance-pop band based in Brooklyn.

Coriander Stasi-Smith, administrative assistant in the Office of Human Resources, grew up in Woodstock, N.Y. before earning a degree in film and photography from Ithaca College. After graduating, she traded in her snowy college town for the buzz of New York City. Still dabbling in photography in her spare time, she tried on a few career hats (studio manager, freelance retoucher, and assistant account executive at a global advertising agency) before acknowledging that her heart really belongs to the nonprofit world of arts and education. She enjoys jazz, Kandinsky paintings, and memorizing beat poetry.

Floyd Sykes has joined the Bookstore as assistant manager.

Josh Winograde is assistant administrative director of vocal arts, in charge of all scheduling for the department as well as additional responsibilities. He earned his bachelor's and master's degrees in voice (bass) from Juilliard, after which he studied in the Houston Opera Studio program. Josh has been balancing his interest in the administrative and educational aspects of the performing arts with his professional engagements for some time. Most recently, he coordinated a new performance program for Bard College and is currently helping to develop a junior young-artist program for Wolf Trap. He will continue this work in addition to his responsibilities at Juilliard. □



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FOCUS

by Greta Berman

ON ART

Medieval Spain and Modern Germany Meet at the Morgan

TWO featured exhibitions at the Morgan Library and Museum come from two very different eras: the Middle Ages and the early 20th century. They also derive from countries geographically far apart in Europe: Spain and Germany. You would be excused for thinking that they have nothing in common—but you would be mistaken. In fact, the juxtaposition is surprisingly jolting.

The first, “Apocalypse Then,” refers to medieval illuminations from Spain, originally bound in a book, the *Las Huelgas Apocalypse*, made in the year 1220. (The exhibit also includes a work from the year 945, and two Flemish examples from about 1475.) The occasion for the exhibition is the dismantling of the book to make a facsimile, which visitors are now free to leaf through, as well as view 50 original, full-page miniatures for the first time.

The second show, “From Berlin to Broadway: The Ebb Bequest of Modern German and Austrian Drawings,” consists of 43 early-20th-century German and Austrian drawings from the collection of the famous Broadway lyricist, Fred Ebb (1928-2004). It could almost be subtitled “Apocalypse Now,” if that title had not already been appropriated!

Both exhibitions display art works from turbulent times: that of the Middle Ages, and the era of the two world wars. Both predict disaster and yet, at the same time, look ahead to the modernism of the 20th and 21st centuries.

How can that be?

The works of incredible beauty, abstraction, and fantasy in the first show combine the fear of God and the Devil with monstrous beings prophesizing the end of the world. *The Book of Revelation* (also known as the Apocalypse), the last book of the New Testament, is both complex and frightening. Perhaps for those very reasons, it has provided inspiration for numerous artists of different eras. This show predicts 20th-century Surrealism in the form of fantastic, winged creatures that support Christ’s mandorla (an ancient symbol of two overlapping circles) in the image of *St. Michael Slaying the Dragon, Christ in Majesty Above*. A great red dragon with seven heads, upon which are seven diadems, appears in heaven above a woman giving birth in *Woman Clothed in the*

Sun and the Defeat of the Seven-Headed Dragon. The abstract formats of *The Third Trumpet: Flaming Star Falls in the River* and *The Devil Chained in the Abyss and the Dragon* make you gasp at their modernity. This latter work illustrates the story of how the Devil was chained for the duration of the millennium in an abyss, after which he would be loosed once again to do battle with Christ and the saints. In evoking modern millennial fears, it reminds me of Ingmar Bergman’s unforget-

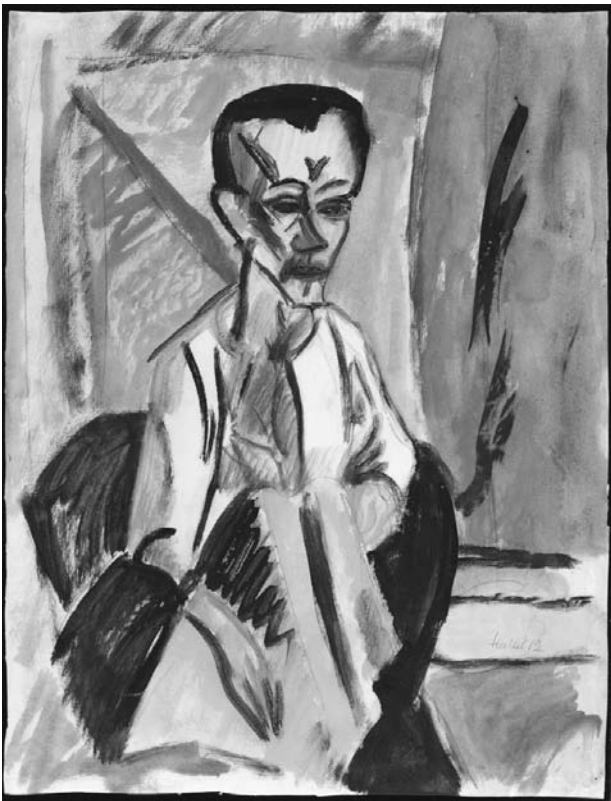
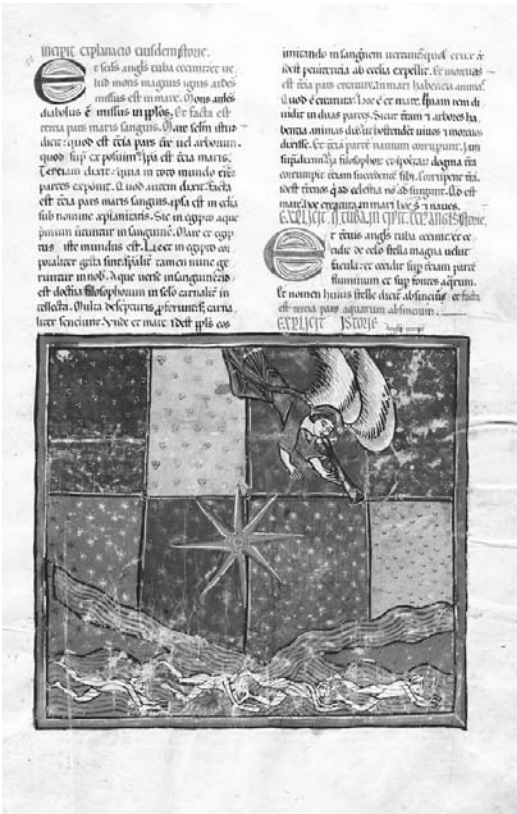


table masterpiece, *The Seventh Seal*, which refers to this very prediction.

The second, 20th-century, show is not as ornate and colorful as the medieval one, but it is every bit as terrifying. The torment, angst, and frenzy in “From Berlin to Broadway” match those emotions in the exhibit of medieval illuminations. Both depict the foibles of humankind, trying in vain to escape the inescapable.

One particularly poignant example in the Ebb bequest is Erich Heckel’s 1912 *Self-Portrait*, slashed onto the canvas with jagged lines and colors. The artist—with his greenish-yellow, jaundiced skin, surrounded by garish



Clockwise from top left: *Third Trumpet: Flaming Star Falls in the River*, Beatus of Liébana, from *Las Huelgas Apocalypse*, Spain, 1220; The Pierpont Morgan Library. *St. Michael Slaying Dragon, Christ in Majesty Above*; Beatus of Liébana, from *Las Huelgas Apocalypse*, Spain, 1220; The Pierpont Morgan Library. Emil Nolde: *Conferencier* (c. 1910–11), brush with ink and watercolor on Japan paper; The Pierpont Morgan Library, bequest of Fred Ebb, 2005. Erich Heckel: *Seated Man (Self-Portrait)* (1912), oil over traces of graphite pencil on laid paper; The Pierpont Morgan Library, bequest of Fred Ebb, 2005.



blue, pink, and lavender and scribbles of black—could be sitting in hell. At the same time, Emil Nolde’s *Conferencier* (1910-11) looks a bit like the character of the Emcee in *Cabaret*. You can almost hear him singing, “Willkommen, bienvenue, welcome.” Perhaps this is no coincidence, as Fred Ebb began collecting these works after the 1966 success of his *Cabaret*, which was set in Berlin

between the two world wars.

Otto Dix’s *We Want Bread!* (1923) starkly contrasts a stereotyped group of decadent, hypocritical rich people with the angry, marching proletariat. The rich amuse themselves, drinking and smoking in a cafe. They are all either too fat or too skinny. One skull-headed man (the Devil?) has pointy fingernails and wears a swastika on his lapel. The fat woman next to him wears a crucifix above her flabby breasts and a tiara in her hair. She mirrors the seven-headed dragon with diadems on its heads in the Huelgas manuscripts. The proletariat include a war veteran on crutches and a pregnant woman holding a little child by the hand.

Max Beckmann, in his 1947 drawing *Nightclub*, shows a bare-breasted, acrobatic woman doing a split in the air, each leg held by a clown, against a background of musicians frenetically playing. And Karl Hubbuch’s *The Film Star Spends Two Minutes in Her Parents’ Garden* of 1932 is almost humorous, but the poor neighbors rushing out to see her from the other side of the fence recall concentration-camp victims in a manner that is a bit too close for comfort.

Both shows are very much worth seeing. The earlier show is far more complex, and the symbolism more difficult to comprehend. But it is well worth the effort. Obviously, the 20th-century one is closer to our immediate understanding. It starkly illustrates and comments on differences between rich and poor, and on the grotesque and terrifying conditions in Germany before and during the two world wars. The combination of eroticism, violence, and poverty with the frenetic attempt at escapism surely strikes a chord with contemporary Americans in the wake of 9/11, the current wars, and fears of terrorism.

The Morgan Library and Museum provides a stately and calm venue for viewing art, an oasis in New York City. Do not miss John Pierpont Morgan’s original library and the wonderful collection of musical manuscripts while you are there. The Morgan is located at 225 Madison Avenue between 36th and 37th Streets. “Apocalypse Then” runs through the end of June; “From Berlin to Broadway” runs through September 2.



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

ALUMNI NEWS

DANCE

2000s

Laura Mead (BFA '06) has been dancing with American Repertory Ballet in New Brunswick, N.J., since graduation. She will be performing with the company at Symphony Space on May 4 and 5, in their only performances in New York this season.

Beth Konopka (BFA '05) is a contributing writer for *movmnt magazine*. For the spring 2007 issue, she wrote an article about Cedar Lake Contemporary Ballet, interviewing the company's artistic director, Benoit Swan-Pouffer, and wrote the text for "Grace & Gravity," a feature on the photography of Nina J. Chung.

Emily Oldak (BFA '05) is performing in Las Vegas in Cirque du Soleil's *The Beatles: LOVE*. She dances in both the "Lovers" and "Groupies" sections.

Caroline Finn (BFA '04), **Lazaro Godoy** (Diploma '00), and **Ryan Lawrence** (BFA '02) were all participants in this year's International Solo-Tanz-Theater Festival in Stuttgart, Germany. Ryan Lawrence won first prize for choreography.

Andrea Miller (BFA '04) was chosen to be one of 12 choreographers presented as part of "Joyce Soho Presents" on May 3-5. Her dance for women, *snow*, set to the music of composer and filmmaker Tony Gatlif, will be performed by dancers including **Harumi Terayama** (BFA '06).

Randy Castillo ('03), a former member of Compañía Nacional de Danza (directed by Nacho Duato) in Madrid, will be rejoining the company this fall after dancing with the Dresden Ballet in Germany.

Frances Chiaverini (BFA '03) has been performing in her first season with Armitage Gone! Dance. A former member of Nederlands Dans Theater II, she is also now working independently in the U.S., most recently in works by Lucas Crandall of Hubbard Street Dance Chicago, Italian choreographer Luca Veggetti, and Pittsburgh-based Attack Theater.

Brenna Monroe-Cook (BFA '02) and **Francisco Ruvalcaba** (BFA '96) are members of the Limón Dance Company, which toured Italy for two weeks before performing at N.Y.U.'s Skirball Center in April with the Lar Lubovitch Dance Company. The Limón Dance Company, which also includes **Carla Maxwell** (BS '67) as artistic director, will appear at the Mondavi Center in Davis, Calif., on May 11-12.

Brian Letendre (BFA '01) performs the role of Neleus in *Mary Poppins*, running on Broadway since November. Previous roles on Broadway have included the Baby Boy in *Urban Cowboy* and James (understudy) in *Movin' Out*; in regional theaters, Rolf in *The Sound of Music* and Tommy in *The Music Man*.

1990s

In March, the Colorado Ballet presented world premieres of works by **Jessica Lang** (BFA '97) and **Darrell Grand Moultrie** (BFA '00). Lang's *De Profundis*, an ensemble work for 12 dancers, was set to instrumental and choral music by Arvo Part. Moultrie choreographed *Second Exposure* to a percussion score by Ricardo Romaneiro.

Chad Bantner (BFA '96), **Peter Chu** (BFA '02), and **Sunday Shannon-Jackson** (BFA '01) have been performing in Las Vegas in Celine Dion's *A New Day*.

Trey Gillen (BFA '96) appeared in *The Pirates of Penzance* with the New York City Opera in March. He was the dance captain and performed the role of the Rogue Pirate. This summer he will be dancing with the Glimmerglass Opera



Company in Cooperstown, N.Y., along with **Kate Skarpetowska** (BFA '99).

Bahiyah Sayyed Gaines (BFA '95), performs in the ensemble of *The Color Purple* on Broadway, and **Grasan Kingsberry** (BFA '03), and **Sumayah McRae** (BFA '98) are in the Chicago cast.

Tony Powell (BFA '95) created a new ballet for Odyssey Dance Theater, which was premiered in Salt Lake City in March at Kingsbury Hall. The half-hour piece, titled *Contredanse*, was created for 18 dancers and is set to nine different works by Bach.

Ranardo-Domeico Grays ('92) played Prisoner No. 2 on the pilot *Canterbury's Law*, directed by Mike Figgis, in March. He was also seen as the Photographer in the independent film *Slow Jam King*, shown at the Spaghetti Junction Urban Film Festival in Atlanta in April. Ranardo will appear in the next issue of the *Felissimo* catalog as a model. His company, Visions Contemporary Ballet, will present a showcase on May 19 and 20 at the Producers Club in New York.

Elizabeth McPherson (BFA '90) published "A Conversation with Mary Anthony" in the winter 2006 issue of *Ballet Review*. Ms. Anthony turned 90 last fall and received the Martha Hill Dance Fund's 2006 Lifetime Achievement Award in November.

1970s

In March, **Barbara Mintz** ('72) performed and gave a workshop at the International Museum of Folk Art in Santa Fe, N.M., titled "The Dance and Culture of India—Odissi Dance."

Pamela Knisel (BFA '71), writing under the pen name Nonnie Augustine, took second prize for her short story "Simple Tillie" in WritersWeekly.com's 24-Hour Short Story Contest. She had previously been awarded an honorable mention from the same organization for "The Man With the Black Fedora." She won third prize in the International Mattia Poetry Competition, and will be featured in the Tupelo Press Poetry Project.

1960s

Dennis Nahat's ('65) production of *Romeo and Juliet* for Ballet San Jose was nominated for an Isadora Duncan Dance Award (known as the "Izzies") in the category of outstanding achievement in a revival. Nahat is also artistic director of the company. Faculty member Roni Mahler danced the role of Juliet's Nurse in this remounting.

Marcia Jean Kurtz (BS '64) directed her play *Between Two Worlds* at HB Playwrights Theater in New York in March. She also appears in the new independent film *Arranged*, written and directed by Stefan Schaefer and Diane Crespo.

The **Lar Lubovitch** ('64) Dance Company's week-long season at N.Y.U.'s Skirball Center for the Performing Arts in April featured a pair of world premieres by Lubovitch (*Little Rhapsodies* and *Dvorak Serenade in E*), as well as the company premiere of his *Love Stories*, and a guest performance by the Limón Dance Company in *Recordare*, which he choreographed for them in 2005. Lubovitch's company of 13 dancers includes **Jonathan Alsberry** (BFA '06), **Jay Franke** (BFA '97), **Scott Rink** ('88), **Kate Skarpetowska** (BFA '99), and **Harumi Terayama** (BFA '06).

DRAMA

2000s

Erin Krakow (Group 35) recently appeared in Aeschylus's *Prometheus Bound*, directed by James Kerr, at Classic Stage Company in New York City.

Mike Markham (Group 35) appeared last month in a new play called *Giants*, written by Laura Von Holt and directed by Jen Wineman, at HERE Arts Center in New York.

Daniel Morgan Shelley (Group 35), who appeared last month on an episode of the NBC series *Law & Order* and on stage in Lewiston, Me., in John Henry Redwood's play *The Old Settler*, is currently playing Romeo in a production of *Romeo and Juliet* for the Hudson Valley Shakespeare Festival.

Oscar Isaac (Group 34) can be seen in Central Park this summer opposite Lauren Ambrose in the Public Theater's new production of *Romeo and Juliet*, directed by Michael Greif.

Group 32 classmates **Graham Hamilton** and **Michael Urie** can be seen together at South Coast Repertory this month in Shakespeare's *Hamlet*, directed by Daniel Sullivan.



David Adjmi's (Playwrights '02) latest play, *The Evildoers*, will receive its world premiere at Yale Repertory Theater next year. The production will be directed by Rebecca Bayla Taichman. Adjmi recently completed a Jerome Fellowship in Playwriting in Minneapolis and a residency at the MacDowell Colony.

Nathan Baesel (Group 31) is in the independent film *Behind the Mask: the Rise of Leslie Vernon*, written and directed by Scott Glosseman.

Group 30 classmates **Steve Boyer** and **Jenny Ikeda** are appearing now Off-Broadway in Theater for a New Audience's production of *Oliver Twist*, newly adapted and directed by Neil Bartlett.

Tracie Thoms (Group 30), who continues to be seen each week in the CBS series *Cold Case*, is now on big screens opposite Rosario Dawson in the Dimensions Films feature *Grindhouse*, written and directed by Quentin Tarantino.

Adam Rapp's (Playwrights '00) most recent play, *Essential Self-Defense*, received its New York premiere at Playwrights Horizons last month. The production was directed by Carolyn Cantor and featured **Heather Goldenhersh** (Group 24) and **Michael Chernus** (Group 28). Rapp's play *Blackbird*, which he made into a film and directed himself last year, also made its screen debut last month at the South by Southwest Film Festival in Austin, Tex. The film features **Gillian Jacobs** (Group 33) and Group 23 classmates **Danny Mastrogiorio** and **Dallas Roberts**.

Stephen Anderson (Group 29) recently sold his pilot *Bitter Sweet*, which won best drama at the inaugural New York Television Festival, to the new Joost network, a division of Viacom that will stream online content as well as mainstream TV and film on a new media platform. The pilot stars **Will Beinbrink** (Group 32), Group 29 classmate **Wes Ramsey**, and **Christopher Grossett** (Group 26).

1990s

Kevin Daniels (Group 27) stars opposite Vanessa Williams and Eartha Kitt in the independent film *And Then Came Love*, directed by Richard Schenkman.

Cathy Caplan's (Playwrights '94) latest play, *Model*, was produced at P.S. 122 in March by the Juggernaut Theater Company and featured **Meg Gibson** (Group 11) and **Mike Markham** (Group 35). She co-directed the production with **Lisa Dove** (Group 20).

James Vasquez (Group 23) can be seen in the independent film *29th and*

Gay, available now for purchase at Amazon.com. The film was directed by Vasquez's classmate **Carrie Preston** and also features Group 27 alumnus **Mike Doyle**.

Frederick Weller (Group 21) is currently appearing Off-Broadway at Second Stage in the New York premiere of Terrence McNally's play *Some Men*, directed by Trip Cullman.

Marla Schaffel (Group 19) appeared Off-Broadway last month in *Tall Grass*, a new comedy written by Brian Harris and directed by Nick Corley.

1980s

Gregory Jbara (Group 15), who recently reunited with *Victor/Victoria* creator-director Blake Edwards in workshops of his latest musical comedy *Big Rosemary*, stars in the independent film *Out of Step*, written and directed by Eileen Connors and due out this year. Jbara voiced characters for episodes of the television programs *Family Guy* and *American Dad* earlier this year.

Anthony Fusco (Group 12) has joined the Core Company of the American Conservatory Theater in San Francisco and will appear in main stage productions and teach and direct for ACT's M.F.A. program. Fusco will also participate in artistic planning and development, and next year will be seen in productions of *The Rainmaker* and *The Government Inspector*. Most recently, he appeared as Dr. Tesman in *Hedda Gabler* and this summer he will play the Fool in *King Lear* at the California Shakespeare Theater.

Kevin Spacey (Group 12) can currently be seen on Broadway in the Old Vic's revival of Eugene O'Neill's *A Moon for the Misbegotten*, directed by Howard Davies.

1970s



Casey Biggs (Group 6) was recently appointed president of the Greene Arts Foundation and artistic director of the Greene Arts Festival, which will encompass all of Greene County, N.Y. He was also appointed to the board of the American Theater Channel.

Harriet Harris (Group 6) is currently appearing in the Roundabout Theater Company's Broadway revival of John Van Druten's 1940 comedy *Old Acquaintance*, directed by Michael Wilson.

James Harper (Group 3) played Robert in two separate productions of **David Auburn**'s (Playwrights '96) play *Proof*: at La Mirada Theater for the Performing Arts in October, and last summer at the Snowy Range Summer Theater and Dance Festival in Wyoming. Harper is currently appearing in the West Coast premiere of David Mamet's *Squirrels* at the Miles Memorial Playhouse in Santa Monica, Calif.

Robert Score (Group 3) was recently named to the National Advisory Board of the Actors' Fund.

Jed Sakren (Group 1) directed *Romeo and Juliet* and *The Two Gentlemen of Verona* for Southwest Shakespeare Company in Phoenix, Ariz. He will remount both shows for Shakespeare Sedona in June.

MUSIC

2000s

Jasmine Choi (MM '06, *flute*) recently won the associate principal flute position with the Cincinnati Symphony Orchestra. Her debut recording of the Mozart Flute Concerto in D Major and the Flute and Harp Concerto in C Major (the latter with Xavier de Maistre, the Vienna Philharmonic's principal harpist) with the Mozart

Collegium Vienna was released last September on the Sony BMG label. **Avner Dorman's** (DMA '06, *composition*) Mandolin Concerto will receive its American premiere on May 24 with Andrew Cyr, the Metropolis Ensemble, and Avi Avital (to whom the concerto was dedicated) as soloist. Dorman's *Spices, Perfumes, Toxins!* will be performed by the Israel Philharmonic and Zubin Mehta at the Verbier Festival in August. His Piano Concerto in A will be performed by the Haifa Symphony this month, and a multi-percussion concerto is to receive a world premiere by the Hamburg Philharmonic and conductor Simone Young in December 2007.

Violist **Carol Rodland's** (BM '04, *viola*) new CD, *Viola Swirl*, was released in February on the Crystal Records label and features the works of **Kenji Bunch** (BM '95, MM '97, *viola*; MM '97, *composition*), **Dan Coleman** (MM '95, *composition*), and former faculty member Christopher Theofanidis. Rodland is professor of viola at the New England Conservatory, as well as co-artistic director of Sound Encounters: A Performance Workshop for Contemporary Music. Her recent performances include the Walton Concerto and Weber *Andante and Hungarian Rondo* while at a residency in Greeley, Colo. in November; the Morton Gould *Concertette* for Viola and Band with the Ridgewood Concert Band in January; and the premiere of Larry Bell's *Dark Orange Viola Concerto* in March with the Jordan Winds in Jordan Hall, Boston. She also gave concerts and master classes in Brazil in January and tours Germany this month.

Morgan (Grunerud) James (BM '03, *voice*) won second place in the 2007 American Traditions Competition at the Savannah Music Festival in March, with a cash prize of \$5,000. After a month of concert engagements in Hawaii from mid-April to mid-May, she will be seen at Paper Mill Playhouse in Millburn, N.J., in the upcoming production of *Pirates!* beginning June 13.

Christine Castelli (MM '02, *violin*) performed a recital at Ravinia's Bennett-Gordon Hall in March.

Jeremy Denk (DMA '01, *piano*) performed Beethoven's Sonata No. 21 in C, Op. 53 ("Waldstein") in April at the Walter Reade Theater as part of Great Performers' What Makes It Great? series, hosted by Rob Kapilow.

Young-Ah Tak (BM '01, *piano*) will give a solo recital at Yamaha Piano Salon in New York on May 2. In March, she won second prize and the audience prize at the International Fulbright Concerto Competition in Fayetteville, Ark., and performed with the North Arkansas Symphony Orchestra in the Walton Arts Center. She gave a solo recital in Baltimore in April, and will give recitals in Washington and Korea during the summer season.

Alumni News is compiled by Kelly Hogan (dance), Joe Kraemer (drama), and Jane Rubinsky (music). E-mail recent news items and photos to journal@juilliard.edu with "alumni news" in the subject line; or fax to (212) 769-6422; or mail to The Juilliard Journal, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023. Items may be edited for content and length; please limit items to 175 words. Address changes must be mailed to the Alumni Relations Office or e-mailed to alumni@juilliard.edu. Registered users of the Juilliard Alumni Online Community may submit class notes online. To register, go to www.juilliard.edu/alumni and click on "Online Community—New User Sign-up." Please note: Items posted in the Online Community must be submitted separately to The Journal to be included in the paper.

Paul Stetsenko (DMA '00, *organ*) was one of the performers at the 30th Bach Marathon in March at Chevy Chase Presbyterian Church in Washington. He performed the works of Louis Couperin, Francois Couperin, and J. S. Bach.

1990s

Arash Amini (MM '99, Professional Studies '00, *cello*) performed a chamber-music concert, presented by the Barbad Chamber Orchestra, in March at the Tenri Cultural Institute in New York. Performers also included violinist Cyrus Beroukhim (a current DMA candidate), **Miranda Sielaff** (MM '03, *viola*), and guest artist **Eric Huebner** (BM '99, MM '01, *piano*). The program included a work by **Beata Moon** (BM '90, *piano*).

Justine Chen's (BM '98, MM '00, *violin*; DMA '05, *composition*) song cycle *New York Scenes* was presented by Composers Collaborative in March at the Cornelia Street Café. The performers were bass **Matt Boehler** (AD '06, *opera studies*) and pianist Eduard Laurel.

In April, **James Ehnes** (BM '97, *violin*) was joined by pianist Eduard Laurel for Mount Royal Conservatory's final Wyatt Artist-in-Residence concert of the season in Calgary, Canada.

Christine Arand (Professional Studies '96, *voice*) performed the role of Konstanze in Mozart's *Die Entführung aus dem Serail* in October with the Crystal Opera Company in Norwalk, Conn. Also in the cast was **James Russell** ('91, *voice*) as Belmonte.

Eiji Oue led the NDR Radio Symphony Orchestra-Hannover in the world premiere of **Lera Auerbach's** (BM '96, *piano*; MM '99, *composition*) *Requiem for a Poet/Symphony No. 2* in March. Cellist Sonia Wieder-Atherton and mezzo-soprano Zoriana Kushpler were the soloists, and were joined by the NDR Chorus. In January, Auerbach was selected by the World Economic Forum as one of 250 Young Global Leaders for 2007. The nominees include executives, public figures, and intellectuals 40 or younger from around the world.

Wei-Ying Chen (BM '96, MM '98, *piano*) was invited by the New York chapter of the North American Taiwanese Women's Association to perform two concerts in Taiwan Center in January and February. For one work on the January all-Beethoven concert, she was joined by **Kenneth Kuo** (BM '97, *cello*); the February concert included an appearance by **Li-Ling Lillian Hung** (BM '99, *viola*).

Darren Motise (MM '96, *accompanying*) has just completed a concert tour as pianist with the West Point Cadet Glee Club performing in four major U.S. cities, including a performance at Notre Dame University's Leighton Concert Hall. In December, he performed a joint recital with soprano **Catherine Cangiano** (BM '94, *voice*) at Church of the Holy Trinity in Poughkeepsie, and performed organ works of Bach and Messiaen on a recital sponsored by the American Guild of Organists at the Reformed Church of Poughkeepsie. He recently joined the music staff of Vassar College and serves as pianist at the United States Military Academy at West Point.

Jeffrey Savage (MM '96, DMA '02, *piano*) and **Karen Hsiao Savage** (MM '96, *piano*; MM '99, *accompanying*; DMA '05, *collaborative piano*) won second prize in the Two-Piano Division of the 2006 Concours Grieg International Competition for Pianists in Oslo, Norway, in September, during which they performed with members of the Oslo Philharmonic. They both serve on the piano faculty at Washington State University.

Ilgin Aka (MM '95, *piano*) has joined the piano faculty of the Istanbul

SPOTLIGHT ON
JOANNE KILGOUR DOWDY

Teaching Outside the Box

YOU only need to speak with Joanne Kilgour Dowdy (Group 16) for a moment to feel her passion for teaching, and her greater desire to empower teachers to find the value in all their students. Her techniques are multifaceted, personalized to her students, and energized with her pure delight in imbuing others with the power to teach. For Dowdy, every child matters. "If you can't see the jewel in the child, you are the unfortunate one," she says. "I am teaching these future teachers to go out and be jewelers, so they know a child's gift when they see it and through their classroom curriculum mine the jewels in all their kids' lives."

Unlike so many Juilliard students whose undergraduate education comes directly after they complete high school, Dowdy, 47, had a full career on stage and TV in her native Trinidad prior to entering Juilliard's Drama Division in 1983. As one of the founding members of Trinidad and Tobago Television Workshop (now known as Banyan TV), she was a part of groundbreaking work that strived to bring to Caribbean audiences their own stories, told in native voices. The body of work, still played on the national Trinidad TV station, gives Dowdy "a sense of belonging in Trinidad." She notes with amusement that she is still introduced in Trinidad as the actress in "that soap opera."

With the help of one of the founding fathers of Caribbean theater, the playwright Derek Walcott, Dowdy came to the United States to pursue an education in acting. What she found was much more than an opportunity to perfect her skills; it was a discipline that she carries with her in her teaching today. She says the balance her teachers achieved between expecting brilliance and nurturing the tools that produce artistic excellence still leaves her in awe. "Seeing those teachers work magic daily, that is the model," she says. "How do I get students to understand their brilliance and aim for that standard?"

Dowdy went on to earn a graduate degree in English at Columbia University and a Ph.D. in literacy studies at the University of North Carolina. She taught at Georgia State University before joining the faculty at Kent State in Ohio, where she is now an associate professor in teaching, leadership, and curriculum studies. Although she is no longer pursuing an acting career, she says her teaching style is characterized by an interactive and multidimensional approach. "You have to figure out how to teach your way, with your students, in your context. I can only tell [them] the train tracks—beginning, middle, and end—how you get there is [the teacher's] journey." Just as no two productions of a classic

work of theater approach it the same way, Dowdy says the same holds true in the classroom.

Her goal is to make her workshops and lectures transparent, laying out the elements as boilerplate for her students to pull from for their own classrooms. Dowdy was the recipient of Kent State's 2005 Diversity Leadership Award, an honor that



Photo by Gary Harwood

Joanne Kilgour Dowdy

highlights her desire to value the arts equally with other learning tools such as reading and writing. Just like her Juilliard teachers, Dowdy challenges her students to "teach outside the box. Everyone wants to stay where they are comfortable—think creatively about how to teach and the whole world is yours." Dowdy believes this artist's approach to education affords teachers the ability to open the door of understanding to all of their students by engaging all their senses.

A prolific writer, Dowdy says her books (which include *Readers of the Quilt—Essays on Being Black, Female and Literate*) are filled with positive and empowering images of African-Americans, teachers, artists and women. They speak to struggles for social equality and for the importance of language and culture in our classrooms, and have become a safe space for others to communicate their journeys. Her latest book, *Ph.D. Stories: Conversations With My Sisters*, scheduled for release later this month by Hampton Press, is a study of women who have worked successfully in higher education. Through her interviews with women across Ohio, she found that, for them, higher education can be a lonely road. *Ph.D. Stories* is a response to this need for community. By sharing experiences women will be able to recognize the issues and challenges ahead, overcome the odds, and succeed—something that anyone looking at Dowdy's life and career would have to say she's done remarkably well.

—Emily Regas
Associate Director of National Advancement and Alumni Relations

ALUMNI NEWS

University State Conservatory as a tenured assistant professor. This month, she will be the soloist in Mozart’s Piano Concerto No. 20 in D Minor with the Kocaeli University Symphony Orchestra in Istanbul, and will also perform as a member of Trio Voce (piano, flute, and cello) with guest artist Christian Plouvier at Kocaeli University. In September, Trio Voce will be performing at the Halic University Concert Hall in Istanbul.

Kevin Gallagher’s (MM ’95, *guitar*) Electric Kompany, whose members also include **Jim Johnston** (BM ’97, *piano*), performed in the first-ever Galapagos Rock Experiment in March at the Galapagos Art Space in Brooklyn.



Stephanie Houtzeel (MM ’95, *voice*) made her debut at the Opera National de Paris (Bastille) at the end of December singing the role of Octavian in *Der*

Rosenkavalier, conducted by Philippe Jordan. She spent April in Tel Aviv at the New Israeli Opera, singing the role of the Composer in Strauss’s *Ariadne auf Naxos*.

Miranda Cuckson (BM ’94, MM ’01, DMA ’06, *violin*) and pianist Thomas Bagwell collaborated for a recital in March at the Madison Avenue Presbyterian Church. The program included works by Schubert, Brahms, Copland, and Schoenfield.

Nitzan Haroz (’93, *trombone*), principal trombone with the Philadelphia Orchestra and a faculty member of Boyer College of Music and Dance at Temple University, performed with the Temple University Symphony Orchestra, conducted by Luis Biava, in March at Alice Tully Hall.

Franco Pomponi (’93, *voice*) performed the title role in a new production of the opera *Hamlet* by Ambroise Thomas in November for Lyric Opera of Kansas City. Also in the cast was **Kevin Short** (’89, *voice*) as Claudius and **Lauren Skuete** (MM ’99, Opera Studies ’02) as Ophelia.

Kyoko Kashiwagi (MM ’91, *violin*) and pianist Angelina Pashmakova premiered Bulgarian composer Valislav Zaimov’s Second Violin Sonata in February at the Troy Public Library’s Cultural Art Series in Michigan.

Anne Akiko Meyers (Certificate ’90, *violin*) played specially written cadenzas by **Mason Bates** (MM ’01, *composition*) in the Beethoven Violin Concerto when she toured Holland with the North Netherlands Orchestra in April. She also played in February with the Colorado Symphony, conducted by **Peter Oundjian** (BM ’81, MM ’81, *violin*), and the California Symphony with **Barry Jekowsky** (BM ’74, MM ’75, *percussion*) conducting.

1980s

Gregg August (MM ’89, *double bass*) performed with the J.D. Allen Trio (also including Allen and Rudy Royston) in April at Louis 649 and at the River Room, both in New York.

Fenia I-fen Chang (BM ’87, MM ’89, *piano*) played a recital at the Fazioli Piano Store in Chicago in March that was broadcast live on WFMT. She also performed in March at Richland College in Dallas and at Dallas Baptist University.

Daron Hagen’s (MM ’87, *composition*) *Orpheus and Eurydice: Triple Concerto*, featuring the Amelia Piano Trio (**Rieko Aizawa** [MM ’96, *piano*], Jason Duckles, and Anthea Kreston) as soloists, was premiered by the Chicago Youth Symphony Orchestra in November. The work received additional performances by the California State University Polytechnic Orchestra (November), Corvallis Youth Symphony (December), Vermont Youth Orchestra (January), Hartt College Orchestra (March), and El Paso Youth

Symphony (April). A performance by the Wesleyan Symphony Orchestra takes place on May 5. Other works premiered in November include *The Banner of My Purpose* by the Western Illinois University Wind Ensemble and the Piano Trio No. 4 by the Finisterra Trio (Kevin Krantz, **Kwan Bin Park** [BM ’95, MM ’99, *violin*], and Tanya Stambuck) at the Seasons Music Festival. Hagen’s *The Antient Concert: Opera in One Act* will receive its premiere at Symphony Space in New York on May 16.

Andreas Delfs (MM ’86, *conducting*) has been appointed principal conductor of the Honolulu Symphony, beginning with the 2007-08 season.

The Canzona by **Victor Kioulaphides** (MM ’86, *double bass*) was premiered by Italian classical mandolinist Carlo Aonzo and Cuban-American guitarist René Izquierdo in Madison, Wisc., and was performed throughout the duo’s tour of the Midwest that concluded in March at Brooklyn’s Bargemusic.

Maria Radicheva (BM ’84, MM ’85, *violin*) will be on the faculty of the Violins in Valencia ’07 International Violin Master Classes, to be held in Valencia, Spain, from July 22-29. Also on the faculty are **Anabel Garcia del Castillo** (BM ’87, MM ’88, *violin*) and Jose-Luis Garcia. Radicheva serves as U.S. liaison for the program, and Garcia del Castillo is executive director.



Harpsichordist **Andrew Appel** (DMA ’83, *harpsichord*) and flamenco guitarist Dennis Koster presented a duo recital exploring the Flamenco world of

Domenico Scarlatti in April at the New-York Historical Society. This was the second in a three-concert series by the Four Nations Ensemble (of which Appel is director) at the society.

Bruce Brubaker (BM ’82, MM ’83, DMA ’92, *piano*) and **Nico Muhly** (MM ’04, *composition*) played *Haydnseek*, a collaborative piece combining piano sonatas by Haydn and electronic sounds, as the first public musical performance at Boston’s new Institute for Contemporary Art in February. Brubaker’s article “Questions Not Answers: The Performer as Researcher” appears in the new issue of the *Dutch Journal of Music Theory* (*Nederlands Tijdschrift voor Muziektheorie*).

Máximo Flügelman’s (MM ’81, *composition*) *Dialogues for Orchestra* was performed by the Kalamazoo Symphony under Raymond Harvey in February. Juilliard faculty member **Glenn Dicterow** (’70, *violin*) was the soloist for the Bruch Violin Concerto on the same program. Flügelman’s Concertino for woodwind quartet and orchestra was performed by the Berliner Symphoniker, conducted by Claude Villaret, in April.

John Bruce Yeh (BM ’80, *clarinet*), a member of the Chicago Symphony Orchestra, visited his alma mater to teach a clarinet master class in December, while in New York to perform at Carnegie Hall with the C.S.O. under Pierre Boulez in Bartok’s *Miraculous Mandarin*. In February, Yeh and his daughter, percussionist Molly Yeh, premiered Michael Burritt’s Duo Concertante with the Northshore Concert Band in Evanston. In March, Yeh and his wife, clarinetist Teresa Reilly, premiered J.M. David’s *Fantasy Etudes Book II* with Robert Rumbelow conducting the Columbus State University Wind Ensemble. Yeh is a founding member of Birds and Phoenix, an innovative Eastern-Western quartet that debuted in September and will perform on June 28 and 30 at the Fontana Summer Festival in Kalamazoo.

Alumni Q&A With ED KLORMAN AND AMY BARSTON

Concerned about dwindling audiences for classical music, Edward Klorman (B.M. ’04, viola) and Amy Sue Barston (M.M. ’98, cello) decided to take matters into their own hands by founding their own summer chamber music festival. Now in its third season, the Canandaigua Lake Chamber Music Festival, in upstate New York’s Finger Lakes region, presents a mixture of traditional concerts and innovative community presentations.

How did the festival get started?

We had both been involved with Juilliard’s Educational Outreach programs and were excited about the idea of bringing chamber music to a new community and presenting it in a fresh, exciting way. We started in the fall of 2004 by playing a few house concerts to spread the word about our vision, and through the generosity of many individuals and local businesses, we were able to present a full, 10-day season the following summer.

Did your studies at Juilliard affect your concept for the festival?

Absolutely! We both believe strongly in President Polisi’s idea of “the artist as citizen”—that is, that it’s our job as performers to advocate for classical music in our community.



Founders and co-directors of the Canandaigua Lake Chamber Music Festival, violinist Edward Klorman and cellist Amy Sue Barston, performing at one of the festival’s Classical Blue Jeans concerts. With them are violinists (from left) Tricia Park (M.M. 2000) and Elisa Barston.

We do this through a series of community events that we design to reach new audiences for classical music. For instance, we have a program called Classical Blue Jeans, which takes place in a barn and begins with a barbecue, followed by an interactive concert. One year, we invited the audience to “coach” our performance, telling us different ways we could play, shaping the interpretation and then voting on their favorite version. Everyone had a blast, and it was a great experience both for veteran chamber-music listeners and also for people who were hearing it for the first time.

Many of the artists we present are friends we met while studying at Juilliard, or even former mentors of ours on the Juilliard faculty. Charles Neidich generously played a benefit concert with us, and last summer, we were thrilled to have Robert White come to sing *Dichterliebe* and to invite Curtis Macomber for several pieces, including a Davidovsky work for violin and electronics.

Is it a challenge to present such experimental, contemporary music to an audience largely unfamiliar with these styles?

We strive to include a broad cross-section of music, and for us that definitely includes new works. We’ve premiered several commissioned works and are currently embarking on a collaboration with the Strong National Museum of Play, a well-known local children’s museum, to present contemporary music to new audiences, including kids. We were able to develop this project thanks to a grant from the New York State Music Fund.

What’s important for us, though, is to present challenging pieces with some kind of context. We might play part of a commissioned work at an interactive concert, so the audience can get to know it a bit before we premiere it in its entirety on our Festival Series. Last month, the ensemble counter-induction gave a concert that juxtaposed new pieces with standard works—such as Schnittke’s Piano Quartet movement that completes Mahler’s unfinished quartet—to give a context for the contemporary repertoire. Next year, the Orion Quartet will premiere a piece we’re commissioning from Lowell Liebermann, who will be in residence to give presentations throughout the community for a few days leading up to the premiere.

What’s the funniest thing that’s happened at your festival?

During our first season, Amy performed the Handel-Halvorsen *Passacaglia* together with her sister, a violinist. We sent out a press release announcing an upcoming performance by “the virtuosic sisters Amy and Elisa Barston.” A few days later, we received a call from a reporter asking for an interview with the virtuous nuns who play violin and cello!

1970s

Cristine (Lim) Coyiuto (MM '77, *piano*) was the soloist in Grieg's Piano Concerto in A Minor with Helen Quach conducting the Manila Symphony Orchestra in April at the St. Cecilia's Hall of St. Scholastica's College in Manila, as well as at the Cultural Center of the Philippines.



Madeline Frank (B.M. '76, M.M. '77, *viola*) performed a concert in March as part of the Daniel Pearl Music Festival at the College of William and Mary in Williamsburg, Va. The event supported the Romaine Leader Frank Charitable Foundation and launched a scholarship fund for the college's Balfour Hillel.

Meral Guneyman's (Diploma '76, Post-graduate Diploma '78, *piano*) CD *Playful Virtuosity*, with jazz pianist Dick Hyman, will be released in June. The recording includes Seven Virtuoso Etudes on Gershwin's songs, transcribed by Earl Wild, as well as Hyman's own jazz improvisations and an original work. Guneyman also performed at the 92nd Street Y in April at Hyman's 80th birthday celebration.

Judith Shatin's (MM '74, *composition*) *Piping the Earth* was given three performances in February, including a live broadcast, by the Richmond Symphony with Mark Russell Smith conducting. Her *Why the Caged Bird Sings* was commissioned and premiered by the Young People's Chorus of New York City in March, conducted by Francisco Núñez. A new version of her *Penelope's Song*, scored for amplified cello and electronics made from weaving sounds, was premiered by cellist Maxine Neuman on the Cutting Edge Series at the Thalia in New York in April. Other performances in March included *Adonai Ro'i*, performed by the Albany Pro Musica, conducted by David Griggs-Janower, and *Grito del Corazón*, presented by Modern-Works and the Electronic Music Foundation at the Judson Church in New York.

Madeline Bruser (BM '70, *piano*) will

again lead the Meditation for Musicians Retreat, a weeklong program at Tail of the Tiger in Barnet, Vt., in August. The program includes music workshops applying principles from her book *The Art of Practicing: A Guide to Making Music from the Heart*.

Two CDs by **Craig Sheppard** (BM '70, MS '71, *piano*) were released on Romeo Records in November: *The Six Bach Partitas* and *the Aufrichtige Anleitung (Two-Part Inventions and Three-Part Sinfonias)*, both recorded live in Seattle's Meany Theater.

1960s

Miriam Brickman (MS '67, *piano*) will present "A Panorama of Galicia" on May 5 at the Liederkrantz Foundation in New York. The program includes music by composers from the old Austro-Hungarian empire, Galicia (what is now Poland, Austria, Hungary, the Czech Republic, Romania, Slovakia and Ukraine).



Morris (Moshe) Cotel (BM '64, MM '65, *composition*), who was ordained as a rabbi four years ago, has been touring the country with his one-man program *Chronicles: A Jewish Life at the Classical Piano* whenever he can get away from his pulpit at Temple Beth El of Manhattan Beach in Brooklyn. The 50th performance of *Chronicles* took place on a mini-tour of Virginia and North Carolina in March. He will be performing this summer in Atlantic City, Houston, San Francisco, Salt Lake City, and Las Vegas. *Chronicles II* will receive its premiere next season during a mini-tour of Southern California in January 2008.

Aaron Krosnick (MS '61, *violin*) and his wife, **Mary Lou Wesley Krosnick** (BS '57, *piano*), gave a chamber-music recital with Juilliard faculty member (and Aaron's brother) Joel Krosnick in March at Jacksonville University in Florida. Aaron and Mary Lou are retired from the university and presently hold the title of distinguished artists in residence.

1950s

Noel Tipton (BS '56, MS '57, *piano*) has been selected for inclusion in the 2008 edition of *Marquis Who's Who in America*.

Elliot Magaziner ('54, *violin*) conducted the Manhattanville College Community Orchestra in April, in a program that featured the orchestra's concerto competition winner, David Botik,

playing the Saint-Saëns Piano Concerto No. 2.

1940s

Gerald Fried's (BS '48, *oboe*) work *The Chess Game*, a work for chamber orchestra and narrator commissioned by the New York Chamber Soloists, was premiered in April at Bargemusic in Brooklyn.

LINDSAY-ABAIRE WINS 2007 PULITZER PRIZE

David Lindsay-Abair (Playwrights '98) has been awarded the 2007 Pulitzer Prize for drama for *Rabbit Hole*, his fourth play produced by the Manhattan Theater Club. The play ran at M.T.C.'s Biltmore Theater on Broadway from January 12-March 19 and starred Cynthia Nixon and Tyne Daly. In an unusual move, the play was chosen by the 17-member Pulitzer board even though it was not one of the three plays nominated by the five-member jury.



Photo by Deborah Lopez

David Lindsay-Abair

Boston native Lindsay-Abair's first success was *Fuddy Meers*, produced by M.T.C. in 1999, which eventually transferred to the Minetta Lane Theater for a commercial run and has since received more than 300 productions around the country and abroad. Other plays include *Wonder of the World* (Woolly Mammoth Theater and M.T.C.), which was nominated for a Helen Hayes Award, and *Kimberly Akimbo* (South Coast Rep and M.T.C.), which received an L.A. Drama Critics Circle Award, among others. He is currently working on the Broadway-bound musicals *High Fidelity* and *Shrek*, as well as screen adaptations of *Kimberly Akimbo* and Cornelia Funke's novel *Inkheart*. Often dark and funny at the same time, Lindsay-Abair's plays have been described as "walking a fine line between grave reality and joyous lunacy." He is a graduate of Sarah Lawrence College as well as Juilliard, where he was in the Lila Acheson Wallace American Playwrights Program from 1996-98. (Another Juilliard playwright, David Auburn, won a Pulitzer in 2001 for his play *Proof*.)

FACULTY AND STUDENT NEWS

FACULTY

Double bass faculty member **Eugene Levinson** gave a series of master classes at the Scuola di Musica di Fiesole in Italy in March. Students participating in the Orchestra Giovanile and members of the Maggio Musicale Fiorentino Orchestra came to Fiesole to participate in the master classes, portions of which will be available for viewing at www.xbass.org.

Evening Division faculty member **Henning Rübsum** (BFA '91, *dance*) was the speaker on the topic of dance at the international GEL conference at the Equitable Center in New York in April. Now in its fifth year, GEL (Good Experience Live) features leaders of the technology, science, business, design, and art worlds. Rübsum also taught in February and March in California. This summer he will be on the faculty at various festivals in Europe as well as at the Texas Academy of Ballet in Austin and at Bearstow in Maine.

In June, filmmaker Lisa Russell will shoot a documentary on dance faculty member **JoAnna Mendi Shaw's** Equus Projects. On June 9-10, Mendi Shaw and equestrian Mette Larson will teach a clinic at Willow Tree Stables in Huntington, N.Y., focusing on Physical Listening.

In November dance faculty member **Roni Mahler** danced the role of Giselle's Mother in Dennis Nahat's ('65, *dance*) production of *Giselle* for Ballet San Jose. Recent roles there also include the Countess in Donald McKayle's *District Storyville* and the Mother and the Opera Diva in Flemming Flindt's *The Red Shoes*. For Nahat's annual production of *The Nutcracker*, Mahler performed the roles of the Housekeeper and Queen Teresa, and she also coached Peter Hershey ('00, *dance*) in the dual role of the Nutcracker/Prince Alexis.

In April on Easter Sunday, the nationally broadcast *Saint Paul Sunday* program featuring organ department chair **Paul Jacobs** performing on the Mander pipe organ at New York Church of St. Ignatius Loyola (originally aired last year) was rebroadcast. In March, Jacobs performed a program of Mendelssohn, Bach, Reger, and Julius Reubke at the Walt Disney Concert Hall in Los Angeles.

Guitar department chair **Sharon Isbin** is featured on the soundtrack of Martin Scorsese's *The Departed*, which won four Academy Awards in February. Isbin was heard on the awards telecast excerpt. The CD of the soundtrack was released in December on New Line Records.

STUDENTS

Undergraduate trumpet student **Brandon Ridenour** performed with the Canadian Brass in Cheyenne (Wyo.), Sioux Falls (S.D.), and Lansing and Ann Arbor (Mich.) in March. In December, he performed the Rafael Mendez transcription of the Mendelssohn Violin Concerto with the National Symphony at the Kennedy Center, under the direction of Pre-College alumnus Marvin Hamlisch. Brandon is also a member of the Lions Head Brass Quintet, a Juilliard-based ensemble that has been awarded a full fellowship to study and perform at the Aspen Music Festival this summer. Other members include **Sydney Braunfeld** (horn), **Marques Young** (trombone), and **Jeff Missal** (trumpet).

Pre-College violinist **Eric Silberger** will be one of two violinists representing the U.S. in the International Tchaikovsky Competition in Moscow in June. In March, he was heard in a recital broadcast live on WBAI-FM, and in April he performed with the Cosmopolitan Symphony Orchestra at the Great Hall, Cooper Union, in New York. On May 6, he gives a recital at the Fort Lee (N.J.) Community Center. A performance on the Louvre Recital Series in Paris (broadcast live on Radio France) is scheduled for October 4.

Master's degree candidate **Elissa Cassini** was second-place winner for violin and master's degree candidate **Akimi Fukuhara** was third-place winner for piano in the Joyce Dutka Arts Foundation's instrumental music competition. They will perform and receive their awards at the foundation's annual gala concert on May 4 at the Liederkrantz Club in New York.

Doctoral candidate in composition **Ruo Huang's** cello concerto *People Mountain People Sea*, with soloist Jian Wang ('91, *cello*), was one of four works premiered in April at Columbia University's Miller Theater, as part of its Pocket Concertos: Year Two series. Also on the program was Sebastian Currier's (MM '87, DMA '92, *composition*) Piano Concerto, featuring Emma Tahmizian (MM '87, *piano*).

Kinga Augustyn, master's degree student in violin, won second prize in the Kosciuszko Foundation's 2007 Wieniawski Violin Competition, held at the foundation's townhouse in New York in March. She will receive a cash scholarship prize of \$2,500.

Undergraduate piano student **Esther Keel** won second place in the first Rolf and Brigitte Gardey Piano Competition in Daytona Beach in March, performing Tchaikovsky's Piano Concerto No. 1 with the Jacksonville Symphony Orchestra.

CALENDAR
OF EVENTS

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

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|---|--|--|--|---|
| Tuesday, May 1 NOAM SIVAN, COMPOSITION LECTURE Morse Hall, 4 PM | VASILEIOS VARVARESOS, PIANO Morse Hall, 6 PM | WANZHEN LI, VIOLIN Morse Hall, 8 PM | AYMERIC DUPRE LA TOUR, HARPSICHORD Morse Hall, 8 PM | AARON WUNSCH, PIANO Paul Hall, 8 PM |
| MAE LIN, VIOLIN Paul Hall, 4 PM | QING JIANG, PIANO Paul Hall, 6 PM | YELENA GRINBERG, PIANO Paul Hall, 8 PM | Wednesday, May 16 NILS NEUBERT, TENOR Paul Hall, 8 PM | Tuesday, May 22 JUILLIARD STRING QUARTET SEMINAR RECITAL Paul Hall, 3:30 PM and 7:30 PM. |
| JULIA MINTZER, SOPRANO Paul Hall, 6 PM | GARETH ZEHNUT, VIOLA Morse Hall, 8 PM | Saturday, May 12 SHAKESPEARE'S A <i>WINTER'S TALE</i> Drama Theater, 2 PM; see May 11. | Thursday, May 17 JI HYUN SON, VIOLA Paul Hall, 4 PM | Wednesday, May 23 WEDNESDAYS AT ONE Pre-College Chamber Music Peter Jay Sharp Theater, 1 PM |
| TIBI CZIGER, CLARINET Morse Hall, 6 PM | JUILLIARD ORCHESTRA Jeffrey Milarsky, conductor Jeanette Vecchione, soprano WEI-CHIEH LIN <i>Retrospection for Orchestra</i> CRISTINA SPINEI <i>Aquel Momento</i> DANIEL COLSON <i>Exordium</i> RYAN GALLAGHER <i>Marathon</i> Peter Jay Sharp Theater, 8 PM Free tickets required; available at the Juilliard Box Office. | SHAKESPEARE'S <i>TWELFTH NIGHT</i> Drama Theater, 8 PM; see May 9. | SO JIN KIM, VIOLIN Morse Hall, 4 PM | CHAMBER MUSIC RECITAL Morse Hall, 6 PM |
| HSIANG TU, PIANO Morse Hall, 8 PM | ELIZABETH HOBBS, CLARINET Paul Hall, 8 PM | MAURICE BELLE, DOUBLE BASS Paul Hall, 8:30 PM | SINGING IN FRENCH Paul Hall, 6 PM | 2007 COMMENCEMENT CONCERT Juilliard Orchestra James DePreist, conductor Juilliard Choral Union Judith Clurman, director Brenda Rae, soprano Ronnita Nicole Miller, mezzo-soprano Jeffrey Behrens, tenor Sidney Outlaw, baritone BEETHOVEN <i>Leonore</i> Overture No. 3 and Symphony No. 9 in D Minor, Op. 125 Avery Fisher Hall, 8 PM Tickets: \$20 and \$10; available at the Avery Fisher Hall Box Office. CenterCharge: (212) 721-6500 Free tickets for students and seniors available only at the Avery Fisher Hall Box Office. <i>See related article on Page 4.</i> |
| TOMOYA AOMORI, DOUBLE BASS & PERCUSSION Room 309, 8 PM | Wednesday, May 2 MARIA ALANEN, VIOLIN Paul Hall, 4 PM | Sunday, May 13 SHAKESPEARE'S <i>TWELFTH NIGHT</i> Drama Theater, 7 PM; see May 9. | Friday, May 18 CHAMBER MUSIC RECITAL Morse Hall, 4 PM | Thursday, May 24 ENSEMBLE ACJW Featuring members of The Academy: A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute Paul Hall, 8 PM Free tickets required; extremely limited availability beginning May 10 at the Juilliard Box Office. |
| SCOTT MYERS, ORGAN Paul Hall, 8 PM | ANNA STELTENPOHL, OBOE Paul Hall, 6 PM | Monday, May 14 CHANG HO LIM, VIOLIN Paul Hall, 4 PM | JESSICA CHOW, COLLABORATIVE PIANO Paul Hall, 4 PM | Saturday, May 26 PRE-COLLEGE SYMPHONY George Stelluto, conductor Damon Meng, piano TCHAIKOVSKY Piano Concerto No. 1 in B-flat Minor, Op. 23 TODD KRAMER <i>Rhapsody for Strings</i> * SIBELIUS Symphony No. 2 in D Major, Op. 43 *Winner of 2006-2007 Pre-College Composition Competition Peter Jay Sharp Theater; 1 PM |
| Wednesday, May 2 MARIA ALANEN, VIOLIN Paul Hall, 4 PM | RECITALIST SEMINAR CLASS CONCERT Morse Hall, 6 PM | JIHYUN KIM, CELLO Paul Hall, 6 PM | EDVINAS MINKSTIMAS, PIANO LECTURE Morse Hall, 6 PM | PRE-COLLEGE ORCHESTRA Adam Glaser, conductor Simon Polezhayev, double bass KABALEVSKY Overture to <i>Kola Bryun'yon 'Master iz Klamsi'</i> KOUSSEVITSKY Concerto for Double Bass in F-sharp Minor, Op. 3 BRAHMS Symphony No. 1 in C Minor, Op. 68 Peter Jay Sharp Theater, 8 PM |
| ANNA STELTENPOHL, OBOE Paul Hall, 6 PM | MATTHEW ODELL, COLLABORATIVE PIANO Morse Hall, 8 PM | CARLOS FELICIANO, TENOR Paul Hall, 8 PM | KYUNG-EUN NA, COLLABORATIVE PIANO Paul Hall, 6 PM | |
| SHELLY YING CHIEH REN, VIOLIN Paul Hall, 8 PM | ANDREW YEE, CELLO Morse Hall, 8:30 PM | ITALIAN VOCAL LITERATURE CLASS RECITAL Paul Hall, 6 PM | CHOREOGRAPHIC HONORS Peter Jay Sharp Theater, 8 PM | |
| Thursday, May 3 DUEK WOO KIM, VIOLIN Paul Hall, 4 PM | CLARA CHENG, COLLABORATIVE PIANO Paul Hall, 8:30 PM | SWING INTO SPRING The Juilliard Club's first benefit will feature swing dance, with live music provided by the Juilliard Jazz Orchestra, and Juilliard Dance students giving lessons and dancing with guests. Free ticket option for all Club members. Purchase tickets starting at \$150, or join the Juilliard Club and receive one ticket (\$250 membership); two tickets (\$500 membership); or three tickets and an invitation to a private reception in the President's Board Room (\$1,000 membership). For more information, please call (212) 799-5000, ext. 278, or e-mail club@juilliard.edu. To purchase tickets online, please visit www.juilliard.edu/giving/gift.html . Kaplan Penthouse (Rose Building, 10th Fl.), 8 PM | SOLANGE MERDINIAN, MEZZO-SOPRANO Paul Hall, 8 PM | |
| TOMAS KOCI, CELLO Paul Hall, 6 PM | Wednesday, May 9 SHAKESPEARE'S <i>TWELFTH NIGHT</i> Directed by Jesse Berger Featuring Juilliard's third-year actors Drama Theater, 8 PM Free tickets required. All tickets distributed. A limited waitlist forms one hour prior to curtain. <i>See related article on Page 1.</i> | Tuesday, May 15 DANIEL SULLIVAN, ORGAN Paul Hall, 4 PM | KEVIN RIVARD, FRENCH HORN Morse Hall, 8 PM | |
| JUILLIARD SONGBOOK Morse Hall, 6 PM | Thursday, May 10 XIANG ZOU, PIANO Paul Hall, 8 PM | Friday, May 11 KINGA AUGUSTYN, VIOLIN Paul Hall, 6 PM | Saturday, May 19 SHAKESPEARE'S <i>TWELFTH NIGHT</i> Drama Theater, 2 PM; see May 9. | |
| BEN SMITH, PIANO AND IRENE WONG, PIANO Morse Hall, 8 PM | SHAKESPEARE'S A <i>WINTER'S TALE</i> Directed by Harris Yulin Featuring Juilliard's third-year actors Drama Theater, 8 PM Free tickets required. All tickets distributed. A limited waitlist forms one hour prior to curtain. <i>See related article on Page 1.</i> | DI WU, PIANO Paul Hall, 8 PM | SHAKESPEARE'S A <i>WINTER'S TALE</i> Drama Theater, 8 PM; see May 11. | |
| JUILLIARD CONDUCTORS ON STAGE With the Juilliard Lab Orchestra Peter Jay Sharp Theater, 8 PM Free tickets required; available at the Juilliard Box Office. | | | WILLIAM DAY, TRUMPET Morse Hall, 8:30 PM | |
| JI-YUN HAN, VIOLIN Paul Hall, 8 PM | | | Sunday, May 20 SHAKESPEARE'S A <i>WINTER'S TALE</i> Drama Theater, 7 PM; see May 11. | |
| Friday, May 4 WEI-CHIEH LIN, COMPOSITION Morse Hall, 4 PM | | | Monday, May 21 RENEE CRUZ, JAZZ BASS Paul Hall, 6 PM | |
| MEGAN MARRANCA, HORN Paul Hall, 4 PM | | | SENIOR DANCE SHOWCASE Peter Jay Sharp Theater, 8 PM All tickets distributed. Standby admission only; line forms at 7 PM. | |

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

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