

The Juilliard Journal

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Honoring 5 Legends of Jazz

By LOREN SCHOENBERG

EVERYONE involved with The Juilliard School confronts cultural history. The School itself is a legatee of many grand traditions, most of which emigrated from Europe centuries back. The students, the teachers, the audiences that attend its events are constantly faced with the challenge of relating art from the past to the present day. In the six years since jazz was welcomed here, the historic context has been broadened and made even more aesthetically American than it was before. Those of us who wish we could have heard the legendary 19th-century virtuosos for whom Beethoven, Brahms, and other great composers wrote their music can hear their 20th-century equivalents on February 27, when President Joseph W. Polisi presents the President's Medal to five jazz greats as part of Juilliard's Jazz's "Tribute to Jazz Legends." All five have recorded with both composer/arranger/producer Quincy Jones and tenor saxophonist Coleman Hawkins, for starters. Jazz has never had a more protean artist than Hawkins, who for more than four decades continually renewed his artistry by associating with the best of each successive generation's musicians.

The five honorees—James Moody, Dr. Billy Taylor, Clark Terry, Frank Wess, and Joe Wilder—have all begat their own musical progeny over the course of their six-decade-plus careers. "Begat" is a biblical term, and many

aspects of these men's lives are indeed of epic and heroic proportions. They were born between 1920 and 1925, just six decades after the Civil War—a fact that is as jarring as it is instructive. The America they encountered while growing up tried to place various limitations on their lives, limitations that they not only refused to be bound by, but ones that they would transcend exponentially, while simultaneously opening doors for subsequent generations. What they have become did not exist in the world they were born into. Suffice it to say that for decades they have been immediately identifiable after just a handful of notes to listeners around the world. Each man

has his own sound, his own musical vocabulary, and thankfully, his own sense of humor. The biography of any one of them could easily fill up this entire article, so here is a brief group sketch, written in a kind

of shorthand to make room for the basic facts.

Saxophonist/flutist/vocalist James Moody rose to prominence with Dizzy Gillespie's band before becoming a bandleader of renown in the 1950s. He spent some time in Europe, where he recorded a solo that, with lyrics added, became the clas-

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Clockwise from above: Joe Wilder, Frank Wess, and Clark Terry are among the five jazz legends being honored with the Juilliard President's Medal on February 27.



Photo by Nancy Miller Elliott

Beyond J.O.C.

By JONATHAN ESTABROOKS

CREATIVITY abounds within the dusty halls and construction zones that currently are The Juilliard School. Yet with hundreds of performances each year, it is possible to overlook the exciting work that is being done in both the undergraduate and master's degree programs of the Vocal Arts Department. While the post-graduate Juilliard Opera Center garners much of the focus on opera at the School, the Juilliard Opera Workshop (J.O.W.) and the Juilliard Opera Theater (J.O.T.) provide their own brand of artistic brilliance and act as important stepping stones to the professional operatic stage. This winter, both programs will offer fully-staged opera productions, *The Mother of Us All* by Virgil Thomson and Gluck's *Iphigénie en Aulide*.

Productions of operas by Gluck and Thomson give undergrad and master's-degree singers a chance to shine.

The undergraduate voice program is, for many young singers, the true beginning of focused vocal and musical training. The typical singer enters the program at age 18, eager to explore the technical and musical processes required to develop a healthy and sustainable operatic voice. While weekly voice lessons build such a foundation, it is the phenomenal coaching and directorial staff at Juilliard that enables singers to hone their skills as seasoned communicators.

Edward Berkeley is one such mentor. He has been on the faculty since 1987, and for the last 10 years he has been director of undergraduate opera studies at Juilliard. As artistic director of the Aspen Music Festival's Opera Theater program and a busy director of opera throughout the United States, Berkeley brings his years of experience and passion for opera to the undergraduate singers. He understands the depth of commitment required to become a great performer and has always worked to convey to his students the skills necessary to succeed in the opera world.

"I made the conscious decision with [the support of the co-advisor of undergraduate studies] Ken Merrill to shift my focus to the undergraduate students, with

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Bringing the African-American experience alive in the classroom. **PAGE 14**

Juilliard alumni are bridging the divide between pop and classical. **Center Stage Page 1**

Background image: Fourth-year drama student Maxwell de Paula performing an original monologue, "João Doe" ("John Doe") as part of the annual MLK Celebration. Photo by Rosalie O'Connor.

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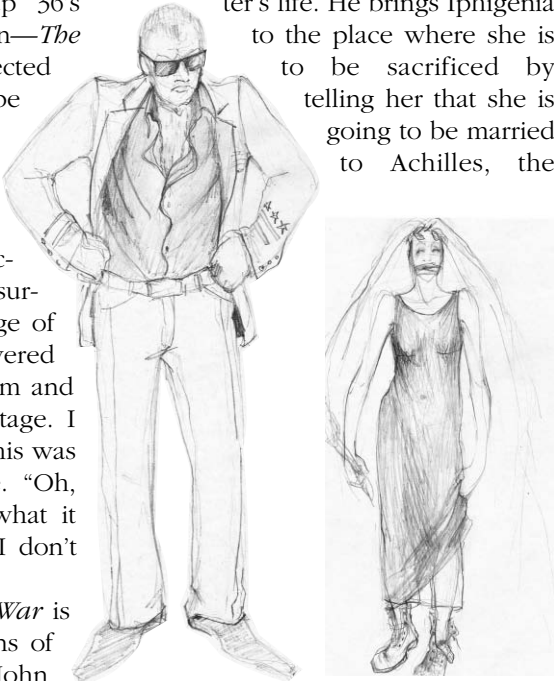
By GEOFFREY MURPHY

A man is hitting a dumpster with a baseball bat, a girl is coloring the floor with chalk, and a bunch of people are dancing to the hip-hop music which is blaring from the speakers. What kind of chaos is this? Just another day in rehearsal for the last production of Group 36's fourth-year performance season—*The Greeks, Part One: The War*, directed by Brian Mertes, which will be offered in the Drama Theater this month and will feature the entire fourth-year class.

Given the opportunity to sit in on rehearsals for this production, I was more than a little surprised by what I saw. The stage of the Drama Theater was covered with assorted flotsam and jetsam and clear tarps were hanging up-stage. I turned to Mertes and asked if this was what the set would look like. "Oh, no," he said. When I asked what it would look like, he replied, "I don't know."

The Greeks, Part One: The War is part of a trilogy of compilations of major Greek plays, adapted by John Barton and Kenneth Cavander for the Royal Shakespeare Company in 1979. This first part of the trilogy includes three separate plays, *Iphigenia in Aulis*, *Achilles*, and *The Trojan Women*, which cover the events surrounding the Trojan War (yes, the one with the gigantic wooden horse). The reason for this war is that Paris, the son of the king of Troy, had stolen Helen ("the face that launch'd a thousand ships") from her

husband, Menelaus of Greece. The Greeks go to war with Troy to try to secure Helen's release. The evening begins with a brief prologue to get the audience up to speed on the mythology needed to understand the plays. The first play represented in the evening is Euripides' *Iphigenia in Aulis*, which opens with the Greek army preparing to set sail under the command of Agamemnon, Menelaus's brother, to wage war with Troy. There is only one problem: there is no wind to fill their sails. The winds have been calmed by the jealous goddess Artemis, who demands that Agamemnon sacrifice his daughter, Iphigenia, to her. Agamemnon is torn between his 1,000-ship fleet and his daughter's life. He brings Iphigenia to the place where she is to be sacrificed by telling her that she is going to be married to Achilles, the



Left to right: Costume sketches by Olivera Gajic for Agamemnon, Cassandra, and Polyxena in *The Greeks, Part One: The War*.

greatest warrior of the day. Eventually he decides that he has no choice but to comply with Artemis's demand. But doing so, he takes the first step in the decline of his family dynasty.

The second play in this part of the trilogy is called *Achilles*, and is a dramatic presentation by Aeschylus of a part of Homer's *The Iliad*. It opens with the warring armies still battling after five years. Once again, the gods intervene to cause a problem for the Greeks—this time, a rift between Agamemnon and Achilles over a woman. Achilles leaves the army and prays to the gods that the Greeks lose the war. Only after a dear friend of his is killed in battle by Hector of Troy does Achilles return to fight. He kills Hector, despite knowing of the prophecy that killing Hector would soon bring his own death. At the close of the play, Achilles awaits his fate.

The third play, *The Trojan Women*, is based on another play by Euripides and takes place five years after *Achilles*. It opens after the fall of Troy, brought about when the Trojans let a giant wooden horse filled with Greek

soldiers into the city's walls. After nightfall, the Greek soldiers emerged from the horse and opened the gates to their brethren. Troy was sacked and burned, and all the Trojan men were killed by the Greek army. The women of Troy now await their fate as they are about to be sent off to the various corners of Greece as spoils of war for their conquerors. Families are



separated, and it is a time of great fear and intense mourning. Meanwhile, the priestess and prophet Cassandra, daughter of the queen of Troy, prophesies, among other things, that

Agamemnon would be killed by his wife, Clytemnestra, and his son would kill Clytemnestra in revenge. (This lays the groundwork for the plot of the most famous of all Greek plays, the trilogy of *The Oresteia* by Aeschylus, comprising the plays *Agamemnon*, *The Libation Bearers*, and *The Furies*.)

But if you go to this performance expecting to see a classical Greek play, you will be surprised. This production is vastly different from its classical forebears in that it uses contemporary sound, video, and innovative staging. The director allows great fluidity in the rehearsal process, and a huge amount of freedom for the actors. Every actor takes a part in creating the experience of the play. "I like chaos," says Mertes of his direction.

Mertes, who also directed *One Flew Over the Cuckoo's Nest* at Juilliard in 2004, says he changes his process with each new project. *The Greeks, Part One: The War* is, according to Mertes, a very different way of telling a story. The original Greek plays told stories from ancient history and myth. This adaptation uses the classical tales as a means of revealing truths that go beyond just the Greeks themselves. It has a wider relevance—and in some ways, Mertes says, "it looks like Iraq up there." □

Geoffrey Murphy is a second-year drama student.

The Greeks, Part One: The War
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Page 24 for details.

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Delfs Draws Inspiration From Unusual Places

By **TONI MARIE MARCHIONI**

MAESTRO ANDREAS DELFS lists Gary Larson's *The Complete Far Side Cartoons* not only among his favorite books, but also as possible concert programming inspiration. The German-born conductor, who currently resides with his family in Milwaukee, Wis., describes his programming objectives as "flexibility and spontaneity" rather than the formulaic "overture, concerto, and symphony."

Delfs, who is presently the music director of the Milwaukee Symphony, recalled the genesis of a concert he will conduct next year with the Louisville Symphony that is based on a *Far Side* cartoon. The drawn frame depicts new arrivals to heaven receiving a harp, and those to hell, an accordion. The sketch inspired him to choose music with the common thread of hell, including Strauss's *Don Juan* and Offenbach's *Orpheus in the Underworld*. As he affirmed in a recent telephone interview, "When a spontaneous idea comes to me like that, it normally ends up to be good, unusual, and exciting programs."

While Delfs's Juilliard Orchestra program in February is not based on themes from a comic strip, it does hold several connections to his own time at Juilliard as a student. (He earned his M.M. in orchestral conducting in 1986.) Particularly, he remembers the first time he heard Prokofiev's Fifth Symphony (now one of his favorite pieces), at Carnegie Hall with the Saint Louis Symphony under Leonard Slatkin. At that time, he explains, "I knew—as everybody—*Peter and the Wolf*. Since I had worked in the ballet world for a couple of years, I knew *Romeo and Juliet* and *Cinderella*, but not really much else. That [Symphony No. 5] was the first Prokofiev symphony I heard and it just overwhelmed me because it's such a fabulous piece." Delfs continues, "It has everything that I like about Prokofiev, which is the glorious orchestration, the expansiveness of melody, and the virtuoso handling of harmony. Prokofiev was not being a 12-tone composer, yet was stretching the concept of shifting keys and multi-tonality, which were new limits for my ear at the time. I loved it right away." Even now, years later, he says, "I am still reminded of this surge of juvenile energy when I conduct this piece. It was always my wish to do it in New York sometime, because

time and we're good friends. This piano concerto is one of his most successful, if not the most successful piece he has written. It is performed a lot, so it is already a standard of the repertory. I thought it was a great idea for Juilliard students to get to know a contemporary concerto, yet one that will not easily go away and is really worth their while." For Delfs, this process really represents "what Juilliard is all about." He says of this concert, "Here is a piece from a very well-established 20th-century composer who went to Juilliard, being conducted by an alumnus, being learned by a handful of students—one of whom ultimately wins the competition—and then is played by the orchestra. For me, it's a real Juilliard success story."

On the other hand, the opening piece—*D&C* by Heiner Goebbels—will be a new experience for many, as Delfs also wanted to introduce something that is "near and dear" to him to Juilliard and New York. While the work of Heiner Goebbels has been performed in the U.S. before, Delfs feels it has not been offered a large enough forum. He comments, "This is one of his greatest orchestra pieces. It's part of a great cycle that I've been trying to bring to New York with one of my own orchestras for a while."

The cycle, named *Surrogate Cities*, contains a number of movements that can each be performed individually. This particular movement, *D&C*, represents something that Delfs always admires in music: musical architecture. Calling Goebbels a "wonderful structuralist," Delfs explains that "it's music with a very smart blueprint. *D&C* is, first of all, a very exciting piece to play and to listen to. It is structure and form coming to life. Music has so many elements, including melody, harmony, or rhythm. Another element that is very hard to grasp and to forge into exciting music is the element of structure and architecture. The great symphonists all do that very well. We all know that Beethoven can take four notes that don't make much of a melody and then, by means of great construction, make a symphony out of it. And that's an element that in modern music these days is sometimes on the back burner, because color and rhythm are so much in the forefront."

Introducing new music to a community is not something that is new for Delfs; it is something that has truly been a foundation of his career. "It really started at Juilliard," he recalls, "because I established friendships with contemporary composers like Lowell [Liebermann]. After Juilliard my first job was being the assistant of another Juilliard alumnus, Dennis Russell Davies, who was music director [of the Stuttgart Opera] in Stuttgart, Germany, at the time. We did a tremendous amount of contemporary music, and I built relationships with composers like Philip Glass, Hans Werner Henze, Berio, and Penderecki." Since then, these relation-

ships and this dedication to new music have "grown over the years, and I was always feeling proud and happy to introduce new American works to the European audiences and vice versa. I always had one foot firmly grounded in Europe and one in America, and that was wonderful because I could be an advocate for each country's music in the other world."

Delfs has consistently maintained conducting opportunities on both continents, but during his dual tenures

cabinet in Germany somewhere." Consequently, after nine years with the Milwaukee Symphony, Delfs announced in December that he will leave his post there after the 2008-09 season.

While he and his family are sad to leave their "great life" in Milwaukee, they are also looking forward to moving back to Europe. Specifically, Delfs is excited at the prospect of re-experiencing on a daily basis the great sense of tradition that you feel there. He reminisces, "Every city, every day is filled with great buildings and beautiful old streets. The bells of the cathedral ring and invite you, and you walk over a bridge that is 600 years old but still has the original drawings on it. It feels like being in one of the most beautiful museums, but it's alive with your everyday experience."

Luckily for American orchestral musicians, however, Delfs plans to continue his career in both places. He does not want to leave behind "that easy-going attitude of American musicians. It's a cliché, but it's true: Americans are more friendly, are more fun, and are easier to get along with. It's just such a relaxed and fun life here. You can find that in Europe as well, but not as consistently. I'm also talking about people you have to deal with on a regular basis—taxi drivers, shop clerks, tax auditors. I get many more smiles and much more friendliness here than in Europe. And I enjoy that. I need that. It's kind of my life elixir." □

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



Courtesy of the Milwaukee Symphony Orchestra
Andreas Delfs with the Milwaukee Symphony Orchestra.

with the Saint Paul Chamber Orchestra and Milwaukee Symphony, he recalls, it was difficult. "I had to say 'no' more often than I wanted to. I love working in Europe, but you can imagine that when you have two music directorships, your calendar is pretty full." Once he left his post at Saint Paul in 2004, he was able to expand his European schedule once again. More recently, his extensive travel has encouraged him to look for a residence there. He jokes, "It comes a point when you'd love to have a pair of tails in a

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Page 24 for details.

it was where I heard the piece for the first time." The concert also includes student soloist Vasileios Varvaresos playing Lowell Liebermann's Piano Concerto No. 2. The programming choice stems from Delfs's Juilliard residency last year with Liebermann's opera *Miss Lonelyhearts*, when somebody suggested also performing his piano concerto. Delfs explains, "Lowell and I were at school at Juilliard at the same

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Basically Bach

By ROBIN LEAVER

LAST year we had a feast of the music of Mozart as we celebrated the 250th anniversary of his birth. Concerts, recitals, broadcasts, books, journals, and newspapers focused our attention on the astonishing output of this musical genius whose life was far too short. When such anniversaries of the births or deaths of prominent composers come along, we take the opportunity and focus our attention on the music of each of these masters. But there is a problem. Once the anniversary is over, the spotlight moves to highlight the work of another composer—Elgar, for example, in 2007. Of course, Mozart will not be forgotten in 2007, but other composers may not fare as well in their post-anniversary years.



J.S. Bach

The last Bach anniversary was in the year 2000, the 250th anniversary of his death, which was marked throughout the world with the usual celebratory concerts, recitals, and other events. The next significant Bach anniversary will be in 2035, the 350th anniversary of his birth, though it is likely that the 275th anniversary of his death will be celebrated in 2025. But this is still too long to wait to celebrate and enjoy a wide range of Bach's music! Thus at the beginning of this new year Juilliard is featuring three major Bach works—alongside smaller pieces by Biber and Purcell—at the fifth annual Jerome L. Greene Concert in Alice Tully Hall.

The music of Johann Sebastian Bach has had, and continues to have, an almost continuous influence on the development of Western music. Mozart was intrigued by Bach's vocal and keyboard counterpoint. Beethoven expressed the view that, in terms of music, his name should not be "Bach" (German for brook or stream) but rather "Meer" (ocean). Mendelssohn and Schumann were composers whose efforts in promoting Bach's music led to the creation of the Bach Gesellschaft and the publication of his collected works. Chopin revered *The Well-Tempered Clavier* and played the preludes and fugues regularly. For Reger and Busoni the works of Bach were frequently the starting point for their own compositions. Similarly, Schoenberg, Webern, and Stravinsky were drawn into the music of the Leipzig cantor. And each of us continues to be influenced by the music of

this master. At an early stage of their development pianists encounter the two-part inventions and move on to *The Well-Tempered Clavier*, string players eventually turn to the demands of the sonatas and partitas for unaccompanied violin and cello, organists begin with the simpler chorale preludes and the eight small preludes and fugues (even if they are of doubtful authenticity!), and all of us at some stage of encountering the intricacies of music theory have had to study Bach's four-part chorales.

But there is so much more: *The Art of Fugue*, the *Musical Offering*, the "Brandenburg" Concertos, the orchestral suites, a whole range of chamber music, the oratorios, the two great Passions, the superlative B-minor Mass, and the major compositional output of his career—the cantatas—which remain for many unexplored aural territory.

Today it is forgotten that until the 1960s very few of Mozart's piano concertos were performed regularly. Similarly, Bach's cantatas, apart from the few that have become fairly well-known, are not performed as frequently as they should be, yet they contain some of the most sublime music that the master ever composed. All of the 200-plus cantatas are now available in a variety of recordings, most influenced one way or another by the "early music" movement in which the attempt is made to approximate the performance practice of the mid-18th century, by the use of period instruments, Baroque articulation, and a greater appreciation of the dance forms that underlie much of Bach's music. While this has been wonderfully illuminating, allowing us to hear the transparency and vigor of Bach's counterpoint, there is a downside. When I was in my teens in England in the mid-1950s, I went to many orchestral concerts in London. Then it was quite common, at the end of the first half of the concert—after hearing a symphony of, say, Mozart or Beethoven—that the orchestra would be reduced a little, and a Bach keyboard concerto, an orchestral suite, or a "Brandenburg" Concerto would be performed. This is not so common nowadays. There seems to be a widespread attitude that implies that this is not the music for a modern symphony orchestra. This is unfortunate because it means that audiences are missing out on hearing Bach. I am unashamed to confess that my preference is for performances of Bach's music on period instruments, played in Baroque style and with small ensembles, such as the superlative one-to-a-part performances of the "Brandenburg" Concertos by the ensemble Concerto Italiano (Naïve OP 30412). But I am so

**Jerome L. Greene Concert
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the Juilliard Box Office.**

A Fond Farewell to Tony

By CHRISTOPHER MOSSEY

EIGHT years ago, when I was preparing to meet Anthony Newman for a job interview at Juilliard, I called my friend Jane Gottlieb, Juilliard's head librarian, and asked if she could tell me something about him. What I remember most from her response is, "Just being around Tony has made me a better person." I was skeptical of this grand statement. But Jane's assessment of his positive influence has proved true for me and many others. Tony—as most of us know him—retires from Juilliard on February 16, and many of us will feel his absence for a while to come.

The Tony Newman I am writing about has never played an instrument, though he is often mistaken for the renowned keyboardist Tony Newman. While the two are, in fact, not the same, our Tony's repertoire includes works at least as impressive as anything by Bach, such as overseeing international public relations at Chase Manhattan Bank, founding the New York Landmarks Conservancy, and heading development and public affairs at the National Audubon Society and Lincoln Center. He joined Juilliard in 1997 as the director of the Campaign for Juilliard and became vice president for development and public affairs in 2003.

Tony can orchestrate forward momentum in Wagnerian proportion. He is a man who discerns and weaves together connections, talents, and energies in the service of big ideas. He is the man who conceived the Campaign for Juilliard, the School's \$100 million endowment campaign that has since morphed into the \$300 million Juilliard Second Century Fund. Along the way, he has marshaled the generosity of the School's trustees and that of hundreds of others who care deeply about this remarkable institution, to the tune of \$236 million toward the campaign's goal. Through the nearly 100 newly endowed scholarships and initiatives, such as the Mentoring program, resulting from the campaign, Tony's imprint on Juilliard will be felt for as long as

Juilliard exists.

Tony's inclination to succeed in all he does grows from an immensely generous character and genteel disposition that is evident the moment you meet him. He is the type of man who will remember your birthday, what books you like to read, the "goings on" in your family, and your children's and

pet's names, all because he has a genuine interest in knowing who you are.

Alongside his generosity, Tony's zest for knowledge marks him among the most brilliant people I know. To hear him speak one of three foreign languages, expound upon one of the books he read last week, or speak extemporaneously is to experience him at his most eloquent. If you could imagine a combination of the elegant poetry of John Milton, the fatherly authority of David McCullough, and the politesse of Miss Manners, then you're getting close to understanding the kind of person Tony Newman is.

When Tony announced his retirement, he mentioned that he intends to teach English as a second language. How I would love to be a fly on the wall when Tony teaches his first class! Language barrier aside, all of his students will understand immediately that they are in the presence of a great man. They will be lucky to learn from a virtuoso of the English language, the instrument that Tony has played for the benefit of Juilliard and the betterment of many, many people. □

**—Christopher Mossey,
Associate Director of the
Juilliard Second Century Fund**

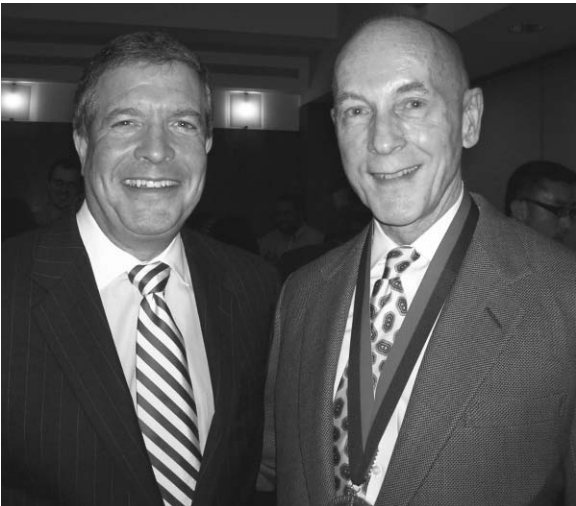
grateful for conductors such as Sir Adrian Boult, who introduced me, as a teenager, to the music of Bach, heard in the context of the later symphonic repertory. This music is too good to be performed only one way and needs to be introduced to people who might not otherwise have the opportunity to hear it.

The three Bach works to be performed in the Jerome L. Greene Concert reflect two spheres of Bach's activity in Leipzig (1727-1750): an orchestral suite that the composer performed with his Collegium Musicum in Zimmermann's coffee house, and two cantatas he performed in the two principal churches of the city. Yet they also connect with his early career in that some of the movements of the orchestral suite date from his Cöthen period (1717-

1723) and may even date from his earlier Weimar period, and the Cantata No. 4 (*Christ lag in Todes Banden*) may be his earliest extant cantata (c. 1706).

The other cantata to be heard, No. 176 (*Es ist ein trotzig und verzagt Ding*), will undoubtedly become known as "The Juilliard Cantata," as the original continuo part, created for the work's premiere in 1725, is part of the large collection of rare manuscripts donated to the Juilliard library last year by the School's chairman, Bruce Kovner. So here is the opportunity to come and hear this cantata for the first time under its new name: "The Juilliard Cantata." □

Robin A. Leaver, a faculty member since 2002, is past president of the American Bach Society.



At the faculty and staff holiday party in December, Tony Newman (right) wore the President's Medal, presented to him by Joseph Polisi (left) at the faculty meeting preceding the party.

Organists Strut Their Stuff

By MITCHELL CRAWFORD

ORGANISTS at Juilliard occupy a unique place within the conservatory. The organ's size and complexity renders portability impossible; consequently, organists are confined to the spaces that house their instrument. The drawback of this arrangement is that organists can become cloistered and withdrawn, as their schedules are lacking in the opportunities for socialization with friends and colleagues that other instrumentalists fulfill with chamber music and orchestra. Avoiding the tendency to become reclusive—a challenge to organists at any school—is perhaps more important at a place like Juilliard, where collaboration and diversity of experience are essential elements of the curriculum. In fact, the dynamic head of the department, Paul Jacobs, has made the revitalization of Juilliard's organ program a priority. Since Jacobs became head of the department in 2004, more and more emphasis has been placed on ensuring that organists are integrated into the larger student body as best as possible, and community outreach by the department has never been so prominent.

One such outreach effort is the organ department's annual recital, which, until this year, had been held in Lincoln Center's Alice Tully Hall. The venue was ideal in that it is located on the doorstep of Juilliard's campus and is, surprisingly, the only concert hall in the city that currently boasts a pipe organ. But the renovation of Alice Tully Hall necessitated that the large pipe organ, located at the rear of the stage, be carefully packed away and removed until construction is complete. This year's concert has been relocated to New York's Upper East Side and the Church of St. Ignatius Loyola. The organ of the church, built by John Pike Mander in 1993—the largest mechanical-action organ ever installed in New York City and the largest made by a British builder—is housed in an acoustic that is well suited to organ music. Owing to the inability of the organ to sustain a pitch once a key is released, literature written for the instrument often benefits from more reverberation than would be ideal for, say, a solo piano or orchestral concert. An added advantage of the instrument of St. Ignatius is its stylistic flexibility—an excel-

lent quality in an instrument entrusted with a repertoire that goes back five centuries. Few instruments can boast a body of music as vast or varied as that written for the pipe organ, and the St. Ignatius concert will explore this diverse literature. With works by composers ranging from Dietrich Buxtehude, a forerunner of Bach, to contemporary composer Naji Hakim, the program will showcase aspects of the instrument with which many in the audience are likely to be unfamiliar. Indeed, for those

whose familiarity with organ music extends not far beyond the opening strains of Bach's Toccata and Fugue in D Minor, the concert will most likely prove a revelation. The reason is that the organ is capable of producing an immensely varied tapestry of sound. From quiet whispers to thrilling outbursts of sound, the organ is a virtual orchestra, offering its players opportunities for colorful effects that no other instrument can afford. In many cases, this unique scope is what attracts players to the organ in the first place. However, the organ's literature will not be the only thing on display at St. Ignatius. The audience will also get the chance to experience the multifaceted talent of Juilliard's organ students. With nine members in all, the department comprises undergraduate, graduate, and doctoral students—each with a distinctive style and personal voice. At Juilliard, quality is more important than quantity, and Jacobs has maintained the department's modest size even as record



Paul Jacobs at the Church of St. Ignatius Loyola's Mander organ.

Photo by Stefan Cohen

numbers of students have auditioned in every year since his appointment.

An unusual aspect of the organ curriculum at Juilliard is the weekly performance class, wherein all members of the department perform a newly prepared piece of music. As a result, students in the organ department are no strangers to public performance. The demands of such an exercise are well worth the effort for organists, whose instrument is notoriously complex; it is in performance class where students hone their skills in piston pushing, swell-box manipulation, and console coordination. Nowhere will this preparation be more rewarded than at the Church of St. Ignatius Loyola, as the instrument is even larger and more intricate than the one in Juilliard's Paul Recital Hall.

Some observers might say that the pipe organ is experiencing a bit of a renaissance. After centuries bound (for better or worse) to religious service, the organ is gaining a new identity as a concert instrument in its own right. And whatever the future holds for the pipe organ, we can all rest assured that Juilliard will continue to be a haven for gifted young artists who are devoted to the mighty "King of Instruments." □

Mitchell Crawford is a third-year organ student.

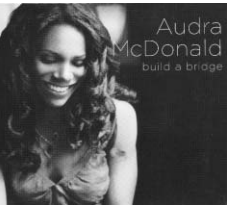
DISCOVERIES

by Brian Wise

Bridging the Genre Gap

Build a Bridge. Audra McDonald. (Nonesuch 79862-2)

TECHNICALLY, Audra McDonald's *Build a Bridge* isn't a classical album, but the four-time Tony Award-winning diva of Broadway, Hollywood, and the concert stage has a voice that many would-be opera singers would die for. A champion of con-



temporary art-song composers, here she brings her lustrous soprano and effortless musicianship to songs by contemporary singer-songwriters, including Elvis Costello, Nellie McKay, John Mayer, Randy Newman, Laura Nyro, Neil Young, Rufus Wainwright, and her longtime collaborator, musical-theater composer Adam Guettel.

At 36, McDonald, who earned a bachelor's degree in voice from Juilliard in 1993, is a rare singer whose skills are as applicable to opera as popular song—something that her current schedule makes obvious. In April she will return to Broadway in the Roundabout Theater Company revival of *110 in the Shade*. This follows her headlining a concert on February 27 at Juilliard honoring five jazz legends, including James Moody, Billy Taylor, Clark Terry, Frank Wess, and Joe Wilder (see article on Page 1).

Throughout this album McDonald puts her vocal and stylistic range to the test, starting with "God Give Me Strength," a powerful ballad written and originally recorded by Burt Bacharach and Elvis Costello in 1996. The song's appeal was never quite realized in Costello's vocally thin version, but McDonald gives its long, arching phrases a haunting magic. She also nicely shapes Guettel's "Build a Bridge" and "Dividing Day," songs whose unconventional, never-quite-there phrases might seem aimless in lesser performers' hands. Other highlights include Randy Newman's "I Think It's Going to Rain Today," a dark ballad about isolation and depression; John Mayer's self-deprecating "My Stupid Mouth"; Rufus Wainwright's tango-flavored "Damned Ladies"; and "Bein' Green," Joseph Raposo's tune originally sung, of course, by Kermit the Frog.

Animated Amadeus

Mozart Jazz. Aaron Diehl Trio. (Leafage Jazz 300-90)

MANY jazz pianists, including Jacques Loussier and Keith Jarrett, have shown an affinity for the intricate themes of Bach, but giving Mozart the jazz treatment is a slightly more unusual undertaking. Aaron Diehl, a senior in Juilliard's Jazz



Studies program, pulls it off with considerable flair in *Mozart Jazz*, a CD recently released in Japan—which explains the unfortunate lack of English text in the liner notes! The disc is not yet readily available in the United States, but you will find it in the Juilliard Bookstore or, if you can navigate your way around a Web page in

Japanese, you can order it on the HMV Japan site (hmv.co.jp/product/detail/1370929) for only 2,100 yen.

Diehl grew up in Columbus, Ohio, playing classical music, but recently he's been a guest artist with the Lincoln Center Jazz Orchestra, a pianist with the Juilliard Jazz Quintet and a winner of the 2004 Martin E. Segal Award at Lincoln Center. Together with his trio of bassist David Wong and drummer Quincy Davis he lifts the ever-memorable tunes out of Mozart's works and goes to town with a subtle wit and constant spirit of invention.

Often Diehl—who did all the arrangements—begins a song with the original Mozart theme, adorned with a touch of swing embellishment, before breaking off into deep bluesy excursions replete with swirling, cascading piano lines, splashes of percussion, and detailed bass work. Highlights include a swinging version of the Piano Concerto No. 21 in C Major (K. 467), a fleet-fingered take on the Overture to *Le nozze di Figaro*, a lustrous version of the Clarinet Concerto in A Major, and a rhapsodic *Eine Kleine Nachtmusik* in which Diehl makes the old chestnut sound fresh.

Diehl's Mozart may not be as wild and audacious as fellow pianist Uri Caine's deconstruction of Bach's "Goldberg" Variations. But it's refreshingly un-self-indulgent and a serious meeting of artists across centuries.

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.

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March 6 GALA Aureole Troilus and Cressida (reduced)* Lines of Loss† Arden Court	March 7 Dante Variations Sunset Esplanade	March 8 Piece Period Banquet of Vultures Airs	March 9 Airs Profiles Troilus and Cressida (reduced)* Piazzolla Caldera	March 10 Arden Court Profiles Troilus and Cressida (reduced)* Szyggy	March 10 Polaris Lines of Loss† Promethean Fire	March 11 Roses Book of Beasts Company B
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Experiencing Raekallio

By JEANNETTE FANG

WE do it again and again, always with a skulking shame. We receive an e-mail from the powers that be, tantalizing us with some vibrant name, and we rub our palms excitedly for his arrival. How eagerly we titter about the wisdom he must possess. It must emanate from him as easily as scent! But when our superstar arrives, what do we do? We ignore him. We bow our heads and pretend he's not there, because we're too overwhelmed by the next lovely reminder that our lives are rat races to deadlines. And our hero comes and goes, without the adulation we would have liked to give had not our noses been buried learning repertoire, studying, or rehearsing.

I feared that this would be the case when Matti Raekallio, one of the most sought after pedagogues in Europe, was invited to visit Juilliard from November 6 to 17. For his stay here was so fleeting, and the chances to play for him so frustratingly brief, that one might easily regret not taking more advantage of his guest residency.

But my worry proved to be short-lived. In an example of amazingly prophetic timing, Professor Raekallio will be moving from the University of Hanover to join the Juilliard piano faculty in September 2007. The search committee had been looking for an international presence, and Raekallio was unanimously agreed upon as the best possible candidate for the spot. And how impressive a coincidence, as his November visit was arranged long before Juilliard had even been thinking about adding new faculty members. Brought here in November through the generosity of Juilliard board member Susan Rose and her brainchild, the Friends of Piano at Juilliard, Professor Raekallio had no idea he was to move to Juilliard when he innocently fulfilled the visiting-artist duties of teaching and giving a master class in Morse Hall.

It was at this master class that most of us got to meet him, and discovered why two weeks was hardly enough time to absorb all of his musical ideas. Perhaps that was why he spoke so amazingly fast. His pleasantly square face and soft-looking body seemed to suggest soporific speech, so his hyperactive intensity threw me off a little—but in a good way. While he spoke, he managed to maintain a sort of casual evenness, as if freakishly energetic were completely normal for him.

It was readily apparent that this man was all music. He arrived simply, ready to work in the unassuming costume of tweedy suit and utilitarian spectacles. He wasted no time on prettified introductions or jokes, concentrating solely on the three works at hand: the Mozart Sonata in F Major, K. 533/494; the Schumann Sonata in F-sharp Minor, Op. 11; and Stravinsky's *Three Movements from Petrushka*—performed in that order by Liza Stepanova, this author, and Alex McDonald. From the perspective of the piano bench, a master class with Raekallio was the ideal situation. He knew exactly what he wanted, and conveyed his ideas so clearly, with such succinct images, that one was able to understand him almost instantaneously.

But it was apparent that he was most comfortable as a one-on-one teacher.

He was not the type to spin out trendy generalizations to please the public; the specifics of artistry were much more important to him. Such an intense teaching style resulted in happy students, many of whom signed up for repeat lessons—such as freshman Oliver Jia, who reported that “he has a very respectful and positive disposition. His communication skills are very amiable ...” And Yiding Niu, a pianist in her second year, added, “I don't feel any tension in front of him. He knows how to calm students down by his natural manner and personality.”

Raekallio's mode of teaching was to comb through the entire piece, forming deductions through a careful look at important characteristics of the work. For example, he might say, “What is terribly interesting is that Schumann doesn't draw any slur lines over this melody, and I think that one can draw some sort of pianistic conclusions from this ... allowing the full weight to drop on each note.” And he would demonstrate—with a full, burgundy sound which you then realized was exactly what that passage



Second-year master's degree student Liza Stepanova plays for Matti Raekallio at his master class in November.

was supposed to sound like. (Here would be the appropriate moment to pause and let his superior powers sink in—but no, he would never dream of being so pompous.)

He saw the piano as capable of an immense variety of textures and colors, and encouraged the performer to “be similar to a conductor leading a symphony.” His push for context included such comments as “each individual note must contain as much fire and flesh and blood as possible, so that one feels a huge work is about to begin.”

Trained at the Vienna Academy of Music and at the St. Petersburg Conservatory, Raekallio was born in Helsinki and was the first musician to receive the Five-Year Artist Grant from the Finnish State three times. He has had a lucrative career performing, teaching, and recording; has served on the jury of the major international competitions; and, most interestingly, has done research since 1994 on the subject of fingering as a psychological process.

Juilliard knows a good catch when it meets one. As piano department chair Yoheved Kaplinsky says, “We are thrilled to have the opportunity to bring Matti Raekallio to Juilliard. We know that his personal and artistic integrity, his reputation for excellence, and his deep concern for the students will enhance and enrich the piano department. We all look forward to welcoming him as our colleague.”

And as a teacher. May we all relish this opportunity as Matti Raekallio comes to our door. □

Jeannette Fang is a fourth-year piano student.

CAREER
by Derek Mithaug

BEAT

The \$248.52-Billion Pie

The questions most often asked in our office pertain to money—specifically, how to get it. Whether people need money to survive in general or to produce a specific project, if they are coming from an arts background, it’s instinctual that they first look at the nonprofit sector for support.

We’re beginning to see a number of enterprising young artists who are learning how to put together a project, write a proposal, and approach individuals, corporations, or foundations for possible support. This is a powerful new trend that puts artists directly in front of potential funders.

From my perspective, artists who take the initiative in this way are frequently serving as powerful advocates for the arts—directly and indirectly. They are learning what it takes to persuade people to contribute. They are also learning the fine art of winning friends and influencing people (to borrow from the title of the popular Dale Carnegie book). It’s a win-win situation all around.

Still, there’s an enormous amount of work that needs to be done to help this next generation of artists. They need to learn how nonprofits work, where the money can be found, how to write effective proposals, and how to speak persuasively about their ideas. All of this is too much for me to cover in this short column. So instead, I’ll offer a quick overview of the nonprofit sector, its allowable purposes, and the money available for such purposes.

According to a published study by the Giving USA Foundation, \$248.52 billion was given in 2004

to nonprofit organizations (defined by the I.R.S. as an organization whose mission is one of religious, educational, charitable, scientific, or literary purpose). The I.R.S. grants a nonprofit 501(c)(3) status to such an organization, which allows it to receive contributions from individuals and organizations that are tax-deductible for the donor. So, if you have formed a string quartet and registered your group as a “five-oh-one-see-three,” the fact that donations made to your group are tax-deductible is an incentive for people to contribute. Incidentally, since this tax deduction represents revenue that the federal government is not realizing at the end of the year, it is actually the government’s way of indirectly supporting charitable organizations, including the arts—something often overlooked when we criticize the government’s paltry support for the arts through the N.E.A.’s budget. This is not to say that the government is doing enough; far

from it. But we as intelligent citizens should acknowledge this support and perhaps look at additional ways to encourage contributions to nonprofit organizations through tax breaks.

The term “nonprofit” is a bit of a misnomer. I frequently hear people describe a nonprofit as an organization which cannot make a profit. Not true! The difference between a nonprofit and a corporation like Microsoft or Time-Warner is that the profits realized in a nonprofit must be channeled back into the organization and its services. The profits made by for-profit corporations are distributed to its shareholders.

The I.R.S. recognizes 10 categories of giving eligible to meet its requirements for allowable deductions: arts and culture, public and society benefit, education, foundations, health, human services, religion, environment/animals, international, and other.

Can you guess which of those 10 categories receives the largest amount of that \$248.52-billion

charitable pie? The answer is religion—which received \$88.30 billion, or 35.5 percent of the total. The second largest category is education, which received \$33.84 billion, or 13.6 percent. You would have to drop down to seventh place to find arts and culture, which received \$13.99 billion, or 5.6 percent. But don’t be misled into thinking that your ideas or projects fall exclusively under arts and culture.

Money for artistic projects can be found in areas such as education, human services, public and society benefit, and certain international endeavors. It’s a matter of knowing what your mission is and how best to frame it. If you are a string quartet whose goal is to become an international touring group such as the St. Lawrence or Kronos Quartets, your mission statement might include a commitment to commissioning new works, which enables you to seek contributions under the arts and culture aegis. If you are also committed to arts education and working directly with school districts in rural communities, you can also seek contributions under the category of education. By widening your mission, you make it possible to reach out to more people who might find your mission appealing.

Finally, it’s important to understand who gives, and how much. Of that \$248.52-billion pie, \$187.92 billion comes from individuals. This represents more than 75.6 percent of total giving! Foundations represent \$28.80 billion; bequests, \$19.80 billion; and corporations bring up the rear with a comparatively paltry 4.8 percent, or \$12 billion. By now, you might conclude that your best chance to receive funding is by appealing directly to individuals. And I wouldn’t dissuade you—because it’s people who will be most affected by your winning proposal.

For more information on how to write a proposal, set up a nonprofit, or research potential donors, please visit the Office of Career Development, now located in Room 200C.



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

Funding for arts projects
can be found—if you know
where to look.

FEBRUARY CAREER DEVELOPMENT WORKSHOPS

The Office of Career Development is pleased to announce spring semester workshops on topics related to performing arts careers. These sessions are open to all enrolled Juilliard college students. For more information, please call ext. 7315.

Orchestra Auditions
Sunday, Feb. 4, 6 – 7:30 p.m.
11th Floor Lounge, Rose Building - Horizon Points
Speakers: Robert Sirinek, orchestra manager, Metropolitan Opera Orchestra; Elaine Douvas, principal oboe, Metropolitan Opera Orchestra

Lunch and Learn Series: “Create Your Own Web Site”
Monday, Feb. 5, 5-6 p.m.
Location: TBA

Lunch and Learn Series: "Power Résumés"
Wednesday, Feb. 7, 1-2 p.m.
Location: TBA

Quest for Management
Sunday, Feb. 11, 6-7:30 p.m.
11th Floor Lounge, Rose Building - Horizon Points
Speakers: Lorenz Ehram and John Gingrich, artist managers

Lunch and Learn Series: “Create Your Own Web Site”
Monday, Feb. 12, 5-6 p.m.
Location: TBA

Speaking Up! — A Public Speaking Club: “Love”
Wednesday, Feb. 14, 1-2 p.m.
Juilliard Board Room, 2nd floor.

Lunch and Learn Series: “Create Your Own Web Site”
Monday, Feb.19, 5-6 p.m.
Location: TBA

Lunch and Learn Series: “Bio Basics”
Wednesday, Feb. 21, 1-2 p.m.
Location: TBA

“Entertainment Law”: The 10 Business Mistakes to Avoid as a Professional Musician
Sunday, Feb. 25, 6-7:30 p.m.
Location: 11th Floor Lounge, Rose Building - Horizon Points
Speaker: Bob Donnelly, entertainment lawyer

Lunch and Learn Series: “Tax Facts”
Wednesday, Feb. 28, 1-2 p.m.
Location: TBA
Speaker: Vito Scalfani, president of Vasco Accounting

FACULTY AND STUDENT NEWS

FACULTY
Stephen Pier's ('77, *dance*) PierGroup Dance company—including Jonathan Alsberry (BFA '06), Nicole Corea (BFA '00), Helen Hansen (BFA '01), and Harumi Terayama (BFA '06)—performed at Reverb Festival 2006 in December at the Ailey CitiGroup Theater in New York. Pier's choreography to Puccini's *Messa di Gloria* was presented at New York's Di Capo Opera Theater in January. Bennyroyce Royon (BFA '06) and current Juilliard student Antonio Brown performed the work with PierGroup Dance. Dance division faculty member **David Wallace's** (Advance Certificate '95, DMA '99, *viola*) new chamber piece *William Blake Rhapsody* was premiered by his wife, soprano Lauri Wallace, flutist Tanya Witek (MM '95, DMA '00, *flute*), clarinetist Richard Mannola, Misty Tolle Pereira (BM '98, MM '00, *French horn*), cellist Jeffrey Zeigler, and pianist Leesa Dahl during Lauri Wallace's recital at the 92nd Street Y in December. **Kent Tritle** (BM '85, MM '88, *organ*, MM '88, *choral conducting*), music director of the Sacred Music in a Sacred Space series, presented Ottorino Respighi's *Laud to the Nativity* in two Christmas concerts at New York's St. Ignatius Loyola church in December. The choirs and orchestra of St. Ignatius Loyola were joined by the Omega Liturgical Dance Company. The concerts also included the third movement of Bach's "Brandenburg" Concerto No. 2 with soloists Mitsuru Tsubota, violin; Anne Briggs (BM '72, MM '73, *flute*); Diane Lesser (BM '77, *oboe*); and Scott McIntosh (MM '80, *trumpet*). The choirs presented Morton Lauriden's *O Magnum Mysterium* and a group of traditional carols. Graduate Studies professor **Michael Musgrave** contributed to the Festschrift

for Dr. Otto Bilba, presented in October at the Gesellschaft der Musikfreunde in Vienna. In October, Musgrave also advised in the preparations of Brahms's *Ein deutsches Requiem* for a performance by the Jyske Sinfonietta in Silkeborg, on the Jutland peninsula, and lectured on it in Copenhagen at the Politikens Hus. Drama faculty member **Michael Kahn's** production of Shakespeare's *Richard III* opened at the Shakespeare Theater Company in Washington, in January. The production featured Group 25 alumna Claire Lautier. Director of the Dance division, **Lawrence Rhodes**, was featured in *Dance Magazine's* December 2006 issue in "Teacher's Wisdom: Lawrence Rhodes," by Joseph Carman. Dance faculty members **Terese Capucilli** and **Yvonne Marceau** were featured in *Dance Magazine's* "Dance Magazine Recommends" feature. Capucilli and former faculty member Christine Dakin contributed to the book *Acts of Light: Martha Graham in the 21st Century*. Marceau and former faculty member Pierre Dulaine launched the program featured in the DVD *Mad Hot Ballroom*. **STUDENTS**
Current piano students **Dae Hyung Ahn, Michael Brown, Soo Yeon Cho, Iliya Filshtinskiy, Matthew Graybill, Natalia Kazaryan, Yiding Niu, Emely Phelps, Christopher Schmitt, Evan Shinnars**, and Hannah Sun, winner of the 2004 New York Piano Competition who will enroll in Juilliard in the fall, were featured in *Beyond the Practice Room*. The documentary, which focused on the competition, aired on Thirteen/WNET New York in December. □

Honoring 5 Legends of Jazz

Continued From Page 1
sic *Moody's Mood For Love*. He was reunited in the '60s with Gillespie in one of the trumpeter's best small groups. Moody moved to Las Vegas to play in pit orchestras, and returned full throttle to the jazz world in the 1980s. His humorous vocal style has to be heard to be believed, as does his ever-growing solo style.

Dr. Billy Taylor, pianist/composer and premier jazz educator, made his reputation on New York's fabled 52nd Street during World War II after debuting with Ben Webster's band. He has led a classic jazz piano trio ever since, finding time to teach at universities and lead the jazz program at the Kennedy Center. He has written classic jazz texts, was a correspondent on CBS's *Sunday Morning* for decades, has been and continues to be a constant presence in all the other media as well, including leading the band on the *David Frost Show*. Jazz has never had a more dedicated advocate.

Also a prolific educator, trum-

the Count Basie and the Duke Ellington bands. He went from there to become a first-call studio musician in the '60s, and was favored to



James Moody (above) and Billy Taylor (right) will be among those honored at the Tribute to Jazz Legends, which will be hosted by Benny Golson and will feature performances by Audra McDonald (above right) and Christian McBride.

become the bandleader on Johnny Carson's *The Tonight Show*, but the powers that be wouldn't consider an African-American for the job (which went to his friend Doc Severinson). He has led bands of all sizes from the '60s on, and has gained fame not only for his virtuosity but also for his wildly humorous and brilliant scat-singing.

After an early association with the wild and woolly Billy Eckstine "bebop" band of the mid-'40s, saxophonist/flutist/arranger Frank Wess popularized the jazz flute during his decade-long stint with Count Basie's band. He moved easily into the New

York recording scene and eventually became one of the most prolific musicians in the world, appearing on thousands of recordings, film scores, tele-



Photo by Eddie Malluk



vision shows, and more. Wess has never given up playing jazz, and just last month created a sensation at the International Association for Jazz Education convention.

Juilliard's own faculty member, Joe

Wilder, is a trumpeter/flugelhornist/teller of outrageous puns. After serving in World War II as one of the first African-American marines, Wilder quickly became a sterling first trumpeter in a big-band odyssey that included Hampton, Lunceford, Gillespie, and Basie. Eventually he helped break the color line on Broadway, where Cole Porter personally approved of his hiring as lead trumpet in *Silk Stockings*, which led to many other classic shows. At the same time, Wilder was recording classical music, playing in symphony orchestras, and recording classic jazz albums both as a leader and sideman. A relative latecomer as a bandleader, Wilder now makes annual appearances at the legendary Village Vanguard.

Saxophonist/composer Benny Golson, a legend himself, is hosting the concert; Juilliard alumni Audra McDonald, singer, and Christian McBride, pianist, will perform. The Juilliard Jazz Orchestra is getting the once-in-a-lifetime thrill of rehearsing with the honorees and then appearing at the event. What greater satisfaction can we take than knowing that these five men, true sequoias of American music, have passed their teachings down to the latest generation? Be sure not to miss a truly historic evening. □

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

Tribute to Jazz Legends
Hosted by Benny Golson, with performances by Christian McBride, Audra McDonald, and the Juilliard Jazz Orchestra.
Peter Jay Sharp Theater
Tues., Feb. 27, at 8 p.m.
See the Calendar of Events on Page 24 for details.

peter/flugelhornist/vocalist Clark Terry was a featured soloist in both

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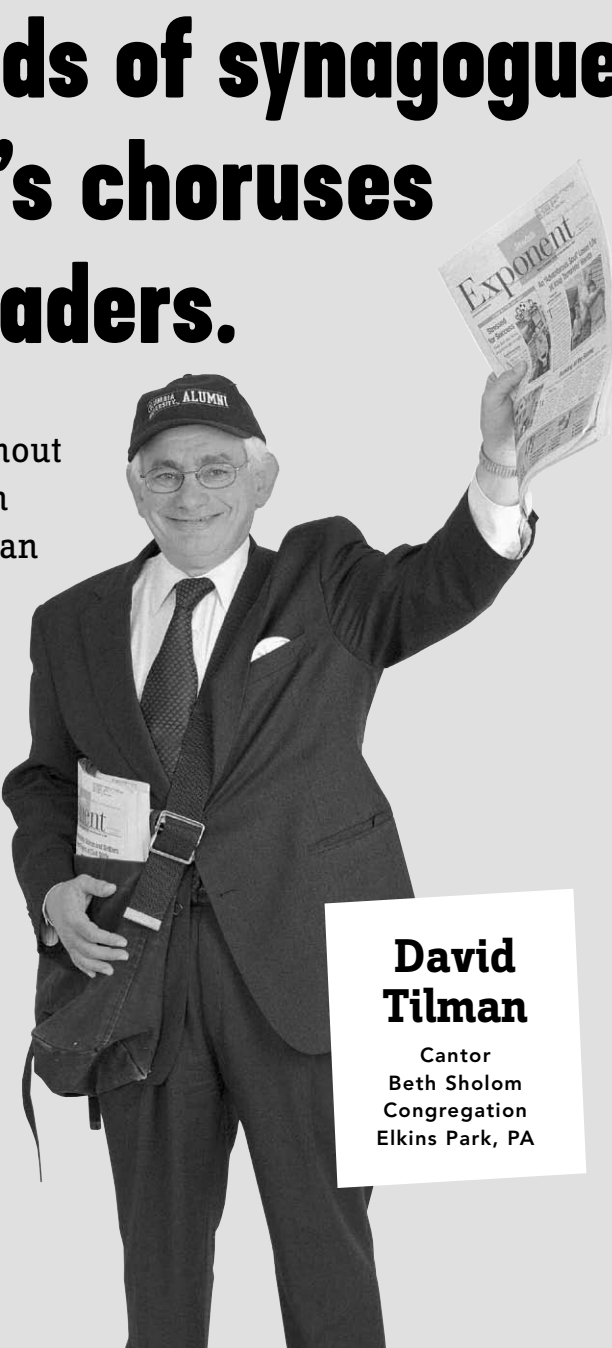
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JUILLIARD PORTRAITS

Romel Jarin

Evening Division Assistant

Romel Jarin was born in San Diego, Calif., but like many “military brats” (his father was in the Navy), he lived in many places, including Millington, Tenn.; Charleston, S.C.; and Sacramento, Calif. He earned a B.M. in voice from the San Francisco Conservatory and a B.A. in international relations from San Francisco State University. Before coming to Juilliard in the summer of 2001 he was in the Young Artist Apprentice Program at Sarasota (Fla.) Opera.

What do you remember about your first days at Juilliard?

I was just getting to know everyone at the School (I didn’t think I would go from one conservatory at one end of the country to the other!) and then 9/11 occurred just one month into the job. It was a sad time and I remember the Juilliard community coming together to help each other heal from that experience. Since then I’ve really enjoyed working here and getting to know everyone, from students to faculty and fellow staff members.



Romel Jarin in the chorus of *Oberto* in Sarasota, Fla., in March 2001.

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

It would be interesting to see what it’s like to be in the I.T. Department. Those guys—especially the Colleague team—don’t get enough credit for what they do. When there’s a problem, they go at it until it’s solved.

What is the strangest or most memorable job you’ve ever had?

I would have to say my former part-time job as a pre-loader at U.P.S. has to be way up there. Imagine having to get up at 3 a.m. to get to work, load those brownie trucks, and then go on to school till 5 p.m. Add to that opera rehearsals or practicing. Then try to squeeze some socializing when time permits ... My fourth year was like “24” in that one thing led to another without letting up.

When did you start singing?

It wasn’t until my senior year at San Francisco State that I got into singing. I took a singing class that my roommate suggested, and the teacher (who sang in the San Francisco Opera chorus) encouraged me to give opera a try. I’ve been hooked ever since. Soon I realized that I really had an aptitude for music. I had played the clarinet in junior high and high school as well as sung in some choirs, but I never really took it seriously. To start off so late was a little unnerving at first, but I was

able to catch up for the most part. The real challenge was finding out what voice type I was. After going through a few voice teachers, I think that I’m finally comfortable with what I should be pursuing in terms of repertoire and roles.

How do you balance your job and your artistic endeavors?

Since I’m making the transition to singing tenor, I try not to annoy my neighbors by practicing in my apartment too much. It’s all a matter of balancing the work schedule with rehearsals. Fortunately, my boss is very understanding and flexible with any rehearsals and performances that occur.

What other pursuits are you passionate about?

I really love sports! Football (both professional and collegiate) is what I’m most passionate about. I also follow all the others as well, like basketball, baseball, soccer, the Olympics, etc. Last summer I played on the Juilliard softball team and we kicked some tail! That was a lot of fun.

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

Ideally it would be to take the time to learn new roles or repertoire. Practice, practice, practice ... If I could, I would learn an opera a week. The great tenor Enrico Caruso said it best: Singing is “90 percent memorization, 10 percent intelligence.”

What was your best vacation?

Years ago I took on my first roles in opera in Rome, Italy. It was a summer program to perform *Die Fledermaus* and I got to live in the “Eternal City” for a month. Living in a foreign place for the first time was daunting at first but I learned a lot from it. Getting to know the people and the historic sites was exhilarating. I was quite fond of strolling around the piazzas after rehearsals with fellow cast members and experiencing *la dolce vita*: food, wine, gelato ...

What is your favorite thing about New York City?

The vibrancy of city life here is like no other. Whenever I go home or even visit relatives in New Jersey, things seem too quiet. San Francisco may be the most beautiful city, but it doesn’t really have the “wow” factor that New York does.

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

I’m actually rereading a Tom Clancy novel, *Red Rabbit*. Recent international events motivated me to go back and read this novel again, about a fictionalized effort to stop the Pope’s assassination attempt in 1981 by the K.G.B. As for the CD that I’m listening to right now, I’ve just bought a 1969 live recording of *La bohème* featuring Luciano Pavarotti and Mirella Freni. A great CD of two great singers on top of their game!

Carolyn Adams

Modern Dance Faculty

Carolyn Adams earned a B.A. from Sarah Lawrence College and spent her junior year at the Sorbonne in Paris, where she earned a certificate. A member of the Paul Taylor Dance Company from 1965-1982, Adams created signature roles in more than 25 of the choreographer’s works before being invited to join the Juilliard faculty in 1982.

Who was the teacher or mentor who most inspired you when you were growing up?

There was no one person. I was most inspired by the members of my family, especially my parents. I don’t remember being concerned about having a career or needing a role model for dance. My parents’ generation survived the issues of slavery, the Holocaust, the Depression, and two world wars. My parents displayed, for me and my sister, a sense of hope and resilience in the face of all of this. It was a powerful, mostly unspoken message of faith in life and faith in humanity.

When did you first know you wanted to be a dancer/choreographer?

I seem to remember declaring myself a dancer at around the age of 5. I certainly remember dancing with my sister in the living room as my mother played Strauss waltzes and Chopin études. When we weren’t dancing to her music, we were listening to and absorbing the passion and energy of Rachmaninoff or the poignancy of Negro spirituals. Little did I know that this daily activity called dance and music could actually be attached to something called a career.

What dance performance have you attended that changed the way you think about dance?

The one that stands out most is a performance of *Giselle* by Anna Laerkesen in Copenhagen in 1968. No description of dramatic nuance or movement analysis could capture this etheric performance, which nearly defied the physical and bypassed the cerebral.

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

During an outdoor performance in Yugoslavia in 1968 with Paul Taylor, in the last section of *Aureole*—which is filled with rapid, streaking-like diagonal crosses—I became spatially disoriented and exited from a trio to the wrong side of the stage. There was no back-stage crossover, and I was on the wrong side of the stage for my next entrance. I had three choices. I quickly ruled out fleeing the country. The remaining options were to either omit my next entrance or add an on-stage cross. Less is more, I ultimately decided.

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

I would like them to visit a non-English speaking country. They would be responsible for researching that country and finding a job or developing a project that didn’t involve being a guest artist or performer. At the end

of their sojourns, we’d all meet in Paris, where I’d take them to dinner at my favorite restaurant, Le Procope.

What are your non-dance related interests or hobbies? What would people be surprised to know about you?

I’m interested in preserving historic houses, and developing projects aimed at mainstreaming persons with disabilities. My husband, Rob Kahn, and I have two children, Sandra and Vitali, whom we adopted just five years ago from an orphanage in Azerbaijan at ages 9 and 13.



Carolyn Adams with the lifetime achievement award she received from Sarah Lawrence College in June 2005.

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

I want my students to remember me as someone who constantly asked them to take over the learning process and become their own teachers, and to take each morsel of information and turn it into a personal thesis.

What is your favorite thing about New York City?

My favorite thing about New York is that one can be impulsive. There’s always something interesting going on, for those of us who don’t have the luxury of long-term planning for leisure activities.

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

If I could add another component to my already multifaceted professional life, I would establish a foundation to fund research and projects aimed at discovering new perspectives from which to view American history and contemporary social phenomena.

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


I am currently listening to Thomas Friedman’s book, *The World Is Flat*. The social, political, and economic implications of a level global playing field are enormous, as are those that emerge from the cultural perspective. About 12 years ago, while at a conference, I met a Native American man who presented me with a copy of his desktop-published book on pow-wows. The book was accompanied by a note that read, “I no longer had to wait until some publisher decided to value my people’s heritage.”

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Students Join Forces for Human Rights

By ANDREW ROITSTEIN

JUILLIARD has added a new group to its roster of student organizations: Amnesty Juilliard. Inspired by human rights organizations such as Amnesty International, Amnesty Juilliard's main objectives are to examine, raise awareness of, and take action in support of human rights. Amnesty International's philosophy is modeled after the Universal Declaration of Human Rights, adopted by the U.N. Assembly in 1948. Amnesty International has more than 1.8 million members worldwide, with a large concentration of college and high-school groups. Their main tactic is writing letters in support of a specific human rights cause, whether it is an issue concerning a specific region, topic, or individual. In New York State, Amnesty International is represented on most college and university campuses, and Amnesty Juilliard has been initiated to increase involvement and awareness of these issues on our own campus.

Three events were organized by the group during the fall semester. The first, on November 10, was a cross petition protesting violence against women in Guatemala and Chihuahua, Mexico. At a table set up in the Juilliard lobby, students could peruse newspaper articles and other information about the recent deaths of thousands of women in Guatemala and Mexico, and their governments' extreme inadequacy in holding the perpetrators accountable. In honor of Day of the Dead, celebrated throughout Latin America, we constructed 200 crosses out of popsicle sticks—painted pink for Mexico and white for Guatemala—on which students signed and wrote messages like "No Violence Against Women." This petition was part of activity on an international scale, and our effort contributed to thousands of popsicle-stick crosses that were delivered to the Guatemalan and Mexican Embassies.

On December 1, composer Behzad Ranjbaran, Amnesty Juilliard's faculty advisor and a native of Iran, discussed his homeland and its relevance in the Middle East in a lecture titled "Iran: Current Events and Human Rights." He addressed the history of the Persian Empire, the split between Shiite and Sunni Muslims, the C.I.A.'s 1953 ousting of the democratically elected Iranian prime minister in favor of an autocratic shah (who maintained the

privatization of the country's oil reserves), and the U.S.'s funding of Afghanistan's religious extremists during the Cold War. These topics led to his assessment of today's Middle Eastern conflict and the dichotomy of an oppressive religious extremist government and a secular opposition who is silenced by the absence of freedom of expression.

Dr. Ranjbaran's talk educated and motivated students to participate in the following week's Human Rights Fair, held on Human Rights Day, observed by the international community on December 10 to commemorate the drafting of the Universal Declaration of

If we only sit and
watch or ignore
injustice, nothing
will be done.

Human Rights. Like the cross petition, our fair was held in conjunction with hundreds of similar write-a-thon events organized by other schools and organizations, aiming to educate people and amass letters in an effort to amend specific human rights issues. Amnesty Juilliard decided to focus on four different issues or regions of the world.

To address the first issue, we wrote letters to the Iranian Embassy and government to end the practice of capital punishment by stoning (committing adultery is an offense that has warranted this sentence). We also protested the imprisonment of author and filmmaker Arzhang Davoodi, arrested solely for his involvement in a documentary that criticized the Iranian government.

Our next topic was the genocide in Darfur. We wrote letters to U.S. officials to increase their support and funding for the African Union peacekeepers and encourage more U.N. involvement. Fourth-year dancer Emily Proctor researched Darfur in depth, and directed students to a Web site (darfurcores.org) that awards letter grades from A+ through F to U.S. officials, rating their effectiveness concerning the genocide. From this resource, we decided which officials needed to be reminded that this crisis was important to us as American citizens.

The third topic we addressed was women's rights, discussing the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) and its International Treaty for the Rights of Women. This is a document that 182 countries have ratified, although the United States Senate has yet to approve it.

Our fourth topic was the current war on terror, the October 2006 U.S. Military Commissions Act, and the U.S. government's practice of "extraordi-

nary renditions," sending detainees to countries whose prisons are known for their use of torture. While the international situation is complex, Amnesty Juilliard shares the popular belief that the United States must still uphold a positive example of human rights and refrain from using torture.

By the end of our Human Rights Fair, we had 210 prewritten and personal letters, as well as 300 signatures on different petitions to send to various governments.

While we sat at tables during our various letter-writing events, we were occasionally approached by people who questioned the effectiveness of our tactics. They asked, "With governments that are so hopelessly corrupt, what will writing them do?" Fourth-year violist Esme Allen-Creighton explains that "there is inestimable value in simply stepping outside yourself, thinking of the difference between our lot and that of others, not being defeatist or negative, and trying to help. I think it is important for people suffering in the world to know that, in other countries, people care. It sends a message of hope." A concentration of attention toward a specific human-rights issue lets governments know that people are concerned—and in many instances, this effort can put enough pressure on leaders to change policy, release a prisoner of conscience, and encourage change in the future. If we only sit and watch or ignore injustice, nothing will be done.

My participation in Amnesty Juilliard has been a valuable part of my education. Every time a violation of human rights is discussed, a Pandora's box of information is opened. For example, we cannot assess the arrest of Iranian filmmaker Arzhang Davoodi without taking into account his nation's history, culture, and politics. After researching this country, our group drew comparisons between Iran and other regions, such as Guatemala; both countries have undergone governmental overthrows by the C.I.A. The subject of human rights is endless, but each issue we tackle enables us to be more conscientious and active citizens. Every member of Amnesty Juilliard benefits from each other's experiences, opinions, and passions. For the spring semester, we plan to continue regular letter-writing get-togethers, organize an awareness concert, and host a former prisoner of conscience. All students and faculty are welcome to partake in our future endeavors! □

Andrew Roitstein is a master's student in double bass.

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Schumann, and Prokofiev

February 20
Barizo and Bove Duo
Andrew Bove, Tuba
J. Mae Barizo, Piano
Works by Anthony Plog,
Benedetto Marcello,
César Franck, and Kenji
Bunch

February 27
Kang and Hyun Duo
Judy Kang, Violin
Young Kyung Hyun, Piano
Works by Bach, Heifetz,
Paganini, Bloch, and
Sarasate

Organ Champion Awarded Schuman Scholars Chair

By DANIEL SULLIVAN

EVERY year Juilliard honors one of its faculty members with the William Schuman Scholars Chair, an award that recognizes significant contributions to both the intellectual and artistic life of the Juilliard community. This year, the award goes to Paul Jacobs, the chair of the organ department—who, at age 29, is the youngest Juilliard faculty member to receive this honor. Within the past few years, Mr. Jacobs has single-handedly redefined what it means to be a successful professional organist in the 21st century. In addition to his work at Juilliard, he plays about 40 concerts a year, winning accolades from both critics and the general public, and increasing awareness of the organ and its repertoire. He has given recitals on five continents, and as word of his engaging performances begins to spread, Mr. Jacobs is enjoying bookings years in advance. As an artist-teacher at Juilliard, he is becoming the leader of a new generation of organists.

The Juilliard community and interested neighbors in the New York City area will have the opportunity to see and hear for themselves what has attracted audiences to Paul Jacobs's artistic, intellectual, and spiritual grappling with classical music. On Wednesday, March 21, at 11:30 a.m. in Paul Hall, Mr. Jacobs will give a presentation titled "Blowing Hot Air for 2,600 Years." He will perform in addition to speaking about the organ's lively role throughout the history of music.

"Up until the Industrial Revolution the organ was perhaps the most complicated invention of humanity, and yet today

it is arguably the most misunderstood instrument within mainstream classical music," said Jacobs in a recent interview. "Many musicians are unaware that Mozart, Mendelssohn, Franck, Schumann, Liszt, Brahms, and Saint-Saëns—to name only a few—understood the organ, had a significant regard for it, and added to its already vast and varied repertoire. This instrument claims a repertoire that deserves to be known and recognized. How is it that a pianist can spend years studying Bach's keyboard works (for example, the 48 preludes and fugues of *The Well-Tempered Clavier*) and have no acquaintance with his immense body of organ works?"

Jacobs suggests that an answer may be due in part to the cultural stereotypes that have accrued to the instrument: "Some believe that the organ is rarely encountered beyond the confines of horror movies, funeral parlors, and weddings." He adds that, "for quite some time, many organists valued an historically accurate performance above a convincing one. Certainly one can be simultaneously both historically aware and musically exhilarating; however, an intolerance to interpretations outside of the window of authenticity—which might work on paper and in the lecture hall—ultimately alienated audiences who were seeking the visceral thrill that fine organ playing can bring."

Mr. Jacobs is a zealous champion of placing the organ in a more artistic light, optimistically noting that "pipe organs have with striking frequency been placed in concert halls throughout the United States and are enjoying somewhat of a revival and a life outside of

churches and synagogues." In his second project as Schuman Scholar, he will gather together a group of distinguished panelists to discuss common misconceptions about the organ, its repertoire, and its potential in today's diverse cultural cli-



Paul Jacobs at the organ in Sydney Town Hall, Australia.

mate. This event will take place on Tuesday, April 10, at 1 p.m. in Paul Hall, and feature composer and faculty member Samuel Adler; *Wall Street Journal* music critic Barbara Jepson; critic, composer, and faculty member Greg Sandow; and Craig Whitney, author of the book *All the Stops* and assistant managing editor at *The New York Times*.

Jacobs's promotion of the organ is part of his larger mission to enrich the world with the nourishing content of classical music. As he says, "Serious musicians must fervently persist in spreading a music which our culture frequently ignores but so desperately needs. I wonder how much musical talent goes unrecognized, unnurtured, and


undeveloped in inner-city schools." Mr. Jacobs knows firsthand how powerful classical music is and what it takes to foster talent. As an undergraduate at Curtis he was so spellbound by the music of J. S. Bach that he relentlessly forewent sleep over a period of years to memorize Bach's entire output for the organ, performing it in a marathon concert of some 18 hours. Later, at Yale, he cultivated a similar attachment to the music of Olivier Messiaen, and in a feat of extracurricular industry that surged far beyond the program's expectations, he memorized Messiaen's oeuvre and performed it in eight U.S. cities in recitals of a "mere" nine hours.

Mr. Jacobs' activity as the Schuman Scholars Chair will culminate next fall in a performance of a work especially close to his heart, Messiaen's final work for the organ: *Livre du Saint Sacrement* (1984).

The venue for this event, which will take place on October 9 at 8 p.m., is the Church of St. Mary the Virgin, at 145 West 46th Street, near Times Square. The Schuman Chair was created through the generosity of board member Kenneth S. Davidson and his wife, Marya Martin.

Juilliard's Literature and Materials of Music Department will also be featuring Jacobs as a guest speaker in its new series, Bach and the Baroque, on Wednesday, February 28, at 11 a.m. in Paul Hall. For more information on all the Bach and the Baroque presentations, see the announcement on Page 16. □

Daniel Sullivan is a doctoral student in organ.



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Reflections on Black History Month

By **RENEE M. BARON**

LAST February, a fourth-year drama student eloquently lamented the manner in which African-American history is rarely recognized as a central aspect of American history—except during Black History Month, “the shortest month of the year.” At the end of his piece—inspired by a visit to the exhibition “Slavery in New York,” shown at the New-York Historical Society last year and now a permanent feature there—the author, recent drama graduate François Battiste, wrote: “In order to get into our nation’s veins, we must not count on our classrooms to reveal what has so long been intentionally buried. It’s outside the classrooms—it’s in the libraries, it’s in taking a vital role in our children’s education, it’s in the exhibitions like the one currently at the New-York Historical Society that we’ll get a deeper portrait of the land in which we live.”

These words stung. They reminded me of the pain and alienation that over the years I have heard some black students express about their educational experiences. The holes that this neglect created often sent students—no, compelled them, really—to do extra work in order to compensate for what was missing. Nonetheless, I believe what happens in the classroom must also be an integral part of the process. In September, African-American literature was added to the ever-growing array of electives taught in Juilliard’s Liberal Arts Department. Although it had already been proposed and added to the curriculum when Mr. Battiste’s article was

published, the experiences of the students in the class demonstrate his point and offer some insight into why a course like this is so important, particularly at Juilliard.

The class, taught by Ron Price and myself, includes an insightful, multi-ethnic mix of students, who often reflect that the African-American history and literature to which they were introduced during their elementary and secondary educations was generally limited to knowing what fourth-

reserved for this month as well, but in actuality became even shorter. “I always found it ironic that ‘month’ became week, which became day ... and that was that,” he notes. “However, I went to a magnet high school where 60 to 70 percent of the student body was black. The cultural question marks that were implanted there have been thankfully addressed here at Juilliard. Students for whom diversity is important should make African-American literature a priority; the experience of the African-

before she asks the patron Maecenas, “why this partial grace/to one alone of Afric’s sable race.” Although the insistently Christian approach to her work might seem naïve in today’s world and some (including some of my students) find her work artistically and thematically limited, her role as a critic of her own experience is my emphasis here: that she used her knowledge of her own history to empower herself, to define her experience for herself, particularly in a world that did not acknowledge her humanity in the most rudimentary sense.

Knowing one’s history is the first step in developing a critical sensibility about one’s world, and it is this critical dimension that is lacking from the way African-American experience is included in most curriculums today, even during Black History Month. The issue is not simply knowing the facts and details about one aspect of American culture; it is about using those facts and details, no matter how painful, to inform one’s individual perspective about living in the world. It is like existing in Plato’s cave; one needs to see the whole picture—the sun—to have perspective on one’s own experience. It is a critical sensibility that all students need but that students of color often don’t get.

I recently spent the day with my mentoring student, NiJa Okura, visiting an exhibition at the New-York Historical Society titled “Legacies: Contemporary Artists Reflect on Slavery.” In it, contemporary African-American artists contemplated the manner in which slavery affected their sense of themselves as individuals and as artists. For most African-Americans and others sensitive to the cruelties of history, reflecting on slavery and its legacy is necessarily painful, but these artists did so fearlessly. Their works were always compelling and often beautiful. Even the pieces with troubling references to rape and lynching were mesmerizing. The bravery entailed in grappling with the ugliest parts of American history ultimately empowered these artists to express themselves. And in the end, this is what classes like African-American Literature hope to offer students in the Juilliard community: the paradigm of others who grappled with history in order to create art—in this case literary art. Third-year actor Finn Wittrock writes of his own experience in class that he had been “finding myself naked of heritage at times and looking for a body of art with some connective tissues and here it is, albeit painful and full of quiet rage, but such is the best fuel for the most beautiful creations.” □

Liberal Arts faculty member Renée M. Baron specializes in American and Caribbean literatures and cultures. In 2006 she received the Erskine Prize for faculty to support her scholarship.

Knowing one’s history is the first step in developing a critical sensibility about one’s world, and it is this critical dimension that is lacking in the way African-American experience is included in most curriculums today.

year trombonist Christopher Reaves calls “the occasional Black History Month special mentions”: Phillis Wheatley, Frederick Douglass, Langston Hughes, and Martin Luther King Jr. Fourth-year jazz pianist Aaron Diehl remembers “being taught a segment on Dr. Martin Luther King during Black History Month, and the civil rights movement in my junior English class, but aside from that, there were no required assignments regarding the subject of African-Americans.”

Third-year organist Mitchell Crawford also recalls that the celebration of diversity at his school was

American is as central to the American tapestry as any other.”

Because African-American-related material was limited to one month and not integrated into a multicultural vision of American history, the most a student could learn were some basic facts, nothing more. This is where the real problem lies. There was no further exploration, no critical assessment of what these people of color thought about the world or their place in it. If there had been, students would have known, for example, that before Phillis Wheatley’s first collection of poetry was published in 1773, she was examined by a group of Boston’s most elite men—a group including the governor and Declaration of Independence signer John Hancock—who believed it impossible that an 18-year-old black girl could be so accomplished as a poet. (Another great American, Thomas Jefferson, would never believe it.) Despite this (or perhaps because of it?), Wheatley felt compelled to make her voice heard among her contemporaries. She wrote poems about the great leaders and events of her day. Indeed, she corresponded with and sent George Washington a copy of her collection *Poems on Various Subjects, Religious and Moral*. She even managed to meet with him.

Wheatley also had her own expertise in black history. When she was bought by the Wheatley family at the age of 7, research shows that she could remember some aspects of her culture in West Africa, which informed her lyrical sensibilities. She was also aware of all the African people in her world, both real and literary. She knew of her contemporary, the poet Jupiter Hammon. Further, she had her own black literary forefather, the second-century playwright Terence. In her poem “To Maecenas,” she invokes him and writes in a footnote, “He was African by birth”


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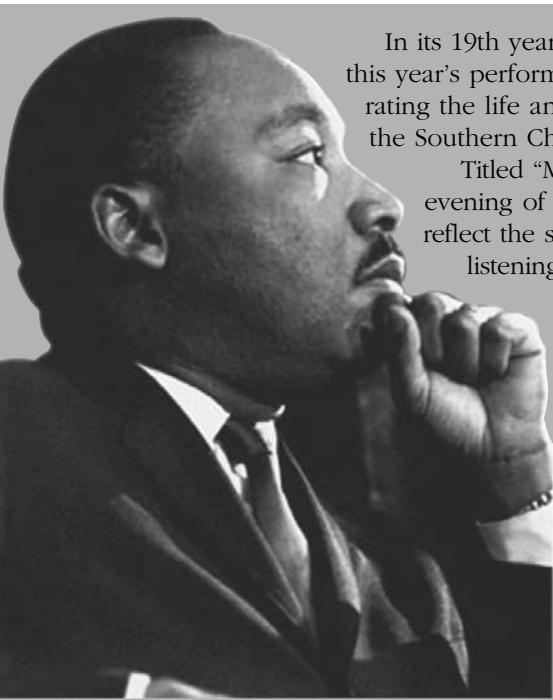
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Annual Celebration Casts Rays of Hope



In its 19th year, the annual Martin Luther King Jr. Celebration remains a strong and vital part of life at The Juilliard School. For this year's performance on January 15 in Paul Hall, the students generated some original and powerful performances commemorating the life and work of Dr. King based on the questions he posed in his famous "Where Do We Go From Here?" speech at the Southern Christian Leadership Conference in 1965.

Titled "MLK 911: Five Years After 9/11, One Year After Katrina, 'Where Do We Go From Here?'" the program provided an evening of reflection, education, rededication, and celebration for performers and audience alike. The theme was chosen to reflect the socio-political similarities between today's America and that of the 1960s during the civil rights movement. Indeed, listening to Dr. King's descriptions of the injustices of Vietnam, widespread poverty, and retaliatory violence, one cannot help but sense the looming shadows of the senseless devastation of 9/11, the war in Iraq, and the ongoing FEMA debacle of Hurricane Katrina. Neither could one deny that Dr. King's all-encompassing message of hope through brotherly love and nonviolence was perfectly embodied in the artistic passion of the Juilliard students.

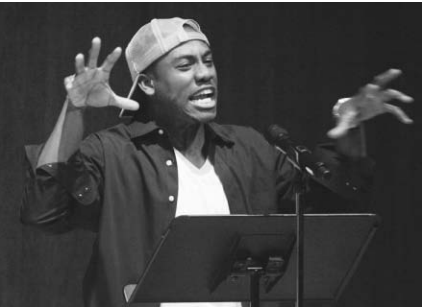
All three of the School's divisions were represented in the heartfelt offerings, with participation from the MAP program and the Pre-College Division as well. Among the evening's highlights were dramatic readings by drama students from plays by August Wilson, rousing renditions of Negro spirituals sung by the MLK Vocal Ensemble, a dance solo, and a jazz ensemble.

President Joseph Polisi and Juilliard's senior staff were among the audience members who filled the newly renovated Paul Hall to capacity. It was an amazing night of solidarity and hope, and I commend the students for their imaginative preparation and rededication to this legacy, begun 19 years ago by Juilliard students for the education of their own community. For those of you who missed it—come back next year for the 20th. We've got a lot to celebrate!

—James C. Martin



Above left: Fourth-year drama student Maxwell de Paula wrote and performed "João Doe" ("John Doe"), a monologue about an immigrant worker struggling to support his family. **Left:** James C. Martin (M.M. '95, voice), the production's director, recited an excerpt from the Martin Luther King speech that inspired the evening's theme. **Above right:** The cast, including fourth-year voice student Djore Nance (with third-year jazz student Philip Kuehn in the background) sang "We Shall Overcome" at the program's conclusion.



Above: Third-year drama student J. Alex Brinson was one of three students who created and performed "Taps 4 Tomorrow," with a text drawn from Dr. King's speech. **Left:** Fourth-year cellist Patrice Jackson was featured (with pianist Jonathan Batiste) in "Sorrow's Songs," an arrangement of traditional spirituals. **Below:** Second-year dance student Amaker Smith choreographed and performed a solo to "Sometimes I Feel Like a Motherless Child," sung by LaFredrick Coaxner (Diploma '06, voice).



Above: Philip Kuehn was among the jazz students who performed John Coltrane's "Alabama," arranged by second-year jazz student Kenneth Oshodi. **Left:** Third-year drama student Amari Cheatom performed an excerpt from August Wilson's play *King Headley II*. **Below:** The MLK Vocal Ensemble included (left to right) Djore Nance, Tiffany Stevenson, Tyrell Osborne, Darnell Norman, and LaFredrick Coaxner.

Henry Meyer, the Man Who Trumped Fate

A wave of nostalgia swept over me when I learned that the violinist Henry Meyer had died. I was fortunate to have known Meyer, a wonderful musician and extraordinary human being. As an undergraduate piano major in the early 1970s at the University of Cincinnati College-Conservatory of Music, I was privileged to be one of the regular accompanists in his studio. Lessons with him were always lively affairs. He would dance and sing and laugh with a contagious enthusiasm, evoking images—depending on the repertoire at hand—of country peasants, wild gypsy dancing, Parisian lovers. When he demonstrated passages on his violin, his playing was soulful and joyous.

At some point while in school, I learned that the German-born Meyer was a Holocaust survivor. Born in Dresden in 1923, he had narrowly escaped extermination several times as a prisoner in the most horrific Nazi camps, including Buchenwald and Auschwitz-Birkenau. I was stunned. How could anybody endure such misery, such horror, and not only survive, but thrive and go on to create such gorgeous music? He seemed a living testament to the uniquely human capacity to transcend even the most heinous circumstances. “I am a winner,” he told *The Cincinnati Enquirer* in 2002. “With me, all their effort failed.”

A winner he was. He had a winning way with all his friends and students. One of them, Wendy Caron Zohar, recalls: “I can still hear Henry saying his famous expressions: ‘Play with more starch,’ and ‘put the phrases in a girdle.’ These were common metaphors for him, so I secretly imagined him as a child prodigy dressed in starched shirts, laced up in a girdle. He spoke of playing passages in uniform tempo despite the difficult bits, comparing incorrect playing to those annoying drivers whose speed fluctuates depending on the inclination of the road. Though he was demanding and his criticism could sometimes be caustic, he had an infectious, hearty laugh, loved teaching and performing, and had the ability to redeem just about everything with humor—even me.”

He had a winning way with the violin. As a founding member of the LaSalle String Quartet, formed in 1948 when its members were students at Juilliard and in which Meyer played second violin until the group disbanded 40 years later, he gave

numerous concerts around the globe. I remember the LaSalle’s performances at school. One in particular, of Beethoven’s Op. 130, opened up the world of the string quartet for



Henry Meyer (1923-2006)

me. I had never heard anything so beautiful, so probing.

Meyer was a familiar face around Juilliard. In the 1990s and early 2000s, he visited regularly to coach the graduate string-quartet-in-residence for the annual Arnhold concert. Shortly after I became the pub-

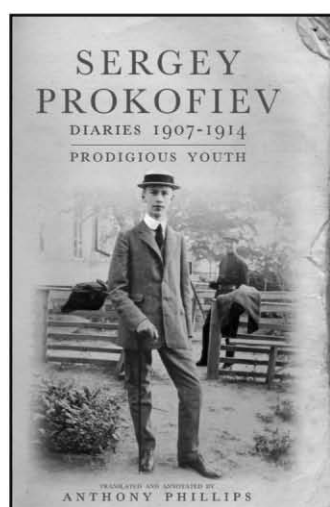
lications director in 2001, I heard that Meyer would be at the School. Henry Meyer! I hadn’t seen him in decades. I found out what room he was going to be in, and waited by the door. When we saw each other, a big smile filled his face. Although he didn’t remember my name right away, he knew exactly who I was, which of his students I had accompanied, and was genuinely pleased to see me, as I was him. I made it a point of saying hello to Meyer the next year when he came to Juilliard. Then, his visits stopped. A hit-and-run accident in front of Cincinnati’s Music Hall put him in a wheelchair three years ago. This wonderful man who had lost his entire family in the Holocaust and survived four Nazi death camps was brought down by a hit-and-run driver. What cruel irony. Meyer spent the last few years of his life in a nursing home in Cincinnati, where he died of heart disease on December 18, 2006, at the age of 83.

In 2005, the Center for Holocaust and Humanity Education established a fund in his honor: the Henry Meyer Music and the Holocaust Project. As a result of this fund, in addition to the many students he nurtured, his friends and colleagues around the world, and his performances and recordings with the LaSalle Quartet, Henry Meyer has trumped fate and left the world a precious legacy.

— Ira Rosenblum

Prokofiev *Diaries 1907–1914* *Prodigious Youth*

Translated and edited by Anthony Phillips
Foreword by Sviatoslav Prokofiev



“It was my good fortune to have been a close acquaintance of the genius Sergey Prokofiev. Before coming to know him personally I knew many of his works and admired him without reservation as a composer, but after 1948 and until his death we met very frequently indeed. He was a man of unique character: candid, possessed of an exceptionally penetrating wit and deeply held convictions. The publication of his *Diaries*, first in Russian and now in English, is a great event. We must be grateful to those who have made this possible and who have thereby revealed to us the life of one of the greatest composers and men of the twentieth century.”

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L&M LECTURE SERIES: BACH AND THE BAROQUE

Juilliard’s Literature and Materials of Music Department announces its new lecture series, Bach and the Baroque, hosted by faculty member Michael White. This wide-ranging series will address *The Well-Tempered Clavier* in the context of tuning issues, examine connections between Bach and Mozart, and look at Bach’s response to several Baroque genres, including the fugue, suite, and chorale prelude. All presentations, which are open to the Juilliard community, will take place in Paul Hall on Wednesdays between 11 a.m. and noon.

January 31: “Bach and the Suite”
Michael White and Lionel Party

February 14: “The Well-Tempered Clavier and Bach’s System of Tuning”
Michael White and Lionel Party

February 28: “The Chorale Prelude”
Michael White and Paul Jacobs

March 28: “Mozart and Bach”
Michael White

2007 STARLING-DELAAY SYMPOSIUM ON VIOLIN STUDIES

The fourth Starling-DeLay Symposium on Violin Studies continues the legacy of learning fostered by the late renowned teacher, Dorothy DeLay. Taking place May 29-June 2 at The Juilliard School, the symposium consists of five days of master classes, recitals, lectures, and pedagogy sessions designed for teachers, young artists, and professional violinists. This year’s symposium examines the topic “From Basics to Bravura.”

Faculty includes Itzhak Perlman, Stephen Clapp, Robert Duke, Simon Fischer, Paul Kantor, Brian Lewis, Kurt Sassmannshaus, Donald Weilerstein, and Mimi Zweig.

The application deadline is March 1. For more information, including application forms, please visit www.juilliard.edu/summer/starling.html.

Remembering Jared Nathan: The Gift of a Happy Heart

The tragic news spread through the Juilliard community while the School was still closed for the winter break: Jared Nathan, a third-year drama student, died on December 28, the result of injuries sustained in a car accident in Hollis, N.H., while he was home in nearby Nashua for the holidays. The 21-year-old actor had already begun a professional career by the time he entered Juilliard. At 13, he had been selected for a 1999 revival of *Zoom*, a public television show that debuted on WGBH-TV in Boston in the 1970s. At Juilliard, this past semester, Jared performed the roles of *Gail* in *Our Lady of 121st Street* and *Radu* in *Mad Forest*.

On January 15, the students and faculty of the Drama Division came together to remember Jared and share with each other many wonderful stories that demonstrated what an immeasurable impact he had on each of our lives. His classmates remember Jared as a “positive and inspiring force in the class” and

“that he had a magnetic presence—he was shining light.” To say he was a joy to be around is an understatement. Jared had the rare ability to make you feel as if you were the most special person in the entire world. He was a gifted comedian and aspired to be a serious and versatile actor. He was generous with his time and in his friendships; he always made time for his friends and classmates, with their personal and professional well-being at the forefront of his thoughts and actions. He cared deeply about their individual growth as artists and as human beings. Jared’s humility and life force surrounded, inspired, and enriched all of us.

At Jared’s funeral on Staten Island on January 2, a eulogy was delivered by Edward Preston, a longtime friend of the Nathan family, which he has kindly permitted us to reprint here.

—Kathy Hood

Beloved Family and Friends:

Thank you for coming to celebrate the life of our beloved son, grandson, nephew, and your friend, Jared Nathan. As you can see, Jared is deeply loved and cherished by many. As we grieve for our loss, it comes to mind that our grief and pain are proportional to the enrichment Jared provides to our lives. I don’t use the past tense, rather I use the present, for Jared’s love, wit, humor, kindness, and friendship are still with us and will always be with us.

What would Jared do? What would Jared want us to do? Well, we know that Jared would want us to celebrate his life. He might also challenge us in three ways: to forgive, to remember our kindnesses and gifts to him, and to recall with a laugh and happy heart his many gifts to us.



wisdom only a grandparent can pass on to a grandson. Poppa once told Jared, “First use your name in what you’re about to say and then decide if you should say it.” Poppa, what you shared of yourself



you and cherished your unconditional friendship. Your influence may not always have been positive. Jared was a Boston Red Sox and New England Patriot’s fan. Born to two proud New Yorkers who are and will always be lifelong Yankees and Giants fans, both parents hoped that experience, a proper education, and wisdom would correct this minor shortcoming. Nevertheless, Jared loved and valued your friendship not only for your similarities but for your differences as well. You gave him priceless gifts.

Jared would thank you, family, friends and teachers; because he knows that in part he was a reflection of you.

Recall with a laugh and happy heart Jared’s gifts to us:

We come to our third challenge today: recalling with a laugh and a happy heart Jared’s gifts

to us. The recollections come easily but today our hearts are filled with sorrow.

Remember the kind and loyal friend he was to you and be that friend to others. That is what Jared would want you to do. Create many happy moments with your friends and then think of Jared and laugh with him!

Remember how Jared lived! Remember his passion! Remember how much Jared enjoyed whatever he was doing. Remember how he loved each of us, and when your time is right, recall his many gifts and laugh with a happy heart. This is what Jared would want us to do.

Jared P. Nathan, beloved son, friend, student, actor. We love him. We miss him. We will cherish him forever! □

Forgiveness:

It is the wish of Dr. and Mrs. Nathan, Jeff and June, and their family that you forgive yourselves and forgive one another. Find it in your heart to reach out and close any gaps between you. Rekindle or forge the kind of friendship you enjoyed with Jared. This is what Jared would do. This is what Jared would want you to do.

Remember your kindnesses and gifts to Jared:

That Jared was a beautiful little boy and wonderful young man is no mystery to us. You have only to meet Jeff and June Nathan and their family to understand why Jared was so special. Their love knows no limits. They led, championed, and guided Jared by example. The greatest gifts parents could bestow.

Every family member gave Jared the gift of their love and influenced him. Jared’s beloved Poppa marked his growth over the years and shared the

with Jared strengthened a young man’s character and soul and was never forgotten.

Jeff and June would like to thank Walnut Hill and Juilliard for their special gifts to Jared. As educators you provided inspiration, a vision of what could be, the tools to be acquired and applied, and the discipline required to succeed in a demanding profession. You saw what Jared was capable of and challenged him. Your words of praise and recognition of his growth were important to him. You made him believe in himself, his talent, and what he could achieve with hard work.

To all of you who are Jared’s friends, he loved

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Frank A. Boggeman ('47, voice)
Don K. Butterfield ('52, tuba)
Herbert M. Davidson ('48, violin)
Mary M. Dundore ('62, choral conducting)
Anthony M. Giliberti ('48, trumpet)
David B. Hancock (DIP '50, piano)
Eleanor M. Hancock (BS '51, piano)
Ralph Harrel (PGD '48, piano)
Julius Hegyi (DIP '41, PGD '43, violin)
Gilberte B. Hentz ('46, violin)
Murray Linden (BS '41, public school music)
Irene E. Lockwood (DIP '33, organ)
Ernest Mauro ('50, clarinet)
Henry W. Meyer ('49, violin)
Frieda P. Jones Osborne (DIP '38, piano)
Arlene Z. Pollack ('58, composition)
Sidney L. Shapiro ('42, composition)

Students

Jared Nathan

Friends

Joan Fila
Molly Park
Ruth Wien

ROYAL ACADEMY OF MUSIC EXCHANGE PROGRAM

Juilliard shares a yearlong student exchange program with the Royal Academy of Music in London, and is now accepting applications from currently enrolled music students. One candidate will be selected to spend the 2007-08 academic year at the Royal Academy, while one Royal Academy student studies at Juilliard.

This exchange program itself is not funded, but both students will be eligible for their respective financial aid packages from their home institution. Any student who wishes to be considered for this program should contact the Dean’s Office as soon as possible. Applications are due by March 1, 2007.

SUMMER PROJECT GRANTS AVAILABLE FOR 2007

Have you heard of the Proyecto Peru or ArtReach’s summer camps? These summer projects were created by Juilliard students and funded, in part, by the School.

Proposals for summer projects—which must reflect your sense of social responsibility as an artist and have educational value to you as a student—are due March 1, 2007.

If interested, pick up a Summer Grant information sheet in the Dean’s Office today. What will YOU be doing next summer?

RECENT
EVENTS



NEW DANCES AT JULLIARD, EDITION 2006
December 14-17, Peter Jay Sharp Theater

Above left: Guest choreographer Aszure Barton's *Still*, with music by Alfred Schnittke, featured the class of fourth-year dancers. Left: First-year dancers Anthony Lomuljo and Caitlin Gwin are pictured in David Barton's *About 15 Minutes*. Above, left to right: Third-year dancers Anila Mazhari-Landry, Allison Ullrich, and Arika Yamada in Matthew Neenan's *Otoño*, with music by Ginastera. Not pictured is Doug Varone's *The Constant Shift of Pulse*, to music by John Adams, which featured the second-year dancers.



Photos by Rosalie O'Connor

FACULTY MEETING AND HOLIDAY PARTY
December 14, Lobby

Joseph Alessi led the Trombone Choir as they performed holiday favorites after the annual faculty meeting in December.



Photo by Ira Rosenblum

ALICE TULLY VOCAL ARTS DEBUT
RECITAL
November 30, Alice Tully Hall

Soprano Raquela Sheeran and pianist David Shimoni gave the Alice Tully Vocal Arts Debut Recital this fall. The concert included works by Richard Strauss, Erich Korngold, Fernando Obradors, Osvaldo Golijov, Josef Bardanashvili, Sergei Rachmaninoff, George Gershwin, and the British songwriting duo, Michael Flanders and Donald Swann.



Photo by Nan Melville



Photo by Matt Ferro

DANIEL FERRO VOCAL MASTER
CLASS
November 4, Morse Hall

Vocal Arts faculty member emeritus Daniel Ferro (pictured with tenor Paul Appleby) conducted his first vocal master class at Juilliard. Ferro taught voice at Juilliard from 1972 until his retirement last May.



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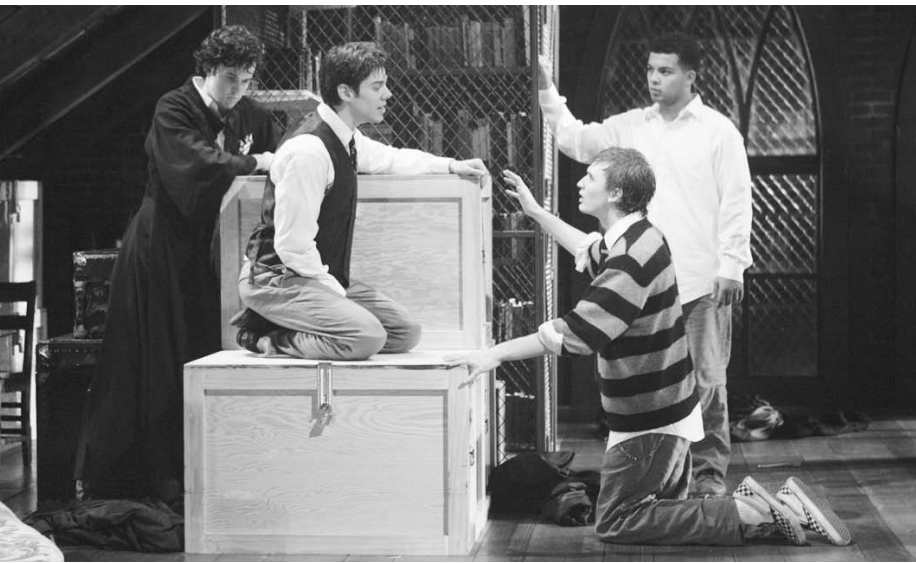
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CHOREOGRAPHERS AND COMPOSERS PLUS
December 8-9, Peter Jay Sharp Theater

Fourth-year dancer Anthony Bryant in his solo *Calling for the Sunrise*, an independent project that was one of the works presented on the “Composers and Choreographers Plus” program.



FOURTH-YEAR DRAMA PRODUCTIONS
Drama Theater

Above: Shakespeare's R&J, directed by Erica Schmidt in November, featured fourth-year drama students (left to right) James Davis, Brian Smith, Seth Numrich, and Maxwell de Paula. *Left: Fourth-year drama students Nicole Browne and Bobbi Baker in Lynn Nottage's Intimate Apparel*, directed by Leah C. Gardiner in December. Other fourth-year productions last semester included a Playwrights Festival in September, featuring works by Juilliard playwrights, and Ibsen's *A Doll's House*, directed by Mark Nelson in October.

JUILLIARD OPERA CENTER: *ORPHEE AUX ENFERS*
November 15, 17, and 19, Peter Jay Sharp Theater

John Pasco directed and designed Juilliard's production of Offenbach's *Orphée aux Enfers*, with the Juilliard Orchestra conducted by Anne Manson. Featured singers included (standing, left to right) Brenda Rae as Eurydice, Isabel Leonard as Cupidon, Ariana Wyatt as Diane, and Faith Sherman as Junon.



THIRD-YEAR DRAMA PRODUCTIONS
STUDIO 301

Third-year drama students Meg Fee and Ben Rappaport in Tennessee Williams's *Suddenly Last Summer*, directed by Sam Gold in December. Other third-year drama productions during the first semester included Caryl Churchill's *Mad Forest*, directed by Pam MacKinnon, and Lanford Wilson's *The Fifth of July*, directed by Dale Moffitt, both in October; and Stephen Adly Guirgis's *Our Lady of 121st Street*, directed by Liesl Tommy in December.

JUILLIARD JAZZ ENSEMBLES: *FROM DANZON TO MAMBO*
December 4, Paul Hall

Drums and percussion reigned at a concert that explored the Afro-Cuban tradition in jazz. Pictured are (left to right) guest artist Carlos Henriquez, jazz student McClinty Hunter, guest artist Joe Gonzales, jazz student Jerome Jennings, and guest artist Jimmy Delgado.



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TIME CAPSULE

by Jeni Dahmus

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

1933 February 23-25, the Juilliard Graduate School gave the New York premiere and second U.S. production of Monteverdi’s *Coronation of Poppea* in a condensed version by Vincent d’Indy. Members of the Oratorio Society of New York and the New York University Glee Club performed in the choral ensemble. *Coronation of Poppea* was presented in a double bill with Puccini’s one-act opera *Gianni Schicchi* in an English version by Percy Pitt.

graphic studies were transformed in an interactive performance that began in a dance studio, traveled to the first



Members of the Dance Division in a scene from “Event I” in 1970.

1948 February 26, a 16-piece dance orchestra of Juilliard students debuted at the Manhattan Towers Grand Ballroom. Organized by Frank York, the jazz ensemble consisted of six brass players, five saxophonists, three percussionists, and Dorothy Free on vocals. Prior to the establishment of York’s band, a few other attempts had been made to form a dance orchestra at Juilliard. In 1942, 22 students rehearsed as an extracurricular training group, but the ensemble was unable to perform due to financial impracticalities and union issues.

1970 February 26, the School presented “Event I,” an environmental experimental project for 14 dancers, bicycle spokes, elevator, audience, cigarettes, Bartok’s Piano Sonata, tape recorders, big open spaces, and ash-tray. Through chance operations and composed outlines, eight choreo-

floor lobby, and returned to the studio for its finale.

1994 February 23-24, the Juilliard Orchestra appeared in a star-studded production of “Roger Daltrey Sings Pete Townshend” at Carnegie Hall, arranged and conducted by alumnus Michael Kamen. Pete Townshend, John Entwistle, Linda Perry, the Chieftains, David Sanborn, Eddie Vedder, Lou Reed, Spin Doctors, Alice Cooper, and Sinéad O’Connor were among the guest performers. A live recording titled *A Celebration: The Music of Pete Townshend and the Who* is available on the House of Blues label. Carnegie Hall was the first stop on Daltrey’s 1994 touring project; other local orchestras were used for the remainder of the tour.



Jeni Dahmus is Juilliard’s archivist.

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CALENDAR
OF EVENTS

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

Continued From Page 24 Friday, March 2 ALEXANDRA SNYDER, HARPSICHORD Paul Hall, 4 PM	Carnegie Hall Box Office, 57th Street & Seventh Avenue, CarnegieCharge: (212) 247-7800; for more details, see www.carnegiehall.org .	JENNIFER SHEEHAN, SOPRANO Paul Hall, 8 PM	KIMBERLY CHEN, PIANO Paul Hall, 6 PM	SONATENABEND Paul Hall, 6 PM
CHEN-ERH HO, VIOLA Paul Hall, 6 PM	CHAD CYGAN, TENOR Paul Hall, 6 PM	DAVID BUCK, FLUTE Morse Hall, 8 PM	MICHAEL BUKHMAN, PIANO Paul Hall, 8 PM	SPRING DANCES AT JUILLIARD Peter Jay Sharp Theater, 8 PM; see March 28.
JOO HYUN SONG, VIOLA Paul Hall, 8 PM	DJORE NANCE, BASS BARITONE Paul Hall, 8 PM	Thursday, March 22 GENNA SPINKS, DOUBLE BASS Paul Hall, 6 PM	VOCAL ARTS HONORS RECITAL Alice Tully Hall, 8 PM Free tickets required; available beginning March 13 at the Juilliard Box Office.	BRANDON LEE, TRUMPET Morse Hall, 8 PM
ALEX LIPOWSKI, PERCUSSION Morse Hall, 8 PM	Saturday, March 17 PRE-COLLEGE FACULTY RECITAL Eleanor Nelson and Karen Faust Baer, pianos Paul Hall, 6 PM	NICHOLAS ONG, PIANO Paul Hall, 8 PM	Wednesday, March 28 WEDNESDAYS AT ONE Juilliard Chamber Ensembles Alice Tully Hall, 1 PM	RAN DANK, PIANO Paul Hall, 8 PM
Saturday, March 3 PRE-COLLEGE FACULTY RECITAL Ann Ellsworth, French horn Paul Hall, 6 PM	KINGA AUGUSTYN, VIOLIN Paul Hall, 8:30 PM	Friday, March 23 EMILY THOMAS, FLUTE Paul Hall, 6 PM		Friday, March 30 WAYNE LEE, VIOLIN Paul Hall, 6 PM
PRE-COLLEGE SYMPHONY George Stelluto, conductor Christopher Pell, clarinet Cellist TBA MILHAUD <i>Symphonie de chambre</i> No. 1, Op. 43 (<i>Le printemps</i>) MOZART Clarinet Concerto in A Major, K. 622 LALO Cello Concerto ANTHEIL Symphony No. 5 (‘Joyous’) Peter Jay Sharp Theater, 8 PM	Monday, March 19 ADAM NIELSON, PIANO Paul Hall, 6 PM	LUKE RINDERKNECHT, PERCUSSION Room 309, 6 PM	ALLEGRA LILLY, HARP Paul Hall, 4 PM	JOEL BRAUN, DOUBLE BASS Morse Hall, 6 PM
Saturday, March 10 PRE-COLLEGE CHAMBER MUSIC Peter Jay Sharp Theater, 7:30 PM	GAL NYSKA, CELLO Paul Hall, 8 PM	MATTHEW MORRIS, TENOR Paul Hall, 8 PM	ANN FINK, VIOLIN Paul Hall, 6 PM	JUILLIARD CHAMBER ENSEMBLES Alice Tully Hall, 8 PM Free tickets required; available beginning March 16 at the Juilliard Box Office.
Thursday, March 15 AYMERIC DUPRE LA TOUR, HARP-SICHORD Paul Hall, 6 PM	Tuesday, March 20 AMERICAN BRASS QUINTET Raymond Mase and Kevin Cobb, trumpets; David Wakefield, horn; Michael Powell, trombone; John D. Rojak, bass trombone With students of the American Brass Quintet seminar Daniel Saidenberg Faculty Recital Series Paul Hall, 8 PM Free tickets required. Limited ticket availability beginning March 6 at the Juilliard Box Office.	Saturday, March 24 PRE-COLLEGE FACULTY RECITAL Adelaide Roberts and Jorge Parodi, duo piano Morse Hall, 6 PM	SPRING DANCES AT JUILLIARD JIRI KYLIAN/BOHUSLAV MARTINU <i>Soldier’s Mass</i> TWYLA THARP/THE BEACH BOYS <i>Deuce Coupe</i> SUSAN MARSHALL/DAVID LANG New work With live music by AXIOM Maurice Kaplow, conductor David Williams, baritone Peter Jay Sharp Theater, 8 PM Tickets: \$20; available beginning Feb. 20 at the Juilliard Box Office. CenterCharge: (212) 721-6500. Half-price tickets available for students and seniors at the Box Office, only. TDF accepted.	PATRICE JACKSON, CELLO Paul Hall, 8 PM
Friday, March 16 AN EVENING OF RICHARD RODGERS The New York Pops Carnegie Hall Series Marvin Hamlisch, conductor and pianist Juilliard Choral Union Judith Clurman, director Carnegie Hall, 8 PM Tickets: \$25-96; available at the	Wednesday, March 21 SCHUMAN CHAIR LECTURE Paul Hall, 11:30 AM <i>See related article on Page 13.</i>	JOANNA FARRER, VIOLIN Paul Hall, 8:30 PM	MINGZHAO ZHOU, VIOLIN Paul Hall, 8 PM	DAWN SMITH, VIOLA Morse Hall, 8 PM
	WEDNESDAYS AT ONE Juilliard Chamber Ensembles Alice Tully Hall, 1 PM	Monday, March 26 TAMAR HALPERIN, HARPSICHORD Morse Hall, 6 PM	Thursday, March 29 EDVINAS MINKSTIMAS, PIANO LECTURE Morse Hall, 4 PM	SPRING DANCES AT JUILLIARD Peter Jay Sharp Theater, 8 PM; see March 28.
		DAVID E. BARRY III, PIANO Paul Hall, 8 PM		Saturday, March 31 SPRING DANCES AT JUILLIARD Peter Jay Sharp Theater, 8 PM; see March 28.

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VIOLA

Toby Appel
Nobuo Okada
Richard Yongjae O'Neill
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Sejong

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Beyond J.O.C.

Continued From Page 1

the ultimate goal of working to help them develop good working habits as singing actors,” he says. Between scenes and workshop productions, he hopes to feed their hunger for the stage and stretch the singers beyond what they think they are capable of achieving. He stresses that singers at the undergraduate level are only beginning to explore their artistic capabilities, as well as their likes and dislikes. “They may find that they are not hungry enough for a performer’s lifestyle”—



Costume sketches by Kim Sorenson for the characters of John Q. Adams (left) and Lillian Russell in *The Mother of Us All*.

and that’s perfectly fine, he says. The journey is about discovery and exploration, and such a mature realization can be one of the greatest life lessons for any performer.

“We are all lifelong learners, each one responsible for his or her own artistic integrity,” says Robin Guarino, stage director of the Juilliard Opera

Theater, which involves students from the master’s degree program. Renowned for her creative energy and fresh approach to opera directing, Guarino has worked nationally as a director of opera with Glimmerglass, the San Francisco Opera’s Merola Program, New York’s Gotham Chamber Opera, and the Metropolitan Opera—where, since 1992, she has directed and restaged numerous productions. When speaking to Guarino, one gets a sense of her creative vision and how she values the synergy between performers and the creative team. “It is a collaborative artistic process, meant to tell a story, and the students are a big part of the process.” It is her emphasis on teamwork that continues to attract some of the finest designers in the business today, including set designer Donald Eastman and costume designer Gabriel Berry, whose most recent production involved working alongside John Adams in India. Says Guarino, “These designers are coming back [to Juilliard] because they feel that real work is being done, and because the performers are willing to take risks.”

Premiered to critical acclaim at the Paris Opéra on April 19, 1774, Christopher Willibald Gluck’s *Iphigénie en Aulide* helped to usher in a new era in French opera, in reaction to the excesses of Italian opera seria. The libretto, written by Leblanc du Roullet, was based on Jean Racine’s tragedy *Iphigénie*. Calchas, the great seer, prophesies that king Agamemnon must sacrifice his own daughter, Iphigénie, in order to guarantee fair winds for the king’s fleet en route to Troy—a demand that arrives from the goddess Diana. Throughout the opera, Agamemnon struggles with the terrible choice between sparing his daughter’s life and ensuring his

subjects’ welfare. Gluck aimed to make the music serve the poetry without interrupting it for conven-



Ari Peltó (right) will conduct Juilliard’s production of *Iphigénie en Aulide* and Robin Guarino (left) will direct.



tional orchestral ritornellos or ornamental singing. He chose to break down the sharp contrast between recitative and aria and brought about “a new equilibrium between music and drama,” writes Tel Asiado in his article about Gluck on the Web site MozartForum. “His convincing operas exerted a strong influence on his younger contemporary Mozart, into the 19th century, and perhaps beyond.” This musical landscape will come to life under the baton of conductor Ari Peltó, a regular guest conductor at the New York City Opera since 2003.

“Directors love parameters—and in this case, the chance to bring the performer down closer to the audience,” says Guarino of her plans for staging *Iphigénie en Aulide*. Guarino and her creative team have chosen to create a stage where the singers, not the set design, are the focus. “We have decided to create a downstage focus where a physical separation between principals and chorus depicts the world of the gods and that of the people,” she explains, with the chorus mirroring the physical and emotional conflicts that the principals are feeling. Guarino believes this design concept will allow the production to be about communication rather than an overwhelming extravaganza.

Edward Berkeley and his undergrads will bring their enthusiasm and creative vision to Studio 305 when they present the American opera, *The Mother of Us All*. The work was the second collaboration between Virgil Thomson and librettist Gertrude

of Susan B. Anthony, one of the major figures in the fight for women’s suffrage in the United States. In whimsical style, the opera brings together characters, fictional and non-fictional, from varying periods of American history and provides snapshots of the struggle between the traditional domestic expectations placed on women, and Ms. Anthony’s fight to give women an equal say in the political process. It is a telling irony that Gertrude Stein would receive only half the salary of her male counterpart Thomson when commissioned to write about such an important hero of gender equality.

“The text is extremely challenging,” explains Berkeley of the opera, “because it is not in a clear, linear style. The wit is obscure and, as a singer, you are caught in Thomson’s simple musical style while being faced with a much more complex libretto.” Thanks to its 27 roles, Thomson’s opera can accommodate a large number of singers, giving the students of the J.O.W. the rare opportunity to work with a small orchestral ensemble, conducted by Ken Merrill.

Combining the creative vision of the Vocal Arts faculty and the talents of Juilliard’s many gifted young singers, these two productions are sure to give audiences a new appreciation of the creative process. □

Jonathan Estabrooks is a first-year master’s student in the Vocal Arts Department. He will appear as Testo in the J.O.T. studio production of Il Combattimento di Tancredi e Clorinda in April.

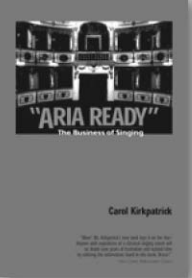
Gluck: *Iphigénie en Aulide*
Juilliard Opera Theater
Peter Jay Sharp Theater
Mon., Feb. 19; Wed., Feb. 21;
Fri., Feb. 23, at 8 p.m.
Free; no tickets required

Thomson: *The Mother of Us All*
Juilliard Opera Workshop
Studio 305
Mon.-Tues., Feb. 26-27, and
Thurs.-Fri., March 1-2, at 7 p.m.
Limited tickets for Juilliard students,
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FOCUS by Greta Berman ON ART

Dwarfs, Nudes, and Saints: A Panorama of Spanish Art

The question that reverberates throughout the Guggenheim Museum these days is: What do five centuries of Spanish art have in common? The breathtaking show, titled “Spanish Painting from El Greco to Picasso, Time, Truth, and History,” comprises about 140 works. Its two curators, Francisco Calvo Serraller, former director of Madrid’s renowned Prado Museum, and Carmen Gimenez, curator of 20th-century painting at the Guggenheim, have worked both separately and jointly on many exhibitions of Spanish art. It took them about seven years to put the current show together.

Unlike most previous panoramic shows, this one does not proceed chronologically but, rather, is divided into 15 sections, each one based on a theme that runs through all the previous five centuries of art in Spain. In the section on portraiture, for instance, a 16th-century El Greco portrait, a 17th-century one by Velasquez, a Goya, a Picasso, and a Miró hang side by side, and the curators challenge us to compare and contrast these masters in a new context.

The underlying premise is that Spanish art from these different eras possesses something essential in common. Spain, because of its isolation until recent years, has had its own unique history. In painting, this can be summed up as a realistic, anti-classical one, stressing naturalism, often to the point of brutality and weirdness. We certainly observe these characteristics in the truthful vision of El Greco, the magnificent homeliness of Velasquez’s portraits of the Hapsburg family and their dwarf servants, Zurbarán’s young country girls posing as saints, and Picasso, Dali, and Miró’s grotesqueries. Only in the 19th century, with the advent of Romanticism and Realism in France, especially Manet, did Spanish painting from previous eras become internationally known. For me, the 17th-century artists in the show trump all the others.

Here I must add a personal note. I spent my junior year abroad in Paris many years ago, studying at the École du Louvre, where I took a course in 17th-century Spanish painting (known in Spanish as the *Siglo d’Oro*, or the Century of Gold). My professor, Maurice Serullaz, merely touched on the more famous painters—Velasquez, Murillo, and Ribera—but spent the preponderance of his time on Francisco de Zurbarán (1598-1664), then unknown to me.

The paintings of Zurbarán begin this exhibition, and set the tone. First there is a trussed, snow-white lamb (or perhaps a ram), lying helpless on the edge of a gray ledge, surrounded by darkness. Even without its label, *Agnus Dei*,

or *Lamb of God* (1636-40), we sense something supernatural and proto-surreal about it. To call it disconcerting would be an understatement.

Moving up the ramp, just beyond the separate gallery, another Zurbarán, the *Still Life With Four Vessels*, echoes the lamb—but instead of a living ani-

gray, contains a few colors in the painting-within-the-painting above the monks. Zurbarán, who lived with monks, portrays them with deep and perceptive knowledge.

Continuing up the ramp we see the *bodegones* or “kitchen scenes,” similar to, yet slightly different from, still lifes

1656), she of the Hapsburg dimwitted look and weak chin, next to Goya’s *Duchess Abrantes*, 1816, and Picasso’s *Marie Thérèse Walter* of 1937. All three have elaborate hairdos, Marianna’s topped with an ostrich feather, and the duchess and Marie-Thérèse wearing crowns of flowers. This comparison

provides a welcome chuckle. Throughout the museum, Velasquez and Zurbarán shine, while Picasso, Dali, and Miró are merely interesting.

The sections on religious scenes of various kinds as well as mothers, virgins, and children were interesting and convincing, but the section titled “Freaks” stood out as most perturbing and strange. The weighty catalog accompanying the show discusses in detail the Spanish fascination for “monstros.” The Hapsburg rulers in Spain famously had dwarves as servants; Velasquez’s sympathetic treatment of them, including *Don Sebastian de Mora*, c.

1643-44, borrowed from the Prado, prefigure Goya and later painters. Juan Carreño de Miranda’s portraits of an obese 6-year-old girl, known as “La Monstrua,” both dressed and nude, were commissioned by Charles II in 1680. They are unforgettable, both in their grotesqueness and yet empathetic treatment. The authors suggest that

these strange visions represent the other side of beauty; it is all humanity in its various guises.

The exhibition succeeds in convincing us that there is, indeed, something essentially “Spanish” in all these wide-ranging subjects and centuries. Indeed, Cubism and Surrealism were both pioneered by Spanish artists; though breaking with tradition in certain ways, these artists still had roots in older Spanish traditions in art.

Go to the Guggenheim to learn, but above all, go to see masterpieces rarely available, borrowed from all over, in the most comprehensive exhibition of Spanish painting ever seen in the United States.

“Spanish Painting from El Greco to Picasso: Time, Truth, and History” runs through March 28. The Solomon R. Guggenheim Museum is at 1071 Fifth Avenue (at 89th Street). □



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



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Left: Pablo Picasso: *Two Seated Children (Claude and Paloma)* (1950), oil and enamel on plywood, private collection, courtesy Galerie Jan Krugier, Ditesheim & Cie, Geneva. Above: Juan Pantoja de la Cruz: *The Infantes Don Felipe and Doña Ana* (1607), oil on canvas, Kunsthistorisches Museum, Vienna, Gemäldegalerie.

in other nations. Here Zurbarán is joined by Juan Sánchez Cotán (1560-1627), Juan van der Hamen (1596-

1631), and Antonio de Pereda (1611-78), as well as compatriots from the 18th, 19th, and 20th centuries. The 17th-century painters have always seemed to me proto-surreal—or at least

mal, it presents us with three inanimate pottery vessels and a metallic cup. The master meticulously arranged these on a severe, horizontal table edge, surrounded by darkness, but inexplicably

Below: Diego Velázquez: *Don Sebastián de Morra* (1643-44), oil on canvas, Museo Nacional del Prado, Madrid. Right: Pablo Picasso: *El Bobo, After Velázquez and Murillo* (1959), oil and enamel on canvas, private collection.

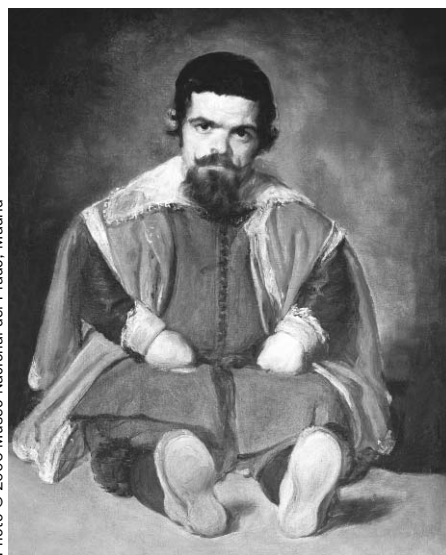


Photo © 2006 Museo Nacional del Prado, Madrid

lit with a bright light.

Inside the gallery we see Zurbarán’s masterpiece, *St. Hugh* (1655), bracketed on the right by his dark, shadowy *St. Francis of Assisi in His Tomb* (1630-34), and on the left by the primarily white hues of the Carthusian monk, *Brother Pedro Machado* (1633). The large center painting, predominantly white and



© Estate of Pablo Picasso/Artist Rights Society (ARS), New York; Photo by Beatrice Hatala

“magic realists.” They sweep me in, and I find myself transfixed. The Picassos and Juan Gris nearby reflect something of the same spirit, but it is the 17th-century artists that I will not forget.

Higher up (literally) in the Guggenheim, displays of portraiture feature Velasquez’s *Queen Mariana* (c.

CALENDAR OF EVENTS

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

February

Thursday, February 1
EUNICE KIM, COLLABORATIVE PIANO
Paul Hall, 4 PM

LIEDERABEND
Paul Hall, 6 PM

FOCUS! 2007: THE MAGYAR LEGACY
Hungarian Music After Bartok
Joel Sachs, artistic director
A tribute to the late Gyorgy Ligeti and a birthday greeting to Gyorgy Kurtag, 81.
GYORGY KURTAG *Hommage à R. Sch.*, Op.15d (1990)
ZSOLT SEREI *Three Chinese Quatrains* (1996-98)*
GYULA PINTER *Etude at Dawn* (2003)*
GYORGY LIGETI *Volumina* (1961-62)
BALAZS HORVATH *And the ice is cracking around you, too* (2002-03)*
JUDIT VARGA *Words II**
JUDIT VARGA *Words III**
GYORGY LIGETI *Ten Pieces for Wind Quintet* (1968)
*Western hemisphere premiere
Peter Jay Sharp Theater, 8 PM
Free tickets required; available at the Juilliard Box Office.

JULIO ELIZALDE, PIANO
Paul Hall, 8 PM

Friday, February 2
DARRETT ZUSKO, PIANO
Paul Hall, 6 PM

STEPHEN BEUS, PIANO
Morse Hall, 6 PM

FOCUS! 2007: THE MAGYAR LEGACY
Peter Jay Sharp Theater, 8 PM; see Feb. 1.

REENAT PINCHAS, CELLO
Paul Hall, 8 PM

Saturday, February 3
JAE-YEON KIM, VIOLIN
Paul Hall, 8:30 PM

Monday, February 5
DOUBLE BASS STUDIO RECITAL
Students of Eugene Levinson
Paul Hall, 4 PM

SARAH BUCHAN, VIOLIN
Paul Hall, 8 PM

JEROME L. GREENE CONCERT
Juilliard Chamber Orchestra and Choral Union
Judith Clurman, conductor and director
BIBER *Battalia (Sonata di marche)*
BACH Orchestral Suite in C Major, BWV 1066
BACH Cantata *Es ist ein trotzig und verzagt Ding*, BWV 176*
Erin Morley, soprano;
Faith Sherman, mezzo-soprano;
David Williams, baritone
PURCELL Chaconne for Strings in G Minor, Z. 730
BACH Cantata *Christ lag in Todes Banden*, BWV 4**
Ariana Wyatt, soprano;
Solange Merdinian, mezzo-soprano;
Michael Kelly, tenor;
Marc Webster, bass
**Cantata for Trinity*
***Cantata for the First Day of Easter*
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.
See related article on Page 6.

Wednesday, February 7
WEDNESDAYS AT ONE
Juilliard Chamber Ensembles
Alice Tully Hall, 1 PM

VIOLA COMPETITION FINALS
Walton Viola Concerto
Paul Hall, 4 PM

Thursday, February 8
ERIC SIU, VIOLIN
Paul Hall, 6 PM

JUILLIARD CHAMBER ENSEMBLES
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.

ESTHER KEEL, PIANO
Paul Hall, 8 PM

Friday, February 9
KARA UNAL, VIOLIN
Paul Hall, 6 PM

NATALIE TENENBAUM, PIANO
Paul Hall, 8 PM

Saturday, February 10
PRE-COLLEGE PERCUSSION CONCERT
Simon Boyar, director
ERIC EWAZEN *The Palace of Nine Perfections*
NIGEL WESTLAKE *Omphalo Centric Lecture*
DAVID HOLLINDEN *Reckless*
PHILIP GLASS *Concerto Fantasy for Two Timpanists and Orchestra*
RICH O'MEARA *Wooden Music*
MARK FORD *Stubernic*
Peter Jay Sharp Theater, 8 PM

EMILIE-ANNE GENDRON, VIOLIN
Paul Hall, 8:30 PM

Monday, February 12
AFRICAN-AMERICAN COMPOSERS FORUM
Spotlight on Alvin Singleton
Panel Discussion: Perspectives on African-American Composers
Morse Hall, 5 PM

JUILLIARD JAZZ ENSEMBLES
“New Orleans: Now”
Paul Hall, 8 PM
All tickets distributed; standby admission only.

Tuesday, February 13
MINYOUNG BAIK, VIOLIN
Paul Hall, 6 PM

JULIANNA LESSA STEINBACH, PIANO
Paul Hall, 8 PM

Wednesday, February 14
WEDNESDAYS AT ONE
Juilliard Chamber Ensembles
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

KYOUNG JOO SUNG, VIOLIN
Morse Hall, 6 PM

ARNAUD SUSSMAN, VIOLIN
Paul Hall, 6 PM

DAVID COUCHERON, VIOLIN
Paul Hall, 8 PM

Thursday, February 15
OBOE STUDIO RECITAL
Morse Hall, 4 PM

ADRIAN DAUROV, CELLO
Paul Hall, 4 PM

JEANETTE FANG, PIANO
Paul Hall, 6 PM

LIZA STEPANOVA, PIANO
Paul Hall, 8 PM

THE GREEKS PART ONE: THE WAR
Adapted by John Barton and Kenneth Cavander
Directed by Brian Mertes
Actors in their fourth and final year in Juilliard’s Drama Division
Drama Theater, 8 PM
Free tickets required. Two free tickets per person will be available beginning Feb. 1 at 5 PM at the Juilliard Box Office. A limited standby line forms one hour prior to each performance.
See related article on Page 3.

JUILLIARD ORGANISTS
Juilliard organ students will play works by Charles-Marie Widor, Dietrich Buxtehude, Jean Langlais, Camille Saint-Saëns, Louis Vierne, Naji Hakim, Herbert Howells, Domenico Scarlatti, and Max Reger
Church of Saint Ignatius Loyola, 8 PM
980 Park Avenue at 84th Street, NYC
See related article on Page 7.

Friday, February 16
CHRISTOPHER REAVES, TROMBONE
Morse Hall, 4 PM

MATTHEW ODELL, COLLABORATIVE PIANO
Paul Hall, 4 PM

DANIELLE KUHLMANN, HORN
Paul Hall, 6 PM

MARC WEBSTER, BASS VOICE
Morse Hall, 6 PM

MIKYUNG KIM, VIOLIN
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
Andreas Delfs, conductor
Vasileios Varvaresos, pianist
HEINER GOEBBELS *D&C*
LOWELL LIEBERMANN Piano Concerto No. 2, Op. 36
PROKOFIEV Symphony No. 5 in B-Flat Major, Op. 100
Avery Fisher Hall, 8 PM
Tickets: \$20, \$10; available at the Avery Fisher Hall Box Office.
CenterCharge: (212) 721-6500
Free tickets for students and seniors available only at the Box Office.
See related article on Page 5.

THE GREEKS PART ONE: THE WAR
Drama Theater, 8 PM; see Feb. 15.

Saturday, February 17
THE GREEKS PART ONE: THE WAR
Drama Theater, 2 and 8 PM; see Feb. 15.

PRE-COLLEGE FACULTY RECITAL
Arts Ahimsa (Laura Goldberg, violin; Andre Emelianoff, cello)
Paul Hall, 6 PM

MICHAEL KELLY, TENOR
Paul Hall, 8:30 PM

Sunday, February 18
THE GREEKS PART ONE: THE WAR
Drama Theater, 7 PM; see Feb. 15.

Monday, February 19
THE GREEKS PART ONE: THE WAR
Drama Theater, 8 PM; see Feb. 15.

GLUCK’S *IPHIGÉNIE EN AULIDE*
Juilliard Opera Theater
Robin Guarino, director
Juilliard Orchestra
Ari Pelto, conductor
Peter Jay Sharp Theater, 8 PM
See related article on Page 1.

Tuesday, February 20
KONSTANTIN SOUKHOVETSKI, PIANO
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
James DePreist, conductor; Andrew Wan, violin; Nicholas Stovall, oboe
HAYDN Symphony No. 88 in G Major
R. STRAUSS Oboe Concerto
ELGAR Violin Concerto
Alice Tully Hall, 8 PM
Free tickets required; limited availability beginning Feb. 6 at the Juilliard Box Office.

Wednesday, February 21
WEDNESDAYS AT ONE
Juilliard Chamber Ensembles
Alice Tully Hall, 1 PM

JACEK MYSINSKI, PIANO
Paul Hall, 4 PM

EUNKYUNG YOON, PIANO
Paul Hall, 6 PM

YVES DHARAMRAJ, CELLO
Paul Hall, 8 PM

GLUCK’S *IPHIGÉNIE EN AULIDE*
Peter Jay Sharp Theater, 8 PM, see Feb. 19.

Thursday, February 22
ALEKSANDR POPOV, BASSOON
Paul Hall, 4 PM

SONATENABEND
Paul Hall, 6 PM

LIN ZHU, CELLO
Paul Hall, 8 PM



James DePreist will conduct the Juilliard Orchestra in Alice Tully Hall on February 20.

THIRD-YEAR ACTORS’ CABARET
Deborah Lapidus, director
Dillons Restaurant and Lounge, 8 PM
245 West 54th Street, N.Y.C.
Free tickets required; two tickets per person available beginning Feb. 8 at 5 PM at the Juilliard Box Office. A limited waitlist forms one hour prior to the performance.

Friday, February 23
JI HYUN SON, VIOLA
Paul Hall, 4 PM

MORSE HALL FACULTY RECITAL
Joel Krosnick, cello
Morse Hall, 6 PM

ALEXEY GOROKHOLINSKIY, CLARINET
Paul Hall, 6 PM

JIE ROGER LUO, PIANO
Paul Hall, 8 PM

GLUCK’S *IPHIGÉNIE EN AULIDE*
Peter Jay Sharp Theater, 8 PM; see Feb. 19.

THIRD-YEAR ACTORS’ CABARET
Deborah Lapidus, director
Dillons Restaurant and Lounge, 8 PM; see Feb. 22.

Saturday, February 24
PRE-COLLEGE FACULTY RECITAL
Clara Kim, cello
Paul Hall, 6 PM

PRE-COLLEGE ORCHESTRA
Adam Glaser, conductor
Philo Lee, cello
TUDOR DOMINIK MAICAN *La, ou la mer rencontre le ciel**
ELGAR Cello Concerto in E Minor
HAYDN Symphony No. 104 in D Major
*Co-winner of the 2005-06 Pre-College Composition Competition
Peter Jay Sharp Theater, 8 PM

CAROLINE JOHNSTON, VIOLA
Paul Hall, 8:30 PM

STEPHANIE WU, PIANO
Morse Hall, 8:30 PM

THIRD-YEAR ACTORS’ CABARET
Deborah Lapidus, director
Dillons Restaurant and Lounge, 7 and 10 PM; see Feb. 22.

Sunday, February 25
THIRD-YEAR ACTORS’ CABARET
Deborah Lapidus, director
Dillons Restaurant and Lounge, 6 and 9 PM; see Feb. 22.

Monday, February 26
ALICIA MARTINEZ, PIANO
Paul Hall, 4 PM

CAROLINE STINSON, CELLO
Morse Hall, 6 PM

TOBEY MILLER, BASS BARITONE
Paul Hall, 6 PM

JUILLIARD CHAMBER ENSEMBLES
Alice Tully Hall, 8 PM
Free tickets required; available

beginning Feb. 12 at the Juilliard Box Office.

COMPOSITION CONCERT
New Music by Juilliard Composition Students
Paul Hall, 8 PM

Tuesday, February 27
SHOTA NAKANO, PIANO
Paul Hall, 4 PM



SEAN RICE, CLARINET
Paul Hall, 6 PM

TRIBUTE TO JAZZ LEGENDS
Hosted by Benny Golson, with performances by Audra McDonald, Christian McBride, and the Juilliard Jazz Orchestra.
Juilliard Jazz honors James Moody, Dr. Billy Taylor, Clark Terry, Frank Wess, and Joe Wilder. Juilliard President Joseph W. Polisi will present these artists with the President’s Medal in recognition of their contributions to jazz.
Peter Jay Sharp Theater, 8 PM
Tickets: \$25, \$50; available at the Juilliard Box Office. CenterCharge: (212) 721-6500. For information about sponsorship tickets, which include a private reception with the artists following the concert, please call (212) 769-7409. Sponsorship ticket proceeds benefit Juilliard Jazz.
See related article on Page 1.

SOO-YOUNG KIM, VIOLIN
Paul Hall, 8 PM

Wednesday, February 28
WEDNESDAYS AT ONE
Juilliard Chamber Ensembles
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

MICHAEL HAAS, CELLO
Morse Hall, 6 PM

ANDREA OVERTURF, OBOE
Paul Hall, 8 PM

VIOLA STUDIO RECITAL
Students of Heidi Castleman, Misha Amory, Hsin-Yun Huang, and Steven Tenebom
Morse Hall, 8 PM

March

Thursday, March 1
RENATA SCOTTO MASTER CLASS
Paul Hall, 4 PM
Free tickets required; extremely limited availability beginning Feb. 15 at the Juilliard Box Office.

JUILLIARD STRING QUARTET
Joel Smirnoff and Ronald Copes, violins; Samuel Rhodes, viola; Joel Krosnick, cello
Daniel Saidenberg Faculty Recital Series
ALL-MOZART PROGRAM:
String Quartet in E-flat Major, K. 428
String Quartet in D Minor, K. 421
String Quartet in C Major, K. 465 (‘Dissonance’)
Alice Tully Hall, 8 PM
Free tickets required; available beginning Feb. 15 at the Juilliard Box Office.

WEI-PING CHOU, HORN
Paul Hall, 8 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.